

TRANSITIONS AND TRANSFORMATIONS

On View November 17, 2019 – January 2021

Teacher Guide



Genevieve Gagnard: *Nothing Can Dim The Light That Shines From Within*, 2018. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange.

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TABLE OF CONTENTS

Museum on the Move Letter to Teachers	4
About the Exhibition	5
Teacher Guide Activities Overview	6
Photography: Past & Present Activity	7-8
Where Science Meets Art Activity	9-10
Make a Statement Art Activity	11-12



Dear Teachers,

We are excited to welcome you to the *Transitions and Transformations* Virtual Tour, which can be viewed by clicking the link below. Please note that the exhibition begins with the Latin American portion, which can be viewed when entering through the left side and turn to the right.

[Transitions and Transformations Virtual Tour](#)

As many of us are going virtual, classrooms included, we are adapting our Museum on The Move program to help ease the transition, and give students the opportunity to access our museum from the comfort and safety of their own homes.

Transitions and Transformations is an ongoing exhibition comprised of works from the Museum's permanent collection, new acquisitions, and works on loan. The works have varying underlying themes ranging from history and identity to human perception of nature and the exploration of paint. Many of them deal with the passage of time or physical changes.

This teacher guide serves to prepare you and your students for an engaging virtual visit to the exhibition and provides activities that can be adapted for the virtual classroom.

We hope you and your students enjoy your virtual visit!

Sincerely,

NSU Art Museum
Education Department

ABOUT MUSEUM ON THE MOVE

Museum on the Move (MOTM) is NSU Art Museum's innovative educational program that provides free school group visits for qualifying Broward County students. During interactive exhibition tours, students engage in dynamic dialogue with Museum educators, while exercising their creative, analytical, critical, and observational skills.

This interdisciplinary art program provides:

- FREE admission (for up to 100 students per visit)
- FREE transportation (for qualifying schools)
- FREE annual museum educator memberships
- FREE interactive docent-led tours of exhibitions
- FREE STEAM-based art activities in the galleries
- FREE sketchbooks

For more information and to schedule your class visit, contact moagroupsales@moafl.org or call 954-262-0204. To learn more, visit: nsuartmuseum.org

ABOUT THE EXHIBITION

Transitions and Transformations expands *Remember to React*, the previous installation of NSU Art Museum's collection, by adding new acquisitions, other works from the permanent collection, and works on loan to the museum. The exhibition will continue to change over the course of the year as works are added or removed. Many of the works incorporate the element of time or suggest the passing of time. Also on view are works that represent physical transformations, while others are representative of turning points in the history of contemporary art.

Artworks from the collection include those by: Cecily Brown, Elaine de Kooning, Teresita Fernández, Theaster Gates, Genevieve Gaignard, Philip Guston, Christian Holstad, Jim Lambe, Glenn Ligon, Zanele Muholi, Catherine Opie, Zilia Sanchez, Andres Serrano, Cindy Sherman, Mickalene Thomas, Michael Vasquez and others. Among the works on loan is *Cookie's Doll*, one of Julian Schnabel's early broken plate paintings. *Transitions and Transformations* is curated by NSU Art Museum Director and Chief Curator Bonnie Clearwater.

Teacher Guide Activities Overview

The activities in this guide can be adapted to fit the grade level of your students. Each activity is based on an artist or artwork in the *Transitions and Transformations* exhibition. Feel free to use this guide as a starting point for your virtual classroom.

Grade Level: Middle School (6-8) and High School (9-12)

Description: Through art, science, and writing the following activities explore selected artworks from the exhibition *Transitions and Transformations*.

Learning Objectives:

- Students will analyze artworks and think critically about what artists may have intended to represent in their works.
- Students will compare and contrast artworks made in different time periods and show together.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.
- Students will use simple phrases to send a greater message to the public.

Essential Questions:

- What can we learn about our heritage by stepping into the shoes of our ancestors?
 - How can we learn from iconic historical photos?
- What connections can be made between art and science?
 - How is science tied into art making materials or processes?
- How can words make an impact on society?
 - Where do we see words in public and how do they affect our everyday lives?

Standards and Benchmarks:

- **VA.68.C.3** The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
- **VA.68.H.1.1** Describe social, ecological, economic, religious, and/or political conditions reflected in works of art.
- **VA.912.H.1.1** Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.
- **VA.912.C.1.8** Explain the development of meaning and procedural choices throughout the creative process to defend artistic intention.
- **VA.912.C.2** Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.
- **SC.912.P.12.2** Analyze the motion of an object in terms of its position, velocity, and acceleration (with respect to a frame of reference) as functions of time.
- **SS.6.C.2** Evaluate the roles, rights, and responsibilities of United States citizens, and determine methods of active participation in society, government, and the political system
- **SS.912.S.7.5** Examine how individual and group responses are often associated with social problems.

PHOTOGRAPHY: PAST AND PRESENT ACTIVITY

ACTIVITY GUIDELINES

For this activity, introduce the artist and her work to students using the following information and images.

About the Artist

Crystal Pearl Molinary is part of the first generation of post-revolution Cuban artists born in 1983 and raised in Miami. She studied photography at Florida International University, and has exhibited internationally. Through her cultural heritage and family history, she explores the concepts of identity, nostalgia, femininity, and beauty.

Artist Website: [Crystal Pearl Molinary](#)

About the Artworks

Habana Riviera and *Piscina Riviera* are part of Crystal Pearl Molinary's *Then Again* series, which consists of double portraits, one of her mother who was a singer, dancer, and model in pre-Castro 1960's Cuba, and the other of the artist, herself, emulating her mother's pose from a photograph made years earlier. For this series, Molinary traveled to the various places in Cuba where her mother was originally photographed, thus creating images in a place separated by time, distance, and ideology. Recreating iconic images of her mother and herself gave Molinary the opportunity of connecting to a distant part of her mother's history while questioning the broader relationships between past and present, parent and child, beauty and identity, culture, separation, and age.

Discussion

Have students study the photographs on the following page. Discuss the similarities and differences, and think about the artist's intention and purpose of creating these photographs. How does it make the viewer feel? What does it bring to mind for the viewer?

Art Activity

Students will create a similar work of art by choosing between an old family photograph or searching for a historical, iconic photograph (that is appropriate for school) on the internet, to recreate. Give students time to gather clothing, props, and other materials to recreate the image of their choosing. Students may need to enlist someone to take the photo for them with a digital camera or camera phone. They may include other people as well, if needed. Students can use various methods to upload their photo and the photo that was recreated. The old photos can be scanned or a photo of the photo may be taken to upload as well. Using available computer software students can place the photos side-by-side, and if the original photo is black and white, the new photo can be edited to match. Students may title their work if they'd like to, and their final creations can be shared on the class webpage or printed if class is taking place in person.



Crystal Pearl Molinary (b. 1983, Miami, FL; lives and works in Miami, FL), *Piscina Riviera* (From the series, *Then Again*), 2012, C-print diptych. NSU Art Museum Fort Lauderdale; purchased with funds provided by the Docent Committee in memory of Davey Soll, 2016.



Crystal Pearl Molinary (b. 1983, Miami, FL; lives and works in Miami, FL), *Habana Riviera* (From the series, *Then Again*), 2011, C-print diptych. NSU Art Museum Fort Lauderdale; purchased with funds provided by the Docent Committee in memory of Davey Soll, 2016.

Artist Statement

Now the student is the artist. Have students answer the following questions in full sentences in a short paragraph to accompany their images.

- Why did you choose this photograph to recreate?
- What is your relationship to the person(s) in the photograph?
- What does the old photograph capture? What is going on?
- What did you intend to emphasize from the original photograph in your new photograph? Why?
- How do you expect the viewer of your work to feel about your work?
- What does the older photo mean to you?

WHERE SCIENCE MEETS ART ACTIVITY

ACTIVITY GUIDELINES

For this activity, introduce the artist and her work to students using the following information and images.

About the Artist

Teresita Fernández was born in 1968 in Miami, FL to Cuban parents. She currently lives and works in Brooklyn, NY. Working conceptually, she explores the natural world and the many phenomena that take place in it, creating large-scale works of sculpture and installation. Her use of materials such as gold, graphite, and other minerals hold much significance to the meaning behind her work, as they have connections to history, colonialism, and power. When working from nature, Fernández breaks down landscapes into their fundamental parts of light, space, darkness, and matter.

Artist Website: [Teresita Fernández](#)



Teresita Fernández (b. 1968, Miami, FL; lives and works in Brooklyn, NY) *Dew*, 2003, acrylic cubes. NSU Art Museum Fort Lauderdale; gift of David Horvitz and Francie Bishop Good

About the Artwork

In her wall pieces, Teresita Fernández takes interest in the concept that nature is constantly changing. *Dew*, on view at the Museum, is comprised of multiple small, clear acrylic cubes that are hand colored in various shades of blue on their back side. The cubes are arranged on the wall in fixed positions, but their uneven spacing and gradient in color give the piece the illusion of movement. One might imagine the evaporation of morning dew would look this way if only it were visible to the human eye. Fernández

considers the fact that humans view the world through their own perception, but when viewing her works, to some extent, she can control how we experience and perceive nature. She has considered that as the viewer moves their eyes across her wall piece, *Dew*, the sensation of floating or an upward lift is experienced, effected by many factors such as the lighting in the room or the viewer's position in relation the wall. This is how the artist creates a visual experience for an invisible scientific phenomenon.

Discussion

Observe the wall piece, *Dew*. If you did not know the title, is there something else you thought of when looking at it? Was it still related to nature or science? Does it appear to have a sense of motion to you even in a still photograph of the piece? Imagine the artwork was in another color, what else could it then represent?

Art Activity

Think about natural phenomena that involve visible or invisible motion, for example, a shooting star, an ocean wave, the rising sun, a windblown tree, and so on. Imagine that you can control the way someone sees this phenomenon by making an artwork of your own. Choose one phenomenon and think about what it would look like if frozen in time, as if you could capture just one moment of its movement. Make a sketch of what you imagine it to look like in that moment, there is no right or wrong here.

Next, challenge yourself to use natural materials like leaves, sticks, rocks, and/or soil to recreate your sketch on the ground outside, or if you wish, on a piece of cardboard. Arrange your choice of materials in the same fashion as your drawing. Either glue these down to the cardboard or lay them down on the ground outside and photograph them. If photographing them, consider how the natural light effects the look of your creation.

Optional: If arranging your artwork without glue, create a time-lapse of your creation either in the making, or completed and see how nature takes it course (maybe the wind blows it away).

MAKE A STATEMENT ART ACTIVITY

ACTIVITY GUIDELINES

For this activity, introduce the artist and her work to students using the following information and images.

About the Artist

Jenny Holzer, born in Gallipolis, Ohio in 1950, is an American Conceptual artist best known for using text in various media to display messages in public spaces. Holzer received her BFA from Ohio University in 1972 and her MFA from the Rhode Island School of Design in 1975. She currently lives and works in Hoosick Falls, NY. Holzer's career was launched in 1977 with her Truisms consisting of text such as "Abuse of power comes as no surprise," printed in black italic script on white paper she plastered onto buildings, walls, and fences around Manhattan. Over the course of her career, Holzer has explored billboard ads, projections on buildings, messages on t-shirts, posters, signs, and more to challenge the public to address ignorance and violence with humor, kindness, and courage.

Artist Website: [Jenny Holzer](#)

About the Artwork

Remember to React is from Holzer's early *Survival* series (1983-85), which consists of simple plaques embossed with text that comments on the absurdities of contemporary life. As Holzer's medium is the message, the simple metal plaque does not announce itself as high art, or art considered to be fine art for display in a museum or gallery context. Instead, it appears as the type of authoritative notice, such as a "No Smoking" sign that one would expect to find in a public space. Although simple, this work provokes thought: as reactions are automatic, do we need to be reminded to react? What are we meant to react to? How should we react to this work? Do we all react in the same way?



Jenny Holzer (b. 1950, Gallipolis, OH; lives and works in Hoosick Falls, NY) *Survival: Remember to react*, 1984
Cast aluminum NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange.

Discussion

Remember to react. Discuss with students what this phrase could mean if seen on a plaque in public. Prompt them to think about the following: What is a reaction? Do we need to be reminded to react? What keeps people distracted that would cause them to forget to react? Why is it important to react to the world around you? What are the consequences of not reacting? What do you think Jenny Holzer may be referring to in the first place? This conversation can lead to more questions and ideas about how we spend our time in public, in nature, in our day to day lives. Continue the conversation and see where it leads.

Art Activity

Create

Have students make a list of causes they are passionate about or patterns in society that they have a strong opinion on, maybe something they would like to see changed. For as many causes or patterns as they come up with, have them create a short call-to-action phrase that they might post in public. Emphasize the importance of word choice: Are your words convincing and persuasive? Are they passive or aggressive? Be sure to encourage the use of words that would demand the result the student is looking for.

From the list of phrases, students will choose one of them and think about what mode of display would work best for their purpose. For example, the phrase could be displayed on a t-shirt, a poster, a billboard, a plaque, a street sign, or even projected onto a building. Once the student chooses where to place their phrase, using any available materials (paper, markers, pens, crayons, or computer software), they will create a mock-up of their idea in the location of their choosing.

Write

Once the phrase mock-up is complete, students will write a short paragraph explaining the meaning and intention behind their phrase. In addition, students will describe a public place where they might post or display the phrase, and explain why they chose this location. Lastly, students will explain what kind of response they hope to get from their audience.