

ADOPT-AN-ARTWORK

2022-2023

SCHOOL YEAR



Biggs Museum
of American **Art**

Adopt-an-Artwork Teacher's Guide

SUMMARY

The Biggs Museum of American Art is continuing its commitment to arts-integration in Delaware's educational institutions and homeschools through its Adopt-An-Artwork program. Participating teachers will receive a framed poster-sized reproduction of their selected artwork for classroom display as well as digital content such as informational videos, audio clips, and high-resolution images. Teachers will also receive FREE exclusive tours of the adoptable artworks and have the ability to participate in workshops hosted by the Biggs Museum to help facilitate arts integration in their classrooms. Teachers then use the artwork as a tool to develop a curriculum that is aligned with the current Delaware Standards for the Visual and Performing Arts. Curriculum will be attributed to the author(s) and integrated into the museum's online library of resources available to the public. **Teachers who participate in the Adopt-An-Artwork summer curriculum development sessions receive 12 professional development clock hours.**

As part of the Adopt-An-Artwork's mission to increase students' awareness and comfort within a museum setting, specially-designed in-person or virtual tours exploring your adopted artwork and lesson themes will be provided by Biggs Museum of American Art. The Biggs will also supply art materials for participating classes to ensure students have the tools they need to engage with all Adopt-An-Artwork lessons. We ask teachers to collect samples of their students' work to display at the Biggs Museum of American Art for an exhibition celebrating the students' and teachers' participation program. This exhibition is typically scheduled to take place during the month of May.

TEACHER OBJECTIVES

1. Develop lesson plans based on the Biggs Museum's permanent collection that are aligned with Delaware's Visual and Performing Arts standards for education.
2. Expose students to object-based learning while supporting an understanding of and comfortability with art and the museum environment.
3. Earn professional development clock hours.

BIGGS MUSEUM OF AMERICAN ART OBJECTIVES

1. Provide teachers with the tools they need to introduce their students to and engage with art in a meaningful way.
2. Increase students' awareness and comfort within a museum setting.
3. Serve as an effective educational resource for teachers.
4. Strengthen ties with local communities and educational institutions.

TIMELINE

SUMMER OF 2022

The Biggs, in collaboration with the Department of Education will run three, two-hour training sessions for teachers taking place on July 6, July 27, and August 17, 2022 from 6–8 pm. During these sessions, teachers will receive an orientation to the Biggs' collection, the adoptable artworks for this year, and instruction on planning and implementing the National Art Standards into their curriculum. Teachers will receive two clock hours per session, with additional hours granted for work on their lessons. In total, this program has the potential to provide each teacher with 12 professional development clock hours.

FALL 2022

All reproductions and requested art supplies will be delivered to schools. Teachers will continue refining their lesson plans and implement them in their classrooms.

Schools begin participating in in-person or virtual field trips.

WINTER/SPRING 2022-2023

Schools continue to participate in field trips and teachers continue to implement their lessons.

Student artworks developed through the Adopt-An-Artwork program are exhibited at the Biggs Museum.

EARLY SUMMER 2023

Participating schools and teachers will be invited to a wrap-up session at the Biggs to provide their feedback on the successes and challenges of the program.

HOW TO USE THIS GUIDE

This guide presents all the objects that are proposed for adoption. Each entry includes information about the piece, QR code(s) with recordings about or related to the object, areas to take notes, places to think about supportive vocabulary, and spaces to consider how that work applies to non-art standards. Inside, you will also find a curriculum template to use in planning as well as a tearaway supply request form. The supply form will be requested by the end of the third summer training session.

The following artworks from the Biggs' collection have been selected for their range in media, topics related to the work, themes in art, styles used, and date of creation. Each of these artworks are available for "adoption." Details about these works are highlighted over the next few pages.

1. *In Between the Two* by Melissa Sutherland Moss
2. *Bird Scissors* by Unknown
3. *Hellmouth* by Carrie Ann Baade
4. *Body From Egg* by Michael Galmer
5. *Miniature Rug* by James Coker

CONTACT: Curator of Community and Academic Programs,
KRISTEN MATULEWICZ at kmatulewicz@biggsmuseum.org or **302.674.2111 ext. 104**

In Between the Two



Melissa Sutherland Moss (1980's - present)

Collage, Acrylic, and Glitter on Paper
24 x 18 inches



Melissa is an interdisciplinary artist working across collage, assemblage, installation and social engagement. Through a hybrid of mediums, her practice is dedicated to preserving and celebrating the history of African and Caribbean diasporas within contemporary media.

Today, she expands upon an immersive body of work that evokes the fragility and diversity within the black community. The project celebrates the lost, the forgotten and highlights the people who are dedicated to being change agents within the diaspora. Melissa's work has been exhibited at The Biggs Museum of American Art and supported by residencies including ArtCrawl Harlem, Chrysalis Institute for Emerging Artists, and The Alliance of Artist Communities. She is currently a recipient of the Zea Mays Printmaking mentorship program. Melissa's work has been written about in several publications, including Black Enterprise, Forbes, Essence, and Refinery 29. She currently is an MFA candidate at the Maryland Institute College of Art and serves as a Director of Creative Innovation & Ideation for sk.ArtSpace. Melissa lives and works in Brooklyn, NY.

This work is part of a collection entitled "The Committed" which explores and reflects on various personal self-discoveries: particularly the necessity of mental health therapy for the modern Black woman. The collection explored what standing in power looks like while still giving yourself the space to fall apart.

TOPIC TIE-INS

- Immigration
- Psychology
- World History
- Photography
- Advertisements

ARTISTIC LANGUAGE

- The Gaze
- Iconography/Symbolism
- Monochromatic
- Figurative

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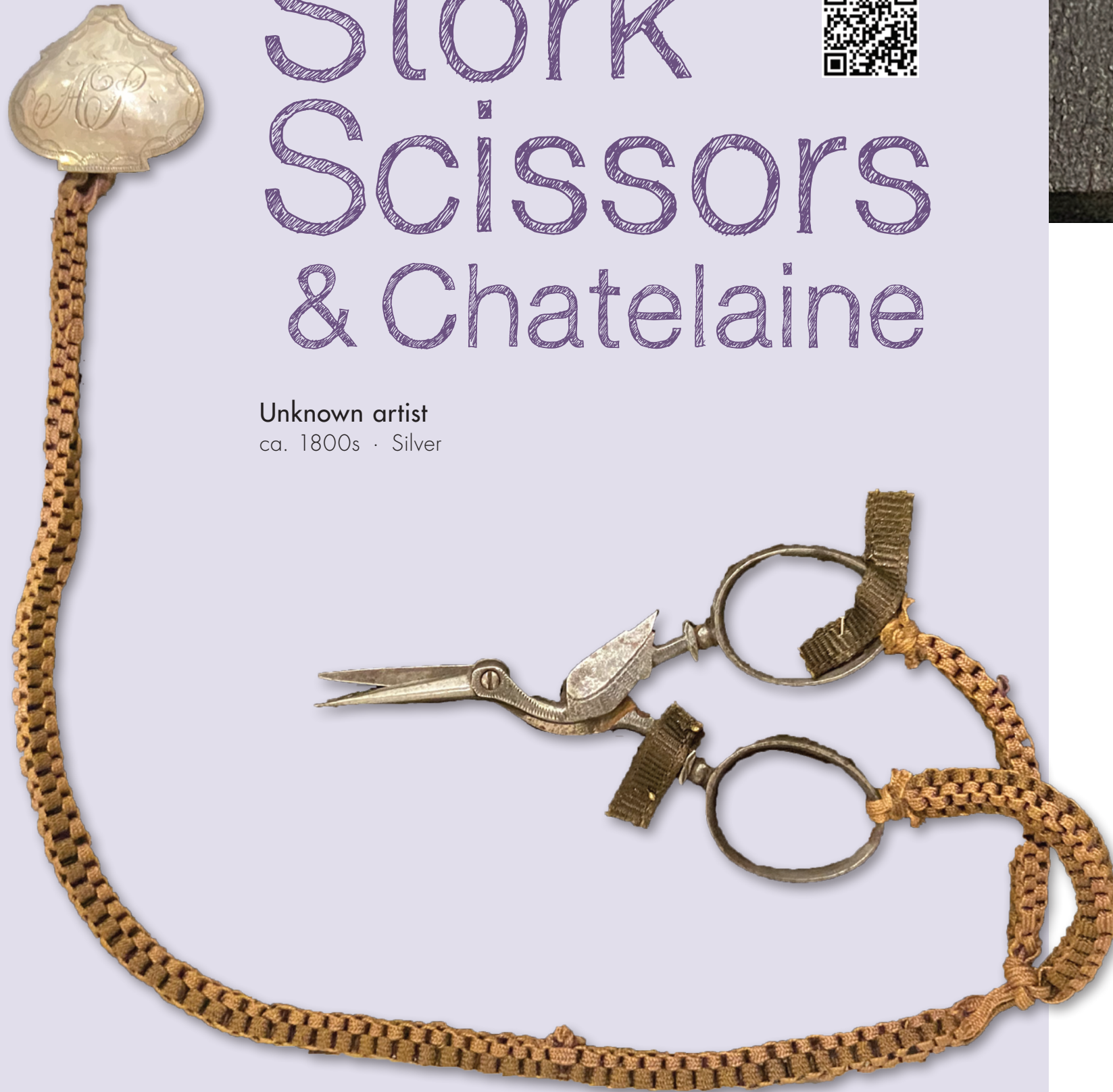
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Stork Scissors & Chatelaine



Unknown artist
ca. 1800s · Silver



This set of objects is from the historic silver collection at the Biggs Museum of American Art. The older object, the chatelaine, the scissor's hook, was created in the early 1800's, perhaps as late as 1830. A chatelaine is a decorative hook that is attached to a belt upon which a series of chains can be fashioned to hold useful items such as keys, scissors, watches, etc. A chatelaine was worn by the woman in charge of the house. Chatelaines are recorded as being in Europe as used as early as the medieval period.

Attached to the chatelaine is a set of stork scissors. The stork scissors were attached much later to the chatelaine and are believed to have been crafted in the 1890s. Stork scissors are traditionally used for embroidery and are still sold today in craft and hobby shops for this same purpose.

The evolution of stork scissors for embroidery is a unique one. It is believed that the design of storks for scissors comes from midwifery. In the early 1800s midwives used a stork shaped clamp to use on the umbilical cord of babies. Midwives were known to also keep embroidery tools on them to pass the time surrounding a delivery. It is believed that the association between these two activities slowly merged throughout the 1800s to ultimately result in the stork embroidery scissors still used today.

TOPIC TIE-INS

- Home economics
- Environmental topics
- Trade
- Gendered spaces
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ARTISTIC LANGUAGE

- Embroidery
- Textiles
- Sculpture
- Utilitarian tools
- Decorative arts
-
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-

Hellmouth



Carrie Ann Baade (1974 - present)
2017 · Oil on linen
36 x 48 inches



Carrie Ann Baade is an American Painter born in Louisiana in 1974. She received her BFA from the Art Institute of Chicago, continuing her studies at the Florence Academy of Art in Italy and ultimately receiving her MFA from the University of Delaware. Presently she is a drawing and painting professor at Florida State University in Tallahassee, Florida.

Hellmouth was purchased by the Biggs Museum of American Art in 2020 after being exhibited in its 2020 exhibition, *Award Winners XX*.

Baade describes her style as a "simultaneously revering and cutting images from the 'bone yard' of western painting, I build original collages that become fierce feminist parables. These collages then serve as still-life models for my oil paintings. In other words, I paint narrative compositions made of fragments of old masterworks." Finding inspiration from masterpieces across western art history, her artwork seeks to ultimately link historical works with contemporary experience to create self-identified feminist statements.

Hellmouth is lush with renaissance and medieval iconography and influences including a Leonardo de Vinci-esque sfumato, Botticelli-inspired figures, and a Michelangelo-like hell scene within the demon mouth.

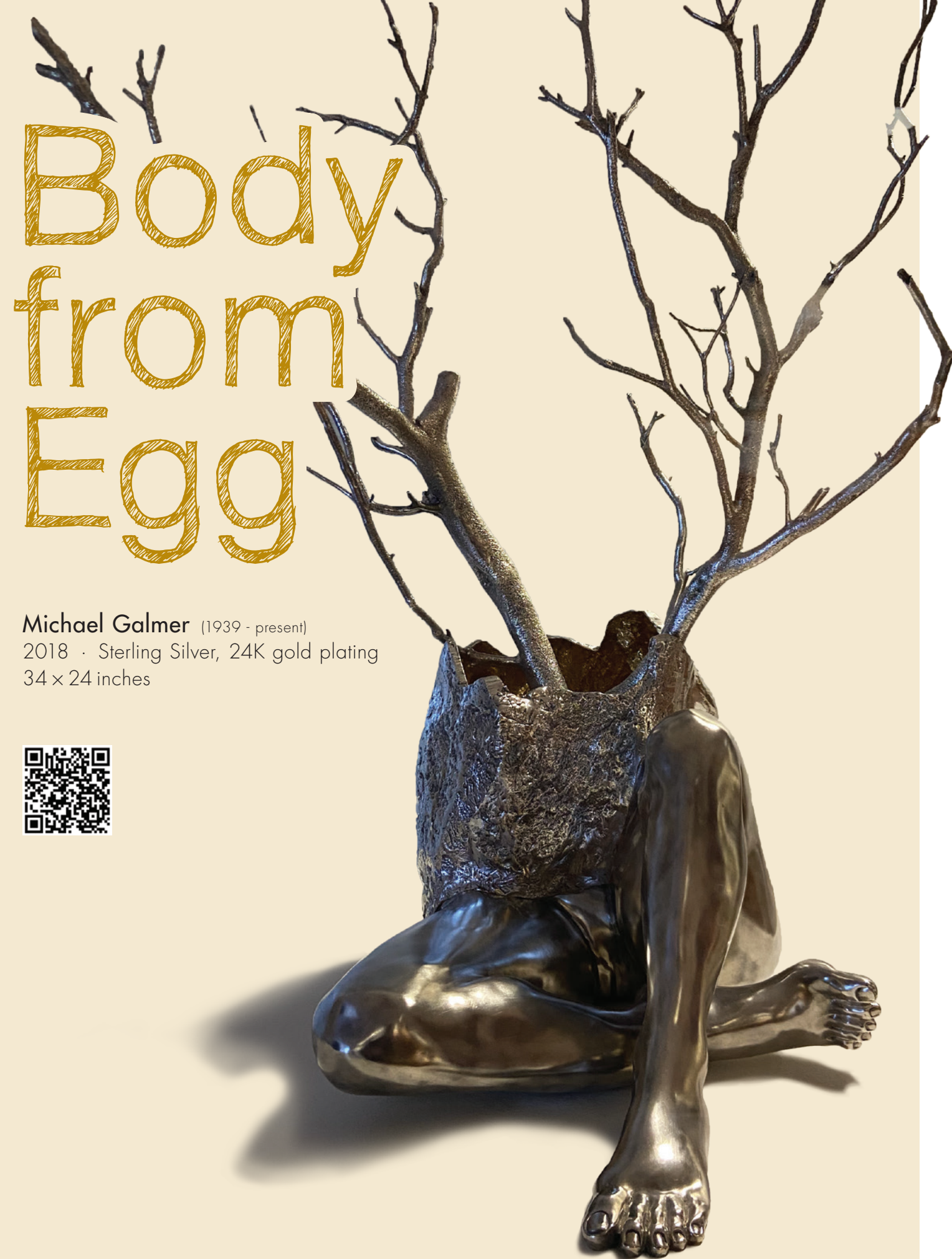
TOPIC TIE-INS

- Italian Renaissance
- Trade & Economy
- Religion
-

ARTISTIC LANGUAGE

- Grotesques
- Sfumato
- Iconography/Symbolism
- Feminist Art
-





Body from Egg

Michael Galmer (1939 - present)
2018 · Sterling Silver, 24K gold plating
34 x 24 inches



Michael Izrael Galmer is a practicing silver sculptor who immigrated to the United States from the former Soviet Union (Russia) in 1981 with his wife, Galina, and young daughter Zina. Shortly after immigrating he sept up a workshop where he could blend his practical knowledge acquired through his doctorate in physics & chemistry from Moscow University with his love of art.

He experimented with alternative methods to silver making, "improving" on traditional repousse' processes. His skills were quickly recognized by elite retailers and jewelry makers such as Tiffany & Co. who began a 20 year partnership with Galmer in 1984, commissioning an exclusive silver line. This would be followed by other companies such as Lenox Company, Gorham, and Kirk Stieff. Today his artwork can be seen at the Biggs Museum of American Art, The Jewish Museum of New York, John Hopkins University's Evergreen Museum, Cooper Hewitt Smithsonian Museum of Design, Renwick Gallery of the Smithsonian American Art Museum, Newark Museum, and the Holocaust Memorial and Tolerance Center of New York.

What makes Galmer's silver work unique is his commitment to the art of repousse', meaning "pushing-from-the-back". To create a work in this fashion, the artists uses a malleable metal and shapes it by hammering it from the reverse

side to create patterns and the object's shape. His work has also been likened to the lavish decorative arts that were created during czarist Russia due to the artist's attention to detail and the use of inlaid stones.

TOPIC TIE-INS

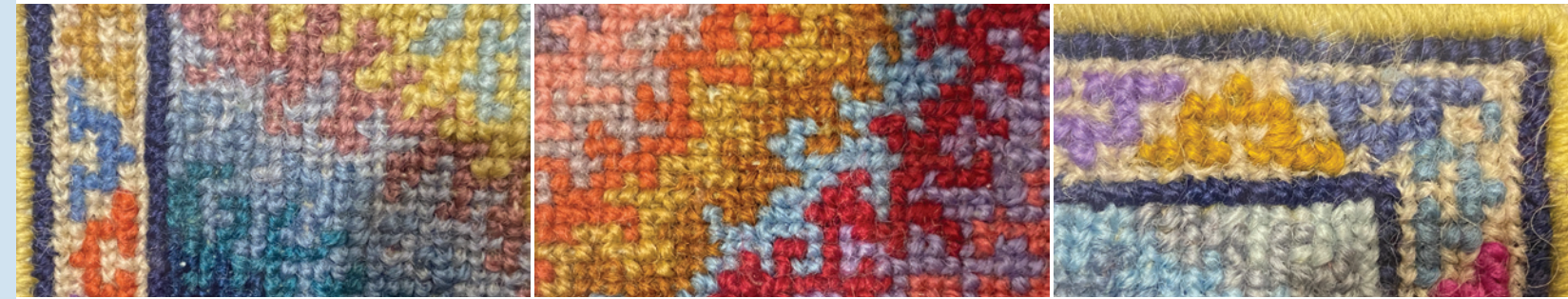
- Chemistry
- Physics
- Botany, anatomy, and earth-space sciences
- World History

ARTISTIC LANGUAGE

- Organic form
- Figural art
- Surrealism
-
-
-

Miniature Rug

James Coker (1922 - present)
Textile, Wool



Born in 1922 in Alabama, James Coker pursued a career as a research chemist graduating from the University of Illinois with a M.S. and PhD in Chemistry. He moved to Delaware with his wife due to his work with the DuPont Company. They began collecting antique textiles in 1956. Many of them were from Iran and Northern India, but their collection of over 200 rugs come from all over Asia. The couple were drawn to these rugs through the influence of a friend in combination with Coker's personal interest in textiles.

After encouragement from his wife to cultivate a hobby, Coker began teaching himself how to create open pile rugs using latch hook technique in the 1950s. Latch hooking is a way to make small scale rugs and tapestries wherein yarn is looped through a canvas grid and tied. The remaining threads, whose thickness and height contribute to the pile of a textile piece, can be trimmed to the desired height. Through experimentation, he eventually began focusing on using a modified Swedish stitch, which is a form of weaving and embroidery where the yarn sits on top of the piece, and is integrated in the design through loops. He created his designs with grid paper, and then would execute them in wool yarn.

Coker never completely copied a rug's design form from his collection in his own creations. Instead, he used his knowledge of the rug types to re-interpret common motifs or invent new patterns. In his twenty-five works and seven rugs, Coker altered the scale, pattern, and colors from his inspirational collection, and ultimately crafted several contemporary examples purely of his own invention. His pieces range from structured, geometric tessellations that lean heavily towards designs

in his collection, to loose, abstracted pieces that highlight movement across the surface. All are encapsulated in at least one border along the perimeter. He does note however, that he is drawn to the birds used in Persian Rugs as well as a preference for strong geometric designs and primary colors.

Of his pieces, Coker's favorite of his own is inspired by Kurdish designs. Much of the design area is located in the central rectangle, which is boxed in by orange and white borders. Inside this rectangle is a dense tessellation of polychrome, elongated hexagons. Before his foray into textile pieces, Coker did not create much art, and learned more about his craft through the process itself. "The last one I was working on was always the best," he admitted while preparing for his work to be exhibited at the Biggs Museum of American Art in 2015.

TOPIC TIE-INS

- Trade
- World History
- Chemistry
- Math
-
-

ARTISTIC LANGUAGE

- Textile Artist
- Iconography/symbolism
- Color Theory
- Rhythm
- Pattern

ADDITIONAL NOTES

ART ADOPTION

2022-2023

SCHOOL YEAR

Biggs Museum
of American Art

Lesson Plan

TITLE

.....
SUBJECT(S)

TEACHER

GRADE

DATE _____

OVERVIEW

TIME REQUIRED

NOTES

JOIN US FOR

Teachers' Night 2022

FRIDAY, OCTOBER 7TH FROM 5-7 PM

At this **FREE** event, teachers can explore the museum, participate in workshops, learn about our other school offerings and resources, and connect with the Biggs Education Staff to see how we can be of better assistance to you and your classroom.

Some of our offerings and resources include:

- Virtual tours and talks
- Field trips in a range of topics
- Workshops at the Biggs and in your classroom
- Recorded meditative tours
- *and much more!*



Biggs Museum
of American **Art**

THE ADOPT-AN-ARTWORK PROGRAM IS GENEROUSLY SUPPORTED BY:



Biggs Museum
of American **Art**