

MUSEUM ON THE MOVE

Teacher's Guide

Christo and Jeanne-Claude Surrounded Islands
Documentation Exhibition Teacher's Guide

WELCOME TO THE NSU ART MUSEUM TEACHER GUIDE

We're excited to welcome you to a year of teaching inspired by the dynamic exhibitions at NSU Art Museum. This guide is designed to help you bring contemporary and historical art into your classroom through lessons and resources directly connected to our exhibitions.

Whether you're looking for creative projects, discussion prompts, or classroom strategies, you'll find tools here to engage your students and deepen their connection to art. Explore, adapt, and let the museum be your guide throughout the year.

LETTER TO TEACHERS

Dear Teachers & Educators,

NSU Art Museum Fort Lauderdale is thrilled to announce that it is now “Home to Christo and Jeanne-Claude’s Surrounded Islands.” The museum will premiere its first exhibition of this transformative gift from the Christo and Jeanne-Claude Foundation in February 2025, which includes over 43 preparatory drawings and collages created by Christo, as well as photographs and photo murals, engineering surveys, environmental studies, permits, correspondence, original components such as sections of the pink fabric, scale models and other archival documents that trace the history of this project. Karin J. Barkhorn, President of Christo and Jeanne-Claude Foundation, “The museum’s dedication to exploring topics that deeply connect with the South Florida community and its commitment to fostering meaningful discussions through scholarly research align with the ethos of Christo and Jeanne-Claude’s art. We are particularly excited that the museum will permanently display key sections of this historic exhibition, ensuring that the legacy of Surrounded Islands continues to inspire awe for generations to come.”

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While Surrounded Islands was installed for only two weeks, it left an indelible imprint on the history of South Florida. By donating the entire Surrounded Islands documentation exhibition to NSU Art Museum, the museum, the university, and Greater Fort Lauderdale will be elevated to a new level of worldwide significance, becoming a place of pilgrimage for the innumerable individuals who have been, and have yet to be, profoundly moved by this artwork. All materials used in Surrounded Islands were industrially recycled, aside from the documentation materials retained for the collection.

The Museum Education Team is here to help, and eager to bring valuable experiences to you and your students. Please feel free to contact the team with any ideas, concerns, or questions using the contact information found on last page of this guide..

We hope you and your students enjoy your visit!

Sincerely,
NSU Art Museum
Education Department

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ABOUT MUSEUM ON THE MOVE

Museum on the Move is an innovative education program that invites Broward County Public School students to NSU Art Museum. The program enhances learning and increases engagement by involving students in interactive programs of the Museum's exhibitions and hands-on art activities based on principles of STEAM (science, technology, engineering, art, math) along with 21st Century learning skills. These programs combine observations and discussions of the artwork where students learn to recognize mediums, materials, and the artistic process. The art activities are designed for students to recognize how different elements function together to express ideas and emotions, solve visual dilemmas, and realize artists' intentions.

MOTM in-person field trip visits are available! During their encounter, students participate in a guided tour led by an Art Educator. Students engage in conversation exploring methods of critical, and divergent thinking. In-person field trip visits also include a hands-on art making activity led by an educator.

Additionally, virtual offerings can be tailored to the needs of the virtual classroom. Several virtual learning modules are available to choose from, each specially designed to suit your teaching needs: The Elements of Art and Principles of Design pre-recorded video series includes art talk and activity with free art supply kit, art making videos and printable lessons and activities.

The Museum Education Team is here to help, and eager to bring valuable experiences to you and your students. Please feel free to contact the team with any ideas, concerns, or questions using the contact information found in this packet.

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ABOUT THE EXHIBITION

Christo and Jeanne-Claude Surrounded Islands Documentation Exhibition

NSU Art Museum Fort Lauderdale is thrilled to announce that it is now “Home to Christo and Jeanne-Claude’s Surrounded Islands.” The museum will premiere its first exhibition of this transformative gift from the Christo and Jeanne-Claude Foundation in February 2025, which includes over 43 preparatory drawings and collages created by Christo, as well as photographs and photo murals, engineering surveys, environmental studies, permits, correspondence, original components such as sections of the pink fabric, scale models and other archival documents that trace the history of this project.

Following the passing of the artist duo, Christo V. Javacheff (b. 1935, Gabrovo, Bulgaria; d. 2020 New York, NY) and Jeanne-Claude Denat de Guillebon (b.1935, Casablanca, Morocco; d. 2009, New York, NY), NSU Art Museum Fort Lauderdale was chosen as guardian of the archive for the definitive landmark installation, Surrounded Islands: Biscayne Bay, Greater Miami, Florida, 1980-83.

Surrounded Islands put Miami on “The Map” in May 1983, not just the art map. Likewise, with this monumental gift NSU Art Museum Fort Lauderdale will be known world-wide as “The Home of Christo and Jeanne-Claude’s Surrounded Islands.” This gift places NSU Art Museum Fort Lauderdale in a league with the Smithsonian American Art Museum which acquired Running Fence, Sonoma and Marin Counties, California, 1972–76, The Documentation Exhibition in 2008, as well as the Centre Pompidou in Paris which owns the documentation exhibition of The Pont Neuf Wrapped, Paris, 1975–85 and the Reichstag Building, Berlin, which houses the Wrapped Reichstag, Berlin, 1995 Documentation Exhibition on permanent display.

Christo and Jeanne-Claude are historically recognized for their environmental artworks that questioned the very nature of art.

Born on the same day, the pair met in Paris in 1958. They quickly established a lifelong creative and romantic partnership, making their first collaborative artwork together in 1961. Titled Stacked Oil Barrels and Dockside Packages, consisting of several stacks of large rolls of industrial paper covered with tarpaulins and secured with ropes, and a large number of oil drums horizontally stacked on the quay of Cologne Harbor. In making this simple shift within a mundane landscape, the artists both masked and revealed aspects of the environment that people typically become inured to and look past. Through these elementary acts, Christo and Jeanne-Claude gave the public the ability to see the shapes and scales that comprise their everyday views through new eyes.

Surrounded Islands was realized in May 1983, with 6.5 million square feet of floating woven polypropylene fabric to create striking pink margins around 11 islands along the length of Biscayne Bay. The installation remained in place for two weeks, though its realization took over three years and cost more than \$3 million. The project was paid entirely by the artists through the sale of original works by Christo such as those included in this donation. The idea for the work originally started in 1980, when the artists were invited to create an artwork for the 1982 New World Festival of the Arts. Over the next three years they made proposals and obtained permits from agencies including: the Governor of Florida and the Cabinet; the Dade County Commission; the Department of Environmental Regulation; the City of Miami Commission; the City of North Miami; the Village of Miami Shores; the U.S. Army Corps of Engineers; the Dade County Department of Environmental Resources management, and they gained the cooperation of the many environmental activists and residents, working to ensure the protection of the marine wildlife that inhabited the islands’ shores.



KEY ARTISTS



Christo V. Javacheff
& Jeanne-Claude
Denat de Guillebon

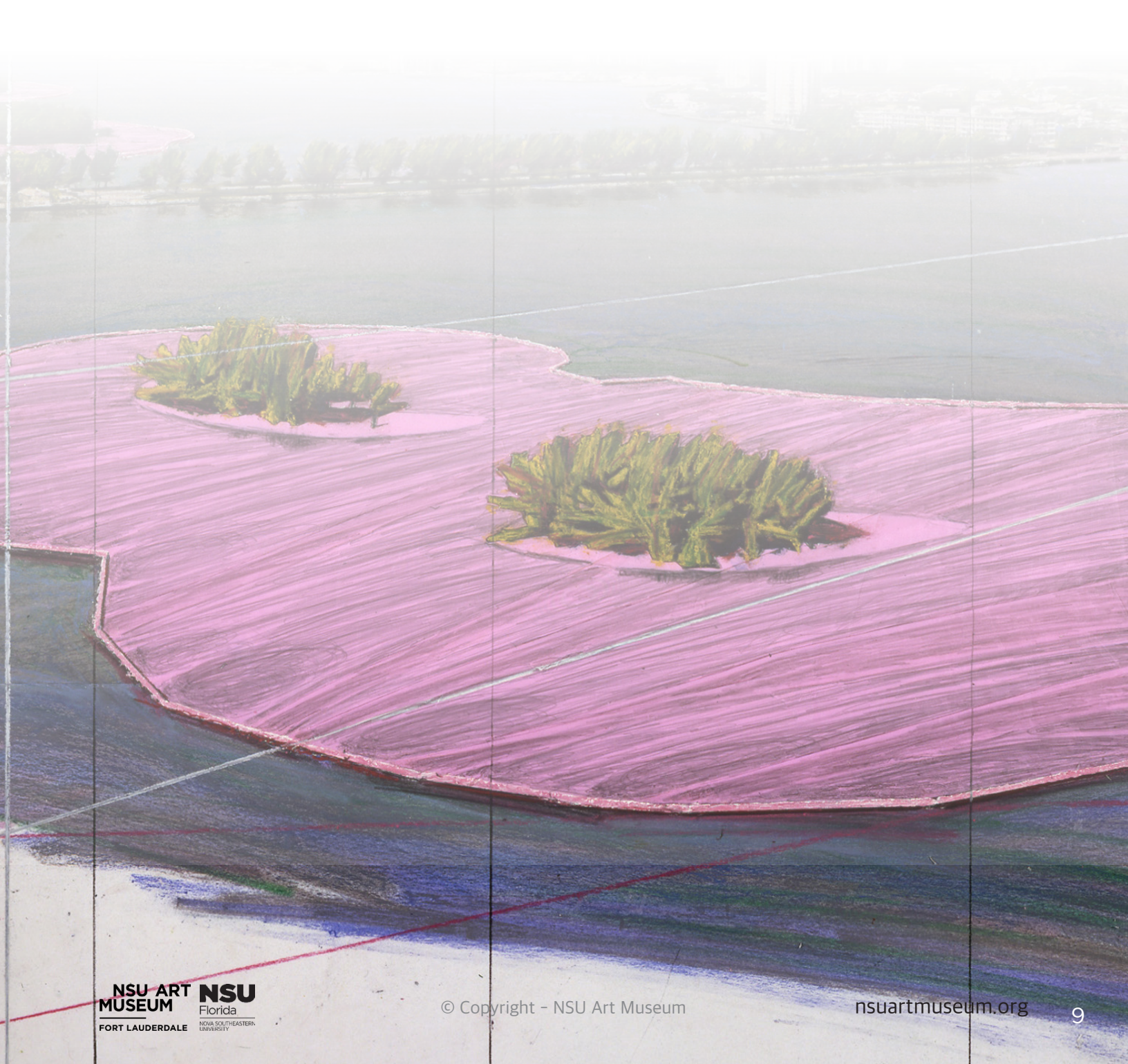
They were both born on June 13, 1935, and were a husband-and-wife artist duo known for their monumental environmental installations. Christo born in Gabrovo, Bulgaria and Jeanne-Claude in Casablanca, Morocco; they worked together until her death in 2009 and his in 2020.

KEY TERMS

Traditional	Something is based on a custom or way of doing things that has been passed down through generations.
Culture	The shared beliefs, values, and practices of a group of people that guide their behavior.
Installation art	A genre of art that involves creating large-scale, often temporary works of art in specific locations.
Environmental art	Art that is created to interact with or use the natural environment, often highlighting ecological concerns or the relationship between nature and human-made structures.
Ecological art	An artistic practice that addresses environmental issues, often involving collaboration, restoration, and eco-friendly methods, with the goal of preserving the Earth's life forms, resources.
Emphemeral	Something that is temporary or short-lived; Surrounded Islands was a temporary installation.
Biscayne Bay	Biscayne Bay is a diverse marine ecosystem with mangrove shorelines, a shallow bay, developed and undeveloped islands, and living coral reefs. It is a shallow inlet of the Atlantic Ocean along southeastern Florida that provides a home for all kinds of sea life.
Site-specific	Artwork was created specifically for the location.
Perspective	The way someone sees or thinks about something, like looking at a picture from different angles. It's about understanding that people can have different ideas or viewpoints about the same thing
Polypropylene	A synthetic resin that is a polymer of propylene, used especially for ropes, fabrics, and molded objects.

TEACHER GUIDE ACTIVITIES OVERVIEW

The activities in this guide can be adapted to fit the grade level of your students. The activity is based on the featured artist in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom. Description: The work of Christo and Jeanne-Claude *Surrounded Islands Documentation* explores themes of human intervention in nature, perception, and environmental transformation. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.



ESSENTIAL QUESTIONS

What can we learn about life and culture from the past?

How does life and culture compare to today?

What aspects of these artist's artwork allows you to understand the lifestyle and events of the specific time the art was made?

How has the artists used their medium to communicate, or archive their ideas?

LEARNING OBJECTIVES



- Students will analyze artworks and think critically about what the artists may have intended to represent in their works.



- Students will compare and contrast the past to present day.



- Students will build an understanding of the art-making process by creating plans for artworks of their own.

WESTERN ART HISTORY TIMELINE

Prehistoric (30,000 BC - 2500 BC)

Associated with art made prior to the invention of written languages and record keeping, like cave paintings and stone carvings

Greek Classical (500 BC - 300 BC)

Associated with idealized images of the human form, seen in red and black figure pottery, marble sculpture and architecture.

Byzantine (500 - 1200)

Associated with mosaics and stylized, symbolic art that presented Christian themes.

Romanesque (1000 - 1300)

Associated with art supported by religious patrons, strayed away from realism, and included high relief sculpture and stained glass.

Renaissance (1400 - 1525)

Associated with a revival of classic Greek and Roman aesthetics, references to the bible and mythological subject matter, and realistic paintings and sculptures.

Dutch Realism (1600 - 1700)

Associated with small scale artwork, depicting symbolic images, and everyday activities of common people.

Rococo (1730 - 1800)

Associated with highly decorated, ornate, and lighthearted subject matter.

Ancient Egyptian (3,000 BC - 300 AD)

Associated with stylized depictions of people, and objects used for religious and ceremonial purposes, like canopic jars, and sarcophagi.

Roman Classical (500 BC - 450 AD)

Associated with narrative art that realistically depicts figures and architecture.

Celtic, Saxon, and Viking Art (600 - 900)

Associated with illuminated manuscripts and ornate metalwork.

Gothic (1100 - 1500)

Associated with religious sculpture, stained glasses, and a unique architectural style, recognized through elements like pointed arches, flying buttresses, and rose windows.

Mannerism (1520 - 1600)

Associated with exaggerated, distorted figures and complex subjects.

Baroque (1600 - 1700)

Associated with themes similar to the Renaissance, but much more dynamic in movement, color and drama.

<p>Neoclassicism (1770 - 1830) Associated with large-scale artwork, with strong compositions, displaying ancient Greek and Roman standards.</p>	<p>Romanticism (1770 - 1850) Associated with strong emotion, an emphasis on the imagination, and going against the social standards.</p>
<p>Realism (1855 - 1900) Associated with depictions of real life and everyday people.</p>	<p>Impressionism (1860 - 1880) Associated with artwork that depicted light's effects on it's subjects, using pure color, and apparent brushstrokes.</p>
<p>Post- Impressionism (1885 - 1905) Associated with thick application of paint, distinct brush strokes, and real life subjects.</p>	<p>Fauvism (1900 - 1907) Associated with artwork that used intense color and pattern, but simple subjects.</p>
<p>Expressionism (1905 - 1933) Associated with artwork that expresses feelings and emotions through the brushstrokes and color.</p>	<p>Cubism (1907 - 1922) Associated with straying further away from realistic depictions. Depicted distorted perspectives, and fractured the subject into geometric shapes.</p>
<p>Futurism (1909 - 1930) Associated with artwork depicting the advancement of machinery and technology.</p>	<p>Dadaism (1915 - 1924) Associated with the first conceptual art, using found objects.</p>
<p>Surrealism (1920s - 1930s) Associated with artwork depicting dream-like imagery.</p>	<p>Abstract Expressionism (1940s - 1950s) Associated with experimental painting, exploring freedom of technique, like in action painting, and color field painting.</p>
<p>Pop Art (1950s - 1960s) Associated with highly decorated, light-hearted subject matter.</p>	<p>Op Art (1960s and beyond) Associated with an abstract depiction of illusion through movement, pattern, and hidden images.</p>
<p>Postmodernism (1960s and beyond) Associated with contradicting trends of modernism by encompassing high and low art forms. A break from artistic tradition.</p>	<p>Contemporary (1980s and beyond) Associated with a wide range of media, techniques, and subjects. Constantly challenges our definition of art.</p>

Standards and Benchmarks:

Grade: K

VA.K.C.1.1 Create and share personal works of art with others.
VA.K.C.2.1 Describe personal choices made in the creation of artwork.
VA.K.C.2.2 Identify media used by self or peers.
VA.K.S.1.1 Explore art processes and media to produce artworks.
VA.K.S.1.2 Produce artwork influenced by personal decisions and ideas.
VA.K.S.2.1 Develop artistic skills through the repeated use of tools, processes, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.
VA.K.O.1.1 Explore the placement of the structural elements of art in personal works of art.
VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.
VA.K.H.1.3 Explain how art-making can help people express ideas and feelings.
VA.K.F.1.1 Experiment with art media for personal satisfaction and perceptual awareness.
VA.K.F.1.2 Identify real and imaginary subject matter in works of art.

Grade: 1

VA.1.C.1.1 Create and discuss works of art that convey personal interests.
VA.1.C.1.2 Gather clues to help interpret and reflect on works of art.
VA.1.C.2.1 Describe visual imagery used to complete artwork.
VA.1.C.3.1 Identify vocabulary that is used in both visual art and other contexts.
VA.1S.1.1 Experiment with art processes and media to express ideas.
VA.1.O.1.1 Identify and use the structural elements of art and organizational principles...
VA.1.F.1.1 Use various art media and real or imaginary choices to create artwork.

Grade: 2

VA..2.C.1.1 Use the art-making process to communicate personal interests and self-expression.
VA.2.C.1.2 Reflect on and discuss various possible meanings in works of art.
VA.2.C.2.1 Use appropriate decision-making skills to meet intended artistic objectives.
VA.2.C.2.3 Use suggestions from others to modify the structural elements of art.
VA.2.S.1.1 Experiment with tools and techniques as part of art-making processes.
VA.2.S.1.4 Use accurate art vocabulary to discuss art.
VA.2.S.2.1 Develop artistic skills through repeated experiences with art media, technique, ...
VA.2.S.2.2 Follow sequential procedures focused on art production.
VA.2.O.1.1 Employ structural elements of art and organizational principles of design in personal work to develop awareness of the creative process.
VA.2.O.2.1 Use personal experience to convey meaning or purpose in creating artworks.
VA.2.F.1.1 Use imagination to create unique artwork incorporating personal ideas and selected media.

Grade: 3

- VA.3.C.1.1 Use the art-making process to develop ideas for self-expression.
- VA.3.C.1.2 Reflect on and interpret works of art, using observation skills, prior knowledge, and experience.
- VA.3.S.1.1 Manipulate tools and media to enhance communication in personal artworks.
- VA.3.S.1.4 Choose accurate art vocabulary to describe works of art and art processes.
- VA.3.S.2.1 Integrate the structural elements of art and organizational principles of design with sequential procedures and techniques to achieve an artistic goal.
- VA.3.S.2.2 Follow procedures, focusing on the art-making process.
- VA.3.S.3.1 Use materials, tools, and processes to achieve an intended result in two- and/or three-dimensional artworks.
- VA.3.O.1.1 Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work.
- VA.3.O.2.1 Use creative and innovative ideas to complete personal artworks.
- VA.3.O.3.1 Use symbols, visual language, and/or written language to document self or others.

Grade: 4

- VA.4.C.1.1 Integrate ideas during the art-making process to convey meaning in personal works of art.
- VA.4.C.3.1 Use accurate art vocabulary when analyzing works of art.
- VA.4.C.3.2 Compare purposes for the structural elements of art and organizational principles of design in artworks and utilitarian objects.
- VA.4.S.1.1 Manipulate tools and materials to achieve diverse effects in personal works of art.
- VA.4.S.1.2 Explore and use media, technology, and other art resources to express ideas visually.
- VA.4.S.1.4 Use accurate art vocabulary to discuss works of art and the creative process.
- VA.4.O.1.1 Use the structural elements of art and organizational principles of design to understand the art-making process.
- VA.4.O.1.2 Identify the structural elements of art used to unite an artistic composition.
- VA.4.O.3.1 Apply meaning and relevance to document self or others visually in artwork.
- VA.4.F.1.1 Combine art media and innovative ideas and techniques to create two- and/or three-dimensional works of art.

Grade:5

- VA.5.C.1.2 Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.
- VA.5.C.1.3 Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.

Grade:5

VA.5.C.2.2 Analyze personal artworks to articulate the motivations and intentions in creating personal works of art.

VA.5.S.1.2 Use media, technology and other resources to inspire personal art-making decisions.

VA.5.S.1.3 Create artwork to depict personal, cultural, and/or historical themes.

VA.5.S.1.4 Use accurate art vocabulary to communicate about works of art and artistic and creative processes.

VA.5.S.1 Organize the structural elements of art to support planning, strengthen focus, and implement artistic vision.

VA.5.S.2.2 Identify sequential procedures to engage in art production.

VA.5.S.3 Use materials, tools, techniques, and processes to achieve expected results in two- and/or three-dimensional artworks.

VA.5.O.1 Use structural elements of art and organizational principles of design to develop content in artwork.

VA.5.O.1.2 Organize the structural elements of art to achieve visual unity.

Grade 6,7, and 8

VA.68.C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.

VA.68.C.1.2 Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.

VA.68.C.1.3 Identify qualities of exemplary artworks that are evident and transferable to the judgment of personal work.

VA.68.C.2.1 Assess personal artwork during production to determine areas of success and needed change for achieving self-directed or specific goals.

VA.68.C.2.2 Evaluate artwork objectively during group assessment to determine areas for refinement.

VA.68.C.2.3 Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.

VA.68.C.2.4 Use constructive criticism as a purposeful tool for artistic growth.

VA.68.C.3.1 Incorporate accurate art vocabulary during the analysis process to describe the structural elements of art and organizational principles of design.

VA.68.C.3.2 Examine and compare the qualities of artworks and utilitarian objects to determine their aesthetic significance.

VA.68.C.3.3 Use analytical skills to understand meaning and explain connections with other contexts.

VA.68.S.1.1 Manipulate content, media, techniques, and processes to achieve communication with artistic intent.

VA.68.S.1.2 Use media, technology, and other resources to derive ideas for personal art-making.

VA.68.S.1.4 Use accurate art vocabulary to explain the creative and art-making processes.

VA.68.S.2.1 Organize the structural elements of art to achieve artistic goal when producing personal works of art.

Grade 6,7, and 8

VA.68.S.2.2 Create artwork requiring sequential ordered procedures and specific media to achieve intended results.

VA.68.O.2.2. Investigate the problem-solving qualities of divergent thinking as a source for new visual symbols and images.

VA.68.O.2.4 Select various media and techniques to communicate personal symbols and idea through the organization of the structural elements of art.

Grade 9, 10, 11, and 12

VA.912.C.1.1 Integrate curiosity, range of interest, attentiveness, complexity and artistic intention in the art-making process to demonstrate self-expression.

VA.912.C.1.2 Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.

VA.912.C.1.4 Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.

VA.912.C.1.5 Analyze how visual information is developed in specific media to create a recorded visual image.

VA.912.C.1.8 Explain the development of meaning and procedural choices throughout the creative process to defend artistic intention.

VA.912.C.2.4 Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials.

VA.912.S.1.4 Demonstrate effective and accurate use of art vocabulary throughout the art-making process.

VA.912.S.1.6 Describe processes and techniques used to record visual imagery.

VA.912.S.2.1 Demonstrate organizational skills to influence the sequential process when creating artwork.

VA.912.S.2.2 Focus on visual information and processes to complete the artistic concept.

VA.912.S.2.3 Demonstrate visual-thinking skills to process the challenges and execution of creative endeavor.

VA.912.O.1.1 Use the structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence.

VA.912.O.1.2 Use and defend the choice of creative and technical skills to produce artworks.

VA.912.O.1.3 Research and use the techniques and processes of various artists to create personal works.

VA.912.O.2.3 Investigate an idea in a coherent and focuses manner to provide context in the visual arts.

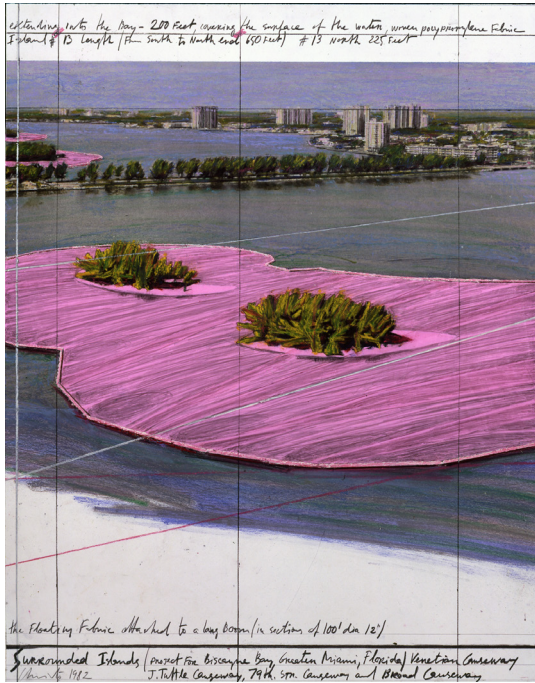
VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

ACTIVE VIEWING GUIDE

This guide aligns with Common Core Anchor Standards and aims to foster observation skills, encourage thoughtful questioning, develop personal connections to artworks, cultivate visual literacy and appreciation.

GRADES K-2

GRADES K-2



Christo, *Surrounded Islands* (Project for Biscayne Bay, Greater Miami, Florida, 1982, Graphite, charcoal, pastel, wax crayon, enamel paint, photostat from a photograph by Wolfgang Volz, and fabric on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Look & Notice

- What colors do you see?
- What shapes and lines can you find?
- What people, animals, or objects are in the picture

Think & Feel

- How does this artwork make you feel?
- If you could jump into this artwork, what would you do?
- What do you think is happening in this picture?

Activity

- Draw your favorite part of the artwork.
- Create a story or sound to go with the picture.

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GRADES 3-5

GRADES 3-5

Observe & Describe

- What is the first thing you notice? Why?
- What do you think the artist wants us to notice?
- Can you describe the mood or feeling?



Christo, *N. 87 photographs*, n.d. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Analyze

- What time or place does this remind you of?
- Why do you think the artist used these colors or lines?
- What might be happening just outside the frame?
- Does this remind you of anything in your life or studies?
- How might this artwork be different if made today?

Activity

- Write a short story or poem inspired by the artwork.
- Sketch a “before” or “after” scene.
- Make a list of five questions you’d ask the artist.

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GRADES 6-8

GRADES 6-8

Look Closely

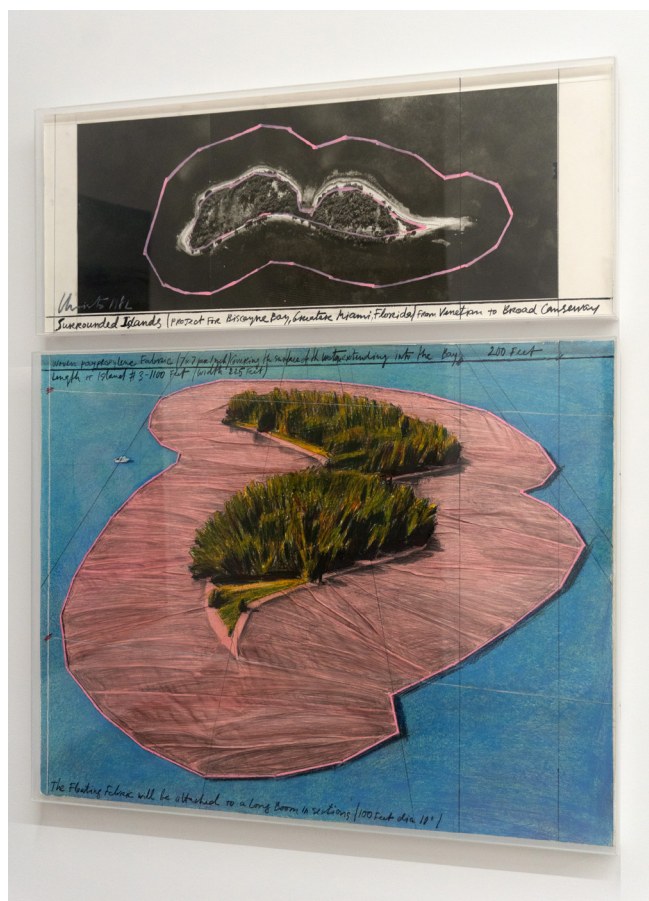
- What do you notice after looking for 60 seconds?
- What symbols or hidden messages might be present?
- Are there contrasts or differences (light/dark, calm/busy)? Why?

Interpret & Connect

- What message or theme might the artist be communicating?
- Does this remind you of anything in your life or studies?
- How might this artwork be different if made today?

Activity

- Write a dialogue between characters or objects in the artwork.
- Compare this artwork with another—what's similar or different?
- Create a journal entry from the artist's point of view.



Christo, *Surrounded Islands* (Project for Biscayne Bay, Greater Miami, Florida), 1982, Graphite, charcoal, pastel, wax crayon, enamel paint, fabric, and aerial photograph on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

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GRADES 9-12

GRADES 9-12



Christo, *Islands, Project for Miami, Florida*, 1980, Pencil, charcoal, pastel, crayon, and enamel paint on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Critical Observation

- What is your initial reaction? Has it changed on closer inspection?
- What choices do you think the artist made, and what do you think they would suggest?
- How does the medium (paint, sculpture, photography, etc.) influence meaning?

Deeper Analysis

- What cultural, historical, or political context might be relevant?
- What is the relationship between form and content?
- How does this artist's artwork reflect identity and society?

Activity

- Write a critique or personal reflection.
- Design an exhibition with a theme including one of the artist's artworks.
- Create your own artwork in response to this one

PRE-VISIT ACTIVITIES

Before your visit to NSU Art Museum, we recommend that you and your students discuss some of the ideas and themes in the exhibition. It is beneficial to introduce your students to a number of works from the exhibition.

OBJECTIVES

- Introduce students to Christo, Jeanne-Claude and their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

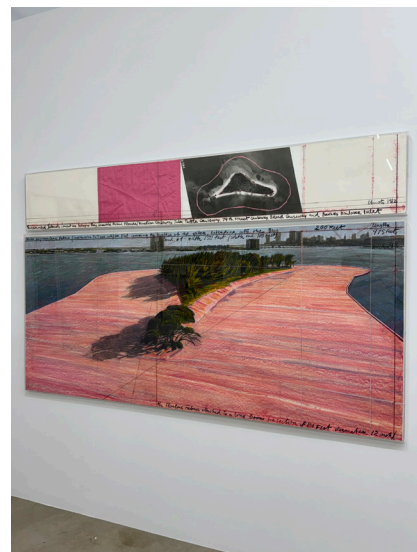
WHAT ARE TRADITIONS IN ART?

Ask your students, what are traditions in art? During this activity, ask your students to discuss what constituted their idea of a tradition in art. Help them consider what is encompassed in tradition in art, how we interact with tradition, and why/how an artist would focus on the traditions of art.

- Compare and contrast the artworks below. Think about the idea of tradition in each artwork. Both works have captured their subjects in different ways.
- Discuss their similarities and differences.



Christo, *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida*, 1981. Pencil, charcoal, enamel paint, photograph by Wolfgang Volz, crayon, tape, and map. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

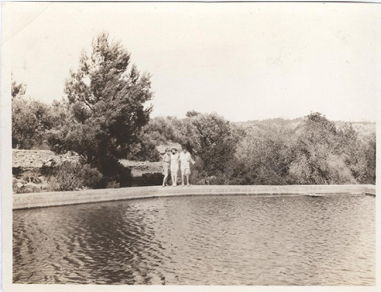


Christo, *Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)*, 1982. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

REPRESENTATIONAL, ABSTRACT, AND NON-REPRESENTATIONAL ART

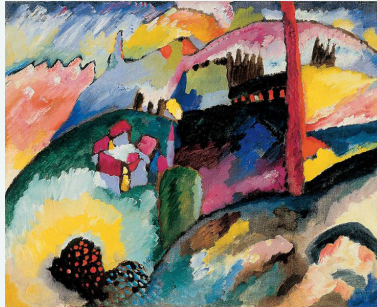
Introduce the concepts of representation, abstraction, and non-representational art, guiding you through how artists depict the world—from realistic imagery to pure form and expression.

Representational



Three people on edge of pond, n.d, Photograph.

Abstract



Wassily Kandinsky, *Landscape with Factory Chimney*, 1910, Oil on canvas, Solomon R. Guggenheim Museum

Non-Representational



Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection

EXPLORING ART STYLES

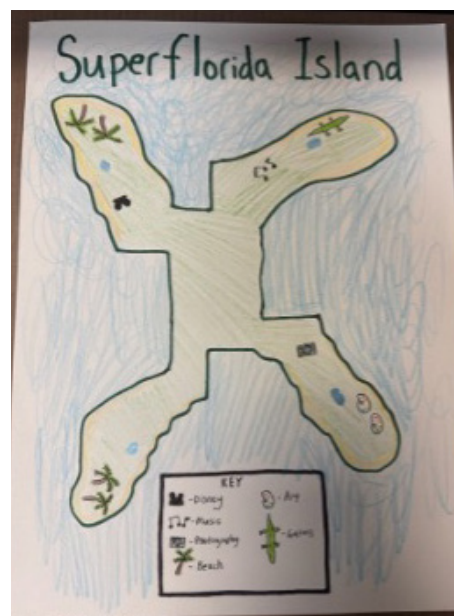
AUTOBIOGRAPHY MAP

Christo emphasized the core message of *Surrounded Islands* as an artwork highlighting the relationship between people, land, and water in Miami. Choose your drawing materials like markers, colored pencils, etc. to create an Auto Biography Map. Create a list of facts about yourself, then create a map and key with corresponding symbols. Use the example on page 23 to help inform your decisions when planning and creating your map. After you've answered the questions and worked on your map take a moment with your class and discuss everyone's work. When you're done, share your artwork with your class and discuss the choices you and your classmates have made with the materials and attributes you've made for your island.

AUTOBIOGRAPHY MAP

Use the questions below as a guide to help inform the content of your autobiography island map inspired by *Surrounded Islands* by Jeanne-Claude and Christo.

- What city were you born in?
- What is your last name?
- What is the name of your first pet?
- How many siblings do you have?
- What is your favorite childhood memory?
- Where is your favorite place to go on vacation?
- What is your favorite thing to do with friends?
- What is your favorite family tradition?
- What is something you are talented at?
- Who is your favorite sports team?
- What is your favorite subject in school?
- What is your favorite food?
- What else?

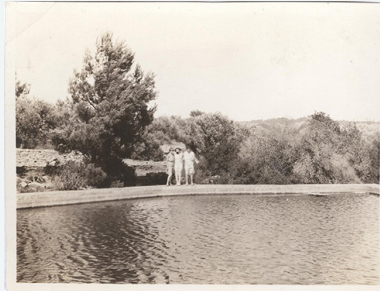


Autobiography Map Example

REPRESENTATIONAL, ABSTRACT, AND NON-REPRESENTATIONAL ART

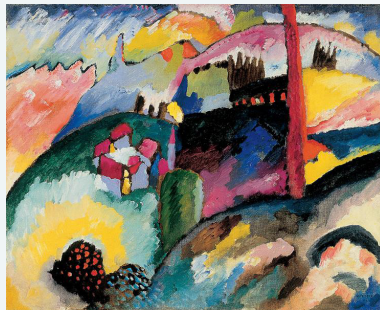
Use the three artworks below as examples of representational, abstract, and non-representational artwork.

Representational



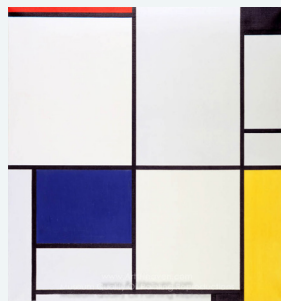
Looks recognizable similar to something in the real world.

Abstract



Increasingly moves away from the naturalistic image although it is still somewhat identifiable.

Non-Representational



The origins of the composition and image are not in the real world or are unrecognizable.

DISCUSSION QUESTIONS

1. What is a better style of art: representational, abstract, or non-representational? Why?
2. Can you find any similarities between the representational piece and the other two paintings?
3. Which elements of art and principles of design are incorporated in each piece? Do the artworks share any of them?

THE ELEMENTS OF ART

The Elements of Art are the basic parts used by Artists in creating art; they are what you use to create an aesthetically pleasing work. When we make Art, we need to understand and apply these seven Elements of Art.



Line is mark made by a pointed tool such as a brush, pen or stick, a moving point. Different tools make different kinds of lines.



Shape is a flat, enclosed area that has two dimensions, length, and width. Artist use both geometric and organic shapes. Shapes come in many types and sizes.



Color Is one of the most dominant elements. It is created by light. There are three properties of light. Hue, Value, and Saturation. Colors can be bright, dull, dark, and light.



Value is the degrees of lightness or darkness. The difference between values is called value contrast.



Form is objects that are three-dimensional having length, width, and height. They can be viewed from many sides. Forms take up space and volume.



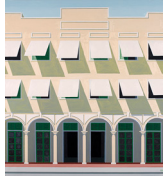
Texture describes the feel of an actual surface. The surface quality of an object; can be real or implied. Texture can be smooth or rough, hard, or soft, etc.



Space is used to create the illusion of depth. Space can be two-dimensional three-dimensional, negative and or positive.

THE PRINCIPLES OF DESIGN

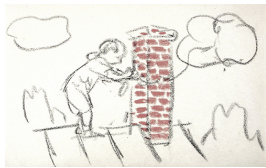
The Principles of Design describe the ways that artists use different strategies for creating a work of art.



Balance is the distribution of the visual weight of objects, colors, texture, and space.



Contrast is the difference between elements in a work of art, like color, line, shape, and texture.



Emphasis is the part of the design that catches the viewer's attention.



Movement is the path the viewer's eye takes through the work of art, often to focal areas.



Pattern is the repetition of an element in a work of art. The pattern can use color, line, shape, or the other elements of art.



Scale refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.

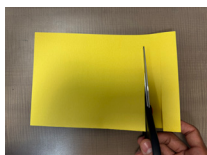


Harmony is when the elements of an artwork come together in a unified way.

LINE, PATTERN, AND COLOR

Christo and Jeanne-Claude used woven pink fabric for their project. Create a weaving inspired by Jeanne-Claude and Christo's Surrounded Islands.

You will need two sheets of the same size paper and a pair of scissors.



1

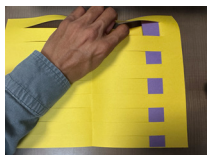
Think about the color of paper and explain why you chose your colors. Christo and Jeanne Claude chose pink for Surrounded Islands to harmonize with the natural environment of the islands in Biscayne Bay, Florida.

First, fold your paper in half and carefully cut 1-inch strips from the center fold, leaving about an inch of uncut paper from the edge.



2

Cut 1-inch strips of paper from your other sheet of paper.



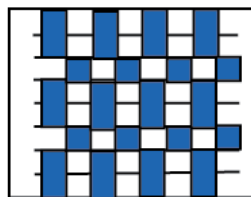
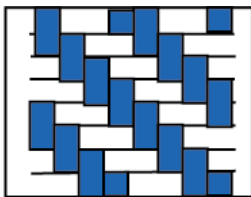
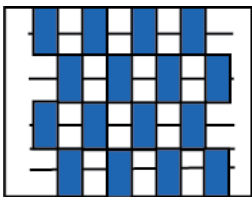
3

Weave the strips through the unfolded paper. Alternate your weaving pattern with each new strip of paper.



4

Here is your finished paper weaving inspired by Jeanne-Claude and Christo's Surrounded Islands. Try this process again to practice your weaving skills!



Try some of these paper weaving patterns or try your own!

SELECTED WORKS

Compare and contrast these artworks by Jeanne-Claude and Christo.



Christo, *Aerial Photo - Island #3 with transparent Island*, n.d. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.



Christo, *Aerial Photo - Island #3 with transparent Island*, n.d. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Take a closer look! What do you see?

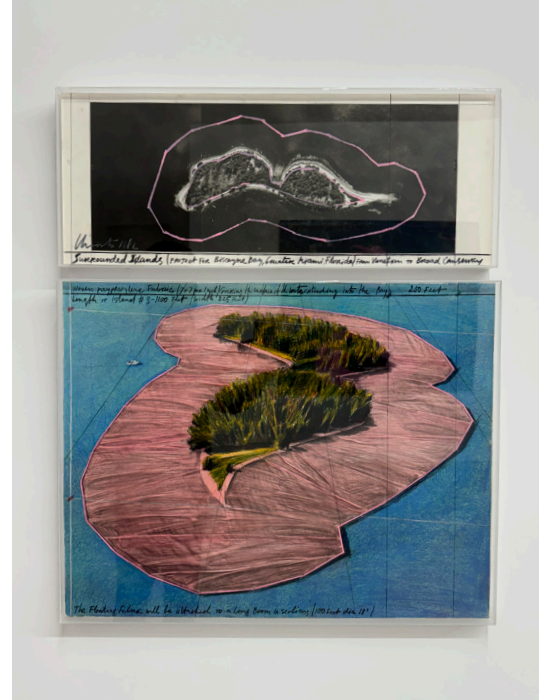
- Is this artwork, representational, abstract, or non-representational?
- What elements of art can you see being used?
- How are those elements being used?
- What principles of design can you see being used?
- How are those principles being used?

SELECTED WORKS

Compare and contrast these artworks by Jeanne-Claude and Christo.



Christo, *Surrounded Islands* photomural, n.d. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.



Christo, *Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)*, 1982, Graphite, charcoal, pastel, wax crayon, enamel paint, fabric, and aerial photograph on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Take a closer look! What do you see?

- Is this artwork, representational, abstract, or non-representational?
- What elements of art can you see being used?
- How are those elements being used?
- What principles of design can you see being used?
- How are those principles being used?

CITATION

About the Exhibition

Christo and Jeanne-Claude, *Surrounded Islands, Biscayne Bay, Greater Miami, Florida*, 1980–83. Photo by Wolfgang Volz. Copyright: 2024 Christo and Jeanne-Claude Foundation.

Wolfgang Volz, *Christo in his studio working on a preparatory collage for Surrounded Islands, New York City*, 1983. Copyright: 2024 Christo and Jeanne-Claude Foundation.

Key Artist

ANDERS KRUSBERG / PEABODY AWARDS, *Jean-Claude and Christo 68th Annual Peabody Awards Luncheon Waldorf=Astoria Hotel*, New York, NY USA May 18, 2009, Peabody Awards – The Gates, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=90843894>

Teacher Guide Activity Overview

Christo, *Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)*, 1982, Graphite, charcoal, pastel, wax crayon, enamel paint, photostat from a photograph by Wolfgang Volz, and fabric on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Active Viewing Guide

Christo, *Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)*, 1982, Graphite, charcoal, pastel, wax crayon, enamel paint, photostat from a photograph by Wolfgang Volz, and fabric on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Christo, *N. 87 photographs*, n.d. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Christo, *Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)*, 1982, Graphite, charcoal, pastel, wax crayon, enamel paint, fabric, and aerial photograph on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Christo, *Islands, Project for Miami, Florida*, 1980, Pencil, charcoal, pastel, crayon, and enamel paint on paper. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

Pre-visit Activities

Christo, *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida*, 1981, Pencil, charcoal, enamel paint, photograph by Wolfgang Volz, crayon, tape, and map. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

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Representational, Abstract, and Non-Representational Art

Three people on edge of pond, n.d, Photograph.

Wasily Kadinsky, *Landscape with Factory Chimney*, 1910, Oil on canvas, Solomon R. Guggenheim Museum

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection

Joel Meyerowitz, *New York City*, 1964, Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; gift of an anonymous donor

Elements of Art Citation

Henry Gaudier-Brzeska, *Male Dancing Figure, in Profile. Drawing*, 1910–1915, Blank ink on medium, slightly textured, cream machine-made laid paper, Yale Cener for British Art Collection. B1982.26.4
Henri Gaudier-Brzeska, CC0, via Wikimedia Commons

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection. Piet Mondrian, Public domain, via Wikimedia Commons

William J. Glackens, *Breakfast Porch*, 1925, Oil on canvas. NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 92.30

William J. Glackens, *A young doctor, especially during the growth of his first beard, is invariably a music lover*, 1900. Gouache and charcoal on paper. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.77

FriendsWithYou, *Into the Clouds*, 2019. Ripstop nylon. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange 2020.5.A-C

Mask for Mukanda Initiation Society, n.d. Wood, pigments, cloth, raffia. NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Edward Durell Stone, Jr. A72.124

Cite de Varennes, *Paris*, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection. ARC2021.111.a

Principles of Design Citation

Emilio Sanchez, *Lauderdale Hotel*, 1985. Oil on canvas. NSU Art Museum Fort Lauderdale; gift of Dr. and Mrs. Henry R. Hope. 85.3. ©Emilio Sanchez Foundation

Daniel Carriere, *Street Photo*, 2020. Daniel Carriere, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0/>>, via Wikimedia Commons

William J. Glackens, *Untitled*, 1915. Crayon on paper. NSU Art Museum Fort Lauderdale. 92.113

Juraj Dobrovic, *Relief Structure*, 1964, Painted wood, NSU Art Museum Fort Lauderdale; gift of Mr. M. A. and Sarah Lipschultz 86.66

Unknown artist, *Chief's Helmet Mask (kipoko)*, n.d. Wood, pigments, NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Jerome Levy A74.20

Louis M. Glackens, *Father, I Cannot Tell a Lie*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens. 91.40.299

Piet Mondrian, *Landscape near Arnhem*, 1900–1901, The Getty Public Domain, No Copyright

Selected Works

Christo, *Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida)*, 1983. Copyright: 2024 Christo and Jeanne-Claude Foundation. Collection NSU Art Museum Fort Lauderdale: Gift of the Christo and Jeanne-Claude Foundation.

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Major funding for Museum on the Move is provided by Jerry Taylor & Nancy Bryant Foundation, Wayne and Lucretia Weiner, the Wege Foundation, Lillian S. Wells Foundation Inc., Delia Moog, Spirit Charitable Foundation, Beaux Arts of Fort Lauderdale, Friends of NSU Art Museum, Memorial Healthcare System and Joe DiMaggio Children's Hospital.



Major support for exhibitions and programs at NSU Art Museum Fort Lauderdale is provided by the David and Francie Horvitz Family Foundation Endowment, the City of Fort Lauderdale, Jerry Taylor & Nancy Bryant Foundation, Wayne and Lucretia Weiner, the Wege Foundation, Lillian S. Wells Foundation, Delia Moog, the Broward County Cultural Division, the Cultural Council, the Broward County Board of County Commissioners, Community Foundation of Broward, Spirit Charitable Foundation, The Moss Foundation, Memorial Healthcare System and Joe Di Maggio Children's Hospital. NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.