

SAN LUIS OBISPO
museum OF **art**



CURRICULUM GUIDE
ALICIA ADAMEROVICH
CONUNDRUMS
June 5 – October 18, 2026

A FEW HELPFUL FAQS BEFORE WE JUMP IN...

What is an exhibition curriculum guide?

An Exhibition Curriculum Guide is a resource designed to help parents and educators engage children and students with the themes and artworks featured in our museum exhibition. It provides background information, discussion questions, and activities that align with the exhibition's content. The guide serves as a bridge between the museum experience and classroom or home learning, with the goal of enriching the overall experience of the museum visit!

Who is this guide for?

This guide can be used by anyone but is primarily intended for parents and educators who want to enhance the learning experience of children or students. It is perfect for families visiting museums together, teachers looking for classroom resources that complement the museum's exhibition, or homeschoolers wanting to integrate museum visits into their lesson plans. The activities and questions are adaptable for a variety of age groups and learning levels, ensuring that all visitors can engage with the exhibition in a meaningful way.

What is the best way to use this guide?

The Exhibition Curriculum Guide can be used in several ways, depending on your needs:

1. **Before the Visit:** Use the guide as an introduction to the exhibition. Review the themes, key artworks, and questions to help prepare children or students for what they will see. This can spark curiosity and anticipation.
2. **During the Visit:** Bring the guide with you to the museum and use it to direct attention to specific pieces or concepts. The discussion questions and activities can be used to guide conversations or observations as you explore the exhibition.
3. **After the Visit:** Once you've returned home or to the classroom, use the follow-up activities and reflection questions to reinforce learning, encourage further exploration, and discuss what was seen. This can also help students or children retain what they learned and express their thoughts creatively.

EXHIBITION CURRICULUM GUIDE

Artist Name:

Alicia Adamerovich

Exhibition:

Conundrums

Dates:

June 5 – October 18, 2026



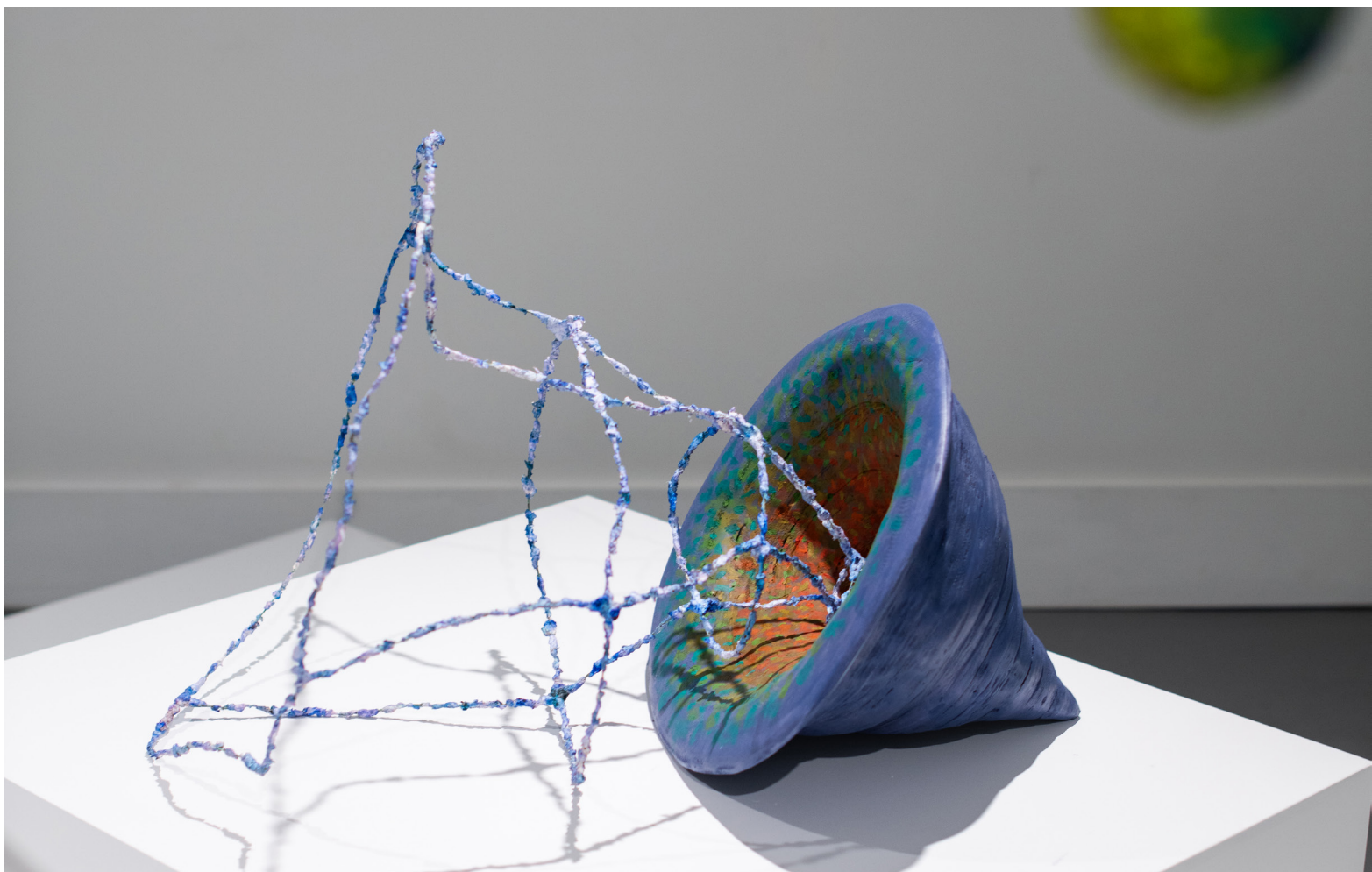
CONTEXT

ARTIST BACKGROUND



ALICIA ADAMEROVICH

- Alicia Adamerovich is an American artist who makes paintings, sculptures, and works on paper.
- She grew up near forests in Latrobe, Pennsylvania — her dad was a carpenter and her mom was a biologist, so she grew up surrounded by building and nature.
- Growing up around trees, wildlife, and someone who studied living things gave Adamerovich a deep curiosity about the natural world.
- She uses natural and earthy materials in her work: sand, wax, pumice (volcanic rock!), wood, and copper.
- Her paintings aren't flat— she builds them up with textures like sand and pumice so they almost feel like landscapes you could touch.

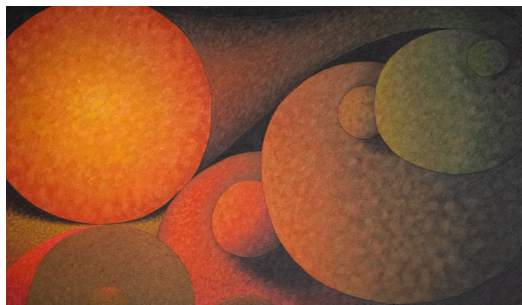


CONTEXT

ELEMENT OF FOCUS



- The element of focus in this curriculum is light and shadow. Light and shadow describe the way light hits an object or surface — and the darkness that appears where light doesn't reach.
- Light can come from many sources: the sun, a lamp, even the moon. The direction and brightness of light changes the way everything around us looks.
- In Alicia Adamerovich's paintings, the light source is often mysterious — you can see shadows carving out hills and valleys across the surface, but you can't quite find where the light is coming from. This gives her work a dreamlike, otherworldly feeling.
- Look closely at one of Adamerovich's paintings: where do you see the lightest areas? Where is it darkest? Can you figure out where the light might be coming from?



Pop-out Element of Focus Activity:

Hold your hand (or a small object like a key or leaf) close to this piece of paper in a sunny spot or under a flashlight. Move it closer and farther away — watch how the shadow changes shape and sharpness. Trace the shadow with a pencil.



RESPONDING

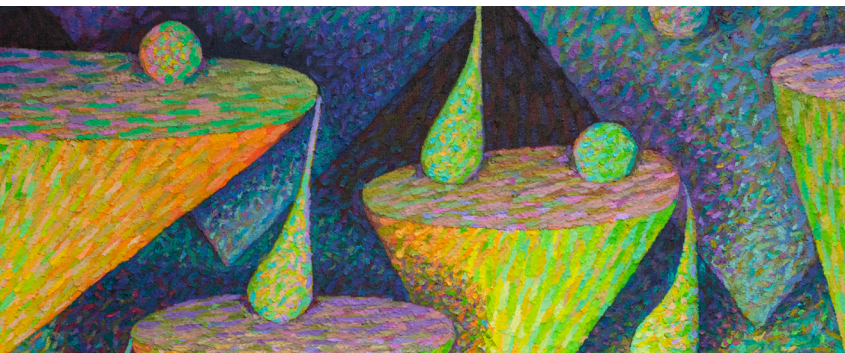
KEY WORKS



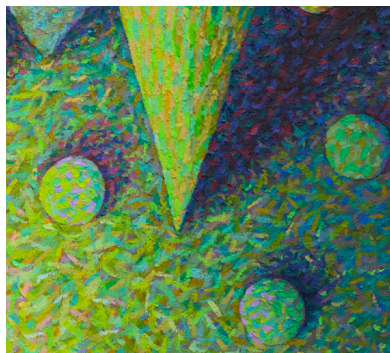
Happy Sad, detail



Happy Sad, 2025, oil on linen over panel



Happy Sad, detail



Happy Sad, detail



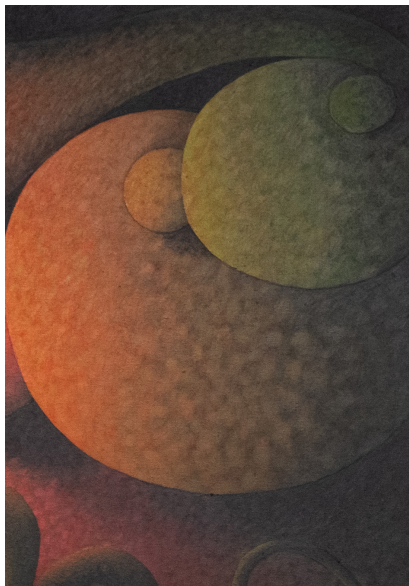
Happy Sad, detail

QUESTIONS TO CONSIDER

1. The artist titled this work *Happy Sad* — two opposite feelings at once. Where do you see “happy” in this painting? Where do you see “sad”? Can you match colors or shapes to those feelings?
2. Look at the colors Adam Oshroff chose. How does color create a mood or feeling in this work?
3. This painting depicts rounded shapes and table-like surfaces. Why do you think the artist repeated these shapes but changed the colors and lighting so dramatically?
4. Have you ever felt two opposite emotions at the same time — happy and sad, excited and nervous? How might you show that feeling if you were making a painting?

RESPONDING

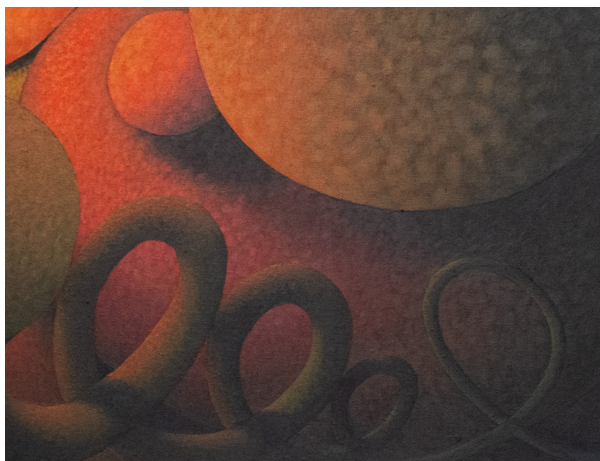
KEY WORKS



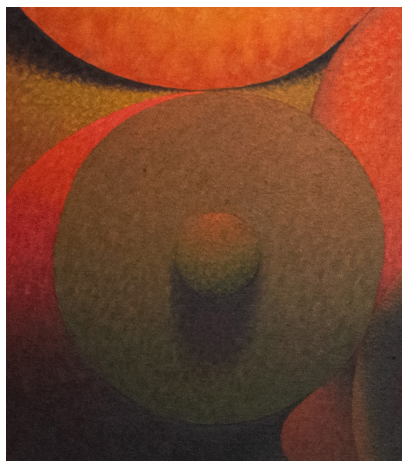
A repetitive noise, detail



A repetitive noise, 2025, oil on linen over panel



A repetitive noise, detail



A repetitive noise, detail



A repetitive noise, detail

QUESTIONS TO CONSIDER

1. What shapes do you notice repeating in this painting?
2. The bottom of the painting has curling, winding shapes while the top has large round ones. How does that change the feeling from top to bottom?
3. If this painting made a sound, what would it be? Does the title *A Repetitive Noise* change what you see?
4. Does this remind you of anything in nature like something you might find outside or under a microscope?

RESPONDING KEY WORKS



Excuse me I have work to do, 2025, oil, wood and linen on panel



Excuse me I have work to do, details



Excuse me I have work to do, details



Excuse me I have work to do, detail

QUESTIONS TO CONSIDER

1. What is the first thing your eye goes to in this painting? Why do you think it catches your attention?
2. Does this look like something from nature, or something imaginary? Why?
3. Where do you see light in this painting? Where is it darkest?
Can you figure out where the light might be coming from?
4. Why do you think the artist chose this as a title? What might the painting be busy doing?

RESPONDING

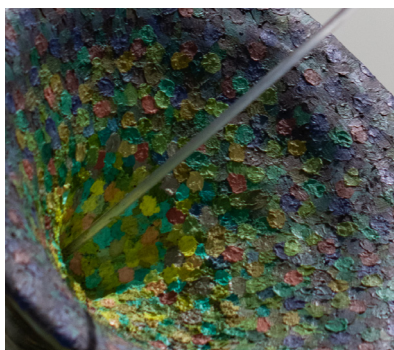
KEY WORKS



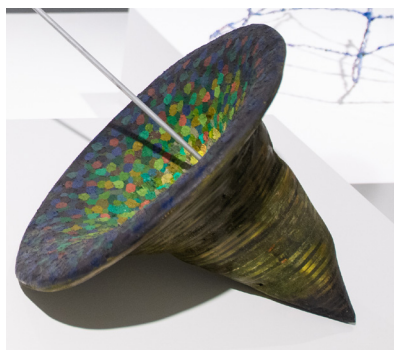
Blissful ignorance, 2024, wood, aluminum, resin, dye, oil, sand, pumice



Blissful ignorance, detail



Blissful ignorance, detail



Blissful ignorance, detail



Notice the platform that the sculptures are on! This is called a **pedestal** – a common useful object in Museum installation to display sculptures!

QUESTIONS TO CONSIDER

1. This is a sculpture, not a painting.
How does seeing a 3D artwork change how you experience it compared to the paintings you have just seen?
2. The thin wire arm holds a sphere up in the air, it looks like it could tip or fall.
How does that sense of balance (or imbalance) make you feel?
3. Look at the surface of both the cone and the sphere: they have the same speckled, colorful texture as her paintings. Why do you think she carried that into her sculpture?

CONNECTING YOUR WORLD



Kissing me!, 2025, oil and scrunchie on linen over

QUESTIONS FOR STUDENTS: AGES 5- 7

1. Have you ever felt happy and sad at the same time? Draw a face that shows both feelings at once.
2. Can you find a shadow somewhere in the room right now? What made it?

QUESTIONS FOR STUDENTS: AGES 8 - 10

1. Adameroich grew up in the forest with a mom who studied nature.
What place or person made you curious about the world?
2. She uses titles with double meanings, like *Happy Sad*.
Can you think of a word that means two opposite things at once?

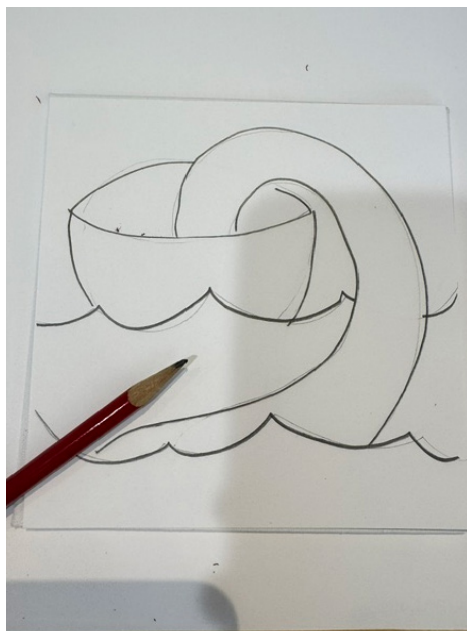
QUESTIONS FOR STUDENTS: AGES 11 - 13

1. Adameroich says her work stays “open” — it doesn’t give answers.
Are you comfortable with not knowing the answer to something? When is that hard?
2. Her sculptures look mid-transformation, like they’re becoming something else.
What is something in your life that feels like it’s in the middle of changing?

QUESTIONS FOR STUDENTS: AGES 14 - 18

1. Adameroich describes her work as abstract rather than surrealist — she draws from real life, not dreams.
How do you process your own experiences — through art, writing, music, something else?
2. Her work holds onto mystery on purpose.
In a world where we can look anything up instantly, why might an artist choose to leave things unanswered?

CREATING YOUR TURN!



ACTIVITY FOR STUDENTS:

Alicia Adamerovich's exhibition Conundrums features thick, textured paintings that look like landscapes from another world. The way she applies paint in short dashes creates a unique rhythm. Adamerovich often presses objects into her paintings and paints over them so they disappear into the surface.

INSTRUCTIONS:

1. With your pencil, encourage students to draw what they'd like their landscape to look like. Try to make big fun shapes.
2. Students will then squirt puffy paint onto their palette paper. Using the palette knife, instruct students to apply chunky dashes of two different colors of paint to fill in each shape drawn in step 1 (choose a different set of colors for each shape).
3. Finally, let students squish the charms into their wet paint chunks and blend them in with more paint. When the paint dries, it will work as glue to hold the charms in place.

MATERIALS & POP-UP

6x6 canvas panel | flat back resin charms | 4 colors of puffy paint | palette knife | pencil | palette paper
Link to shopping cart with materials [HERE!](#)

We'll have premade art kits at the Museum with this activity on August 8, 11am-1pm! Stop by!

Conundrums is generously presented by:



LINDSEY HARN
GROUP

Additional support from:



SAN LUIS OBISPO **museum** OF **art**

1010 BROAD STREET *at Mission Plaza*
SAN LUIS OBISPO, CALIFORNIA 93401
PH 805.543.8562 | FX 805.543.4518

SLOMA.ORG