

MUSEUM ON THE MOVE

Teacher's Guide

The Riddle of the Sphinx and Other Mysteries
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,

Since prehistoric times, humans have used images and geometric forms to convey belief systems, stories, and personal experiences. Even abstract art is shaped by cultural, political, and personal perspectives, conveyed through choices in shape, color, and reference. While certain symbols are widely understood within a certain time and place, their meanings become obscured as they drift away from their original context. As ideas and objects circulate across time and cultures, meanings shift and evolve. The figure of the monumental Great Sphinx of Giza in Egypt exemplifies this transformation of meaning. With a body of a lion and a human head whose face is thought to depict that of King Khafre (c. 2575-c. 2465 BCE), this creature is a powerful symbol of authority, strength and guardianship. 1,000 years later, during Egypt's Second Kingdom, it became associated with the sun god Hor-em-akhet. It wasn't until 2,000 years after its construction, when Giza had become a tourist destination in Graeco-Roman times, that the commonly used name "Sphinx" was given to it, as a reference to the Greek mythological hybrid beast, which has the head of a woman (cat or falcon) and a winged lion's body. The Greek Sphinx was a creature who posed riddles, most famously in Sophocles' 5th century BCE tragedy Oedipus Rex, where solving a puzzle became a matter of life and death. In this way, the Sphinx became a symbol of games, mystery, and interpretation.

Like the Sphinx, this exhibition invites viewers to engage with art as a series of puzzles to be decoded, and to apply their experiences to form their own interpretations. Works are drawn primarily from the museum's collection and grouped by themes including Myth and Ritual, Hybrid Creatures, Abstraction, Figuration, and the Americas.

The exhibition also debuts recent acquisitions made possible by the Curator Circle Members, whose contributions continue to enrich the Museum's support of contemporary art and artists. These new additions highlight the evolving nature of symbolism and the ongoing dialogues between cultures, times and traditions.

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

The Riddle of the Sphinx and Other Mysteries Exhibition

Since prehistoric times, humans have used images and geometric forms to convey belief systems, stories, and personal experiences. Even abstract art is shaped by cultural, political, and personal perspectives, conveyed through choices in shape, color, and reference. While certain symbols are widely understood within a certain time and place, their meanings become obscured as they drift away from their original context. As ideas and objects circulate across time and cultures, meanings shift and evolve.

The figure of the monumental Great Sphinx of Giza in Egypt exemplifies this transformation of meaning. With a body of a lion and a human head whose face is thought to depict that of King Khafre (c. 2575-c. 2465 BCE), this creature is a powerful symbol of authority, strength and guardianship.

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lion's body. The Greek Sphinx was a creature who posed riddles, most famously in Sophocles' 5th century BCE tragedy *Oedipus Rex*, where solving a puzzle became a matter of life and death. In this way, the Sphinx became a symbol of games, mystery, and interpretation. Like the Sphinx, this exhibition invites viewers to engage with art as a series of puzzles to be decoded, and to apply their experiences to form their own interpretations. Works are drawn primarily from the museum's collection and grouped by themes including Myth and Ritual, Hybrid Creatures, Abstraction, Figuration, and the Americas.

It includes works by Ed Clark, Frida Kahlo, Jeff Koons, Lee Miller, Diego Rivera, Frank Stella, Andy Warhol, and recent acquisitions including vanessa german, Lonnie Holley, Emilio Martinez, Jared McGriff, and Cici McMonigle.

The exhibition also debuts recent acquisitions made possible by the Curator Circle Members, whose contributions continue to enrich the Museum's support of contemporary art and artists. These new additions highlight the evolving nature of symbolism and the ongoing dialogues between cultures, times and traditions.



Installation view of *The Riddle of the Sphinx and Other Mysteries*.

KEY ARTISTS



Jaime Grants, Cici McMonigle, Emilio Martinez, Ed Clark, Frida Kahlo, Lee Miller, Diego Rivera, Frank Stella, Andy Warhol, vanessa german, Lonnie Holley, Jared McGriff.

KEY TERMS

Tradition	The handing down of a culture's beliefs and customs from parents to children over many years.
Culture	The shared beliefs, values, and practices of a group of people that guide their behavior.
Composition	The arrangement of elements within a work of art.
Myth	a traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events.
Symbol	An object or picture that represents something else.
Hybrid	A hybrid is a mixture of two different things, resulting in something that has a little bit of both.
Surreal	Describes something that's a bizarre mix of elements, often jarring and seemingly nonsensical.
Ritual	A formal ceremony or series of actions that is performed in the same way every time.
Figuration	The act of forming something into a particular shape, or the resulting figure.
Context	The background information or setting that helps you understand the meaning of something.

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 artists in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom. Description: The work of *The Riddle of the Sphinx and Other Mysteries* invites viewers to engage with art as a series of puzzles to be decoded, and to apply their experiences to form their own interpretations.. 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	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.
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.	Roman Classical (500 BC - 450 AD) Associated with narrative art that realistically depicts figures and architecture.
Byzantine (500 - 1200) Associated with mosaics and stylized, symbolic art that presented Christian themes.	Celtic, Saxon, and Viking Art (600 - 900) Associated with illuminated manuscripts and ornate metalwork.
Romanesque (1000 - 1300) Associated with art supported by religious patrons, strayed away from realism, and included high relief sculpture and stained glass.	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.
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.	Mannerism (1520 - 1600) Associated with exaggerated, distorted figures and complex subjects.
Dutch Realism (1600 - 1700) Associated with small scale artwork, depicting symbolic images, and everyday activities of common people.	Baroque (1600 - 1700) Associated with themes similar to the Renaissance, but much more dynamic in movement, color and drama.
Rococo (1730 - 1800) Associated with highly decorated, ornate, and lighthearted subject matter.	

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

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.1.S.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 focused 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



Jaime Grant, *Pyramid*, 2024, Mixed media. NSU Art Museum Fort Lauderdale; Gift of Jaime Grant.

Look & Notice

- What colors do you see?
- What shapes can you find?
- What objects can you recognize?

Think & Feel

- How do these pyramids make you feel when you look at them? (Curious, afraid, excited?) Why?
- Why do you think the artist made them look like pyramids but cardboard to make them?
- If you could visit the pyramids would you go inside?

Activity

- Draw a picture of your own balloon animal! What animal will you choose? What color will it be?
- Create a story go with your drawing.

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GRADES 3-5

GRADES 3-5

Observe & Describe

- What do you notice first about the person in the artwork? Describe their expression, pose, and any details that stand out.?
- What title does the artist give this piece (“Being Happy is My Choice”)? Based on what you see, what parts of the artwork show happiness or the idea of choice?



Emilio Martinez, *Being Happy is My Choice (Ser feliz es mi decisión)*, 2019, Pastel, acrylic, charcoal, and pencil on heavy paper. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange.

Analyze

- What message do you think the artist wants to share about happiness? What clues in the portrait support your idea?
- If you could talk to the person in the portrait, what would you ask them about their choice to be happy?

Activity

- The title states: “Being Happy is My Choice (*Ser feliz es mi decisión*)” Write your own short statement that begins with “Being ___ is my choice.” Then list or sketch one thing you do that helps you make that choice, inspired by the artwork.

ACTIVE VIEWING GUIDE

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GRADES 6-8

GRADES 6-8

Look Closely

- What do you notice after looking for 60 seconds?
- Examine the visual elements.
- What do you notice about the colors, textures, and lighting? How do these elements guide your attention?
- Describe the central figure(s) in the artwork. What details—such as posture, gesture, facial expression, or placement—stand out?
- Read the title: *I'll Hold You In My Heart*. Based on what you see, what parts of the artwork visually express “holding,” “heart,” or emotional connection?



Interpret & Connect

- What message or theme might the artist be communicating?
- Think about the idea of holding someone “in your heart.” What might this phrase mean beyond the literal? How might the artwork deepen or challenge your understanding?
- Can you connect this piece to your own experiences with expressing feelings or identity?
- If you could ask the artist one question about their intention or process, what would it be, and why?

Cici McMonigle, *I'll Hold You In My Heart*, 2024, Acrylic and ink on canvas. NSU Art Museum Fort Lauderdale; Purchased with funds provided by Curator Circle.

Activity

- Choose one symbol, object, or visual detail that you think carries emotional meaning. Create a short paragraph or labeled sketch explaining: What the symbol is. How it appears in the artwork. What emotion or idea you think it represents. Why you think the artist included it?

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GRADES 9-12

GRADES 9-12

Critical Observation

- What is your initial reaction? Has it changed on closer inspection?
- How does the title *Quotidian Palimpsest* (everyday rewriting or layering) connect to what you see?
- What materials and objects do you notice in the installation?

Deeper Analysis

- What cultural, historical, or political context might be relevant?
- A “palimpsest” is something reused or layered, where traces of the past remain visible. How does this idea show up in Cordova’s work?
- How might the materials and imagery reflect ideas of memory, culture, or personal history?
- How does *Quotidian Palimpsest* challenge viewers to think differently about time, place, and identity?



william cordova, *quotidian palimpsest*, 2021, Mixed media collage, gold leaf on paper. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange.

Activity

- Write a critique or personal reflection about the artwork.
- Create your own artwork in response to this one.

Look around your space and choose three small everyday objects or images (digital or real).

- Arrange or photograph them together to tell a hidden story — something about your culture, community, or memory.
- Reflect: How can something “ordinary” become meaningful when placed in a new context?

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 The Riddle of the Sphinx and other Mysteries.
- 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.

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



Cici McMonigle, *I'll Hold You In My Heart*, 2024, Acrylic and ink on canvas. NSU Art Museum Fort Lauderdale; Purchased with funds provided by Curator Circle.



Emilio Martinez, *Being Happy is My Choice (Ser feliz es mi decisión)*, 2019, Pastel, acrylic, charcoal, and pencil on heavy paper. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange.

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

One Idea, Three Ways

Our goal is to see how one idea can look three different ways, using Jaime Grant and his artwork that reused materials creatively, as inspiration.

- A few upcycled materials (magazine pieces, wrappers, paper scraps, bottle caps, etc.)
- A piece of paper divided into 3 sections
- Glue or tape
- Scissors (optional)

1. Pick something simple (like a flower, house, or sun). This will be your idea for all three sections.
2. Representational (Realistic) Use your materials to make the object look real — so others can tell what it is.
3. Abstract (Changed) Make the same object again, but change the shapes or colors. It should still hint at the original idea.
4. Non-Representational (No Object) Forget the object! Use your scraps to make an art piece that shows only color, texture, or feeling.

EXPLORING ART STYLES

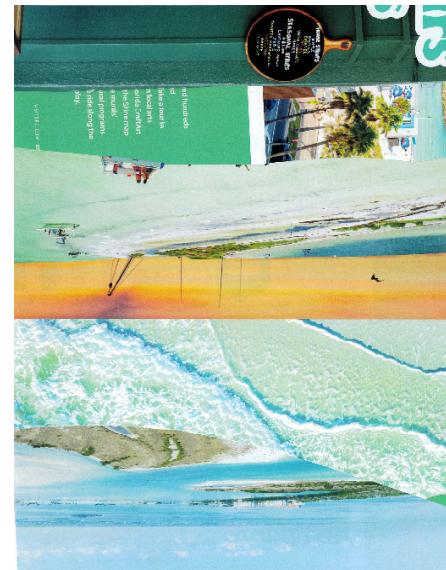
One Idea, Three Ways Example



Representational example



Abstract example

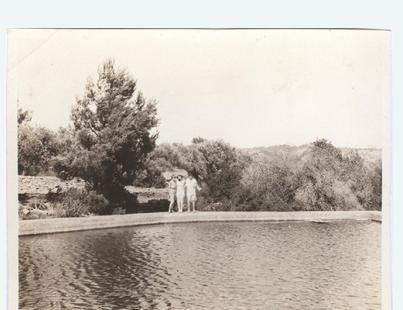


Non-Representational example

REPRESENTATIONAL, ABSTRACT, AND NON-REPRESENTATIONAL ART

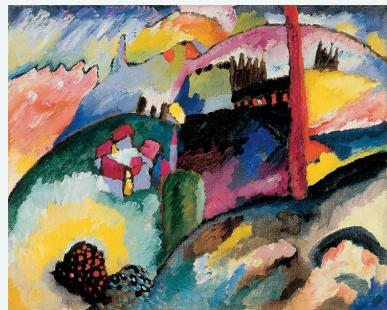
Use the three artworks below as examples of representational, abstract, and non-representational artwork.

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. Artists 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.

COLOR, VALUE AND CONTRAST

Joy Gregory used UV light sensitive paper to create their cyanotype print. Create your own sunprint using construction paper, sunlight, objects of your choice, and optional: a clear plexi glass sheet or glass from a picture frame.



- 1 Gather your materials and find a bright and sunny place outside for your work area. Then lay your construction paper out and place your objects on top.



- 2 Next, arrange the objects in a composition of your choice and then place your plexi glass on top. This will secure your objects from moving and being blown away by the wind.



- 3 Leave your set up outside in the sun for 2 - 6 hours. The part of your paper exposed to the sun will be lighter the longer you keep it outside.

Finally, remove your plexi glass and objects to reveal your sun bleached print.

SELECTED WORKS

Compare and contrast these artworks by Jaime Grant and FriendsWithYou



Jaime Grant, *Egyptian Sculpture*, 2024, Mixed Media, NSU Art Museum Fort Lauderdale; Gift of Jaime Grant.



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

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

Installation view of *The Riddle of the Sphinx and other Mysteries* Exhibition.

Installation view of *The Riddle of the Sphinx and other Mysteries* Exhibition.

Key Artist

Not Applicable

Teacher Guide Activity Overview

Jaime Grant, *Pyramid*, 2024, Mixed media, NSU Art Museum Fort Lauderdale; Gift of Jaime Grant.

Active Viewing Guide

Jaime Grant, *Pyramid*, 2024, Mixed media, NSU Art Museum Fort Lauderdale; Gift of Jaime Grant provided by Michael and Dianne Bienes by exchange.

Emilio Martinez, *Being Happy is My Choice (Ser feliz es mi decisión)*, 2019, Pastel, acrylic, charcoal, and pencil on heavy paper. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange.

Cici McMonigle, *I'll Hold You In My Heart*, 2024, Acrylic and ink on canvas. NSU Art Museum Fort Lauderdale; Purchased with funds provided by Curator Circle.

william cordova, *quotidian palimpsest*, 2021, Mixed media collage, gold leaf on paper. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes by exchange.

Pre-visit Activities

Emilio Martinez, *Being Happy is My Choice (Ser feliz es mi decisión)*, 2019, Pastel, acrylic, charcoal, and pencil on heavy paper. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange.

Cici McMonigle, *I'll Hold You In My Heart*, 2024, Acrylic and ink on canvas. NSU Art Museum Fort Lauderdale; Purchased with funds provided by Curator Circle.

Representational, Abstract, and Non-Representational Art

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

Wasilly 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

Jaime Grant, *Egyptian Sculpture*, 2024, Mixed Media, NSU Art Museum Fort Lauderdale; Gift of Jaime Grant.

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

Produced by the Department of Education of NSU Art Museum Fort Lauderdale.

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**NSU ART
MUSEUM**
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FRIENDS

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