

By the Sea, By the Sea, Waterscapes and Beach Scenes by William J. Glackens

Teachers Guide



*William J. Glackens, Cape Cod Pier, 1908,
Oil on canvas. NSU Art Museum Fort Lauderdale; gift of an
anonymous donor.*

**NSU ART
MUSEUM**
FORT LAUDERDALE

NSU
Florida

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

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MUSEUM ON THE MOVE



Dear Teachers & Educators,

By the Sea, By the Sea, Waterscapes and Beach Scenes by William J. Glackens, this exhibition will draw from the Museum's vast collection of masterful seascapes by William J. Glackens, which is the largest collection in the world of artworks and archival materials related to Glackens, and members of the artist's milieu, created in the late 19th and early 20th century. These paintings, photographs, prints and sketches portray unfettered, modern visions of leisure and labor by the waterfront. Using the image library to explore the works of *By the Sea, By the Sea, Waterscapes and Beach Scenes* by William J. Glackens, along with this Teacher Guide, teachers can tailor a museum experience to the needs of their students, complete with interdisciplinary activities.

View *By the Sea, By the Sea, Waterscapes and Beach Scenes* by William J. Glackens here: [By the Sea, By the Sea, Waterscapes and Beach Scenes by William J. Glackens](#)

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 page 2.
We hope you and your students enjoy your virtual visit!

Sincerely,

NSU Art Museum
Education Department

ABOUT MUSEUM ON THE MOVE

Museum on the Move is an innovative education program that invites Broward County 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 here! 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: Live Virtual Zoom Tours (one per semester), and Elements of Art and Principles of Design prerecorded video series includes art talk and activity, art making videos and printable lessons and activities.

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

ABOUT THE EXHIBITION

By the Sea, By the Sea will draw from the Museum's vast collection of masterful seascapes by William J. Glackens and members of the artist's milieu, created in the late 19th and early 20th century. These paintings, photographs, prints and sketches portray unfettered, modern visions of leisure and labor by the waterfront.

Key works within this show include Glackens' charming portrayal of women approaching the placid sea in his post-Impressionist masterpiece Cape Cod Pier (1908), along with his painting of New York's maritime industrial progress, Tugboat and Lighter (1904-1905). Also included are his humorous series of crowded beaches that reflect the growing allure of the seaside as an escape from the urban density of the industrial age. This exhibition will premiere a selection of the Sansom Foundation's donation of hundreds of archival materials to the Museum. This archive includes never-before seen family photographs, along with en plein air sketches which were later used as reference images to compose the artist's virtuosic paintings. These ephemeral records provide us with insight into Glackens' surroundings and frame of mind at the time he created these artworks.

William Glackens (b. 1870, Philadelphia, PA; d. 1938, Westport, CT) was an original member of the turn-of-the-century artists' group, The Ashcan School, alongside contemporaries including Robert Henri (1865-1929), George Luks (1866-1933), Everett Shinn (1876-1953) and John Sloan (1871-1951). Born in Philadelphia, Glackens attended Central High School along with Sloan and the collector Albert C. Barnes. In 1891 he began a career as an artist-reporter for various Philadelphia newspapers and in the evenings, attended classes at the Pennsylvania Academy of the Fine Arts. In 1898 he accompanied the U.S. Army to Cuba to record the Spanish-American War for McClure's magazine. In 1904, he would give up illustration in order to fully devote himself to painting. Glackens lived for some time in France, where he became influenced by the work of Impressionist artists such as Renoir, Matisse and Cézanne. Nevertheless, he continued his involvement in the New York art world and his friendship with other artists associated with The Ashcan School until his death in 1938.

NSU Art Museum is home to the William J. Glackens Research Collection and Study Center, which holds the largest collection in the world of artworks and archival materials related to Glackens.

KEY ARTISTS

William J. Glackens
Ashcan School
Louis M. Glackens
Edith Dimock Glackens

KEY TERMS

Drawing
Illustration
Comic
Sketch
Impressionism

Teacher Guide Activities Overview

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

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

Description: The work of *By the Sea, By the Sea, Waterscapes and Beach Scenes by William J. Glackens* gives us insight into Glackens' surroundings and frame of mind as he captured the rapidly changing world around him. Through discussion, research, writing, and observation, students will explore the concepts associated with the medium of photography.

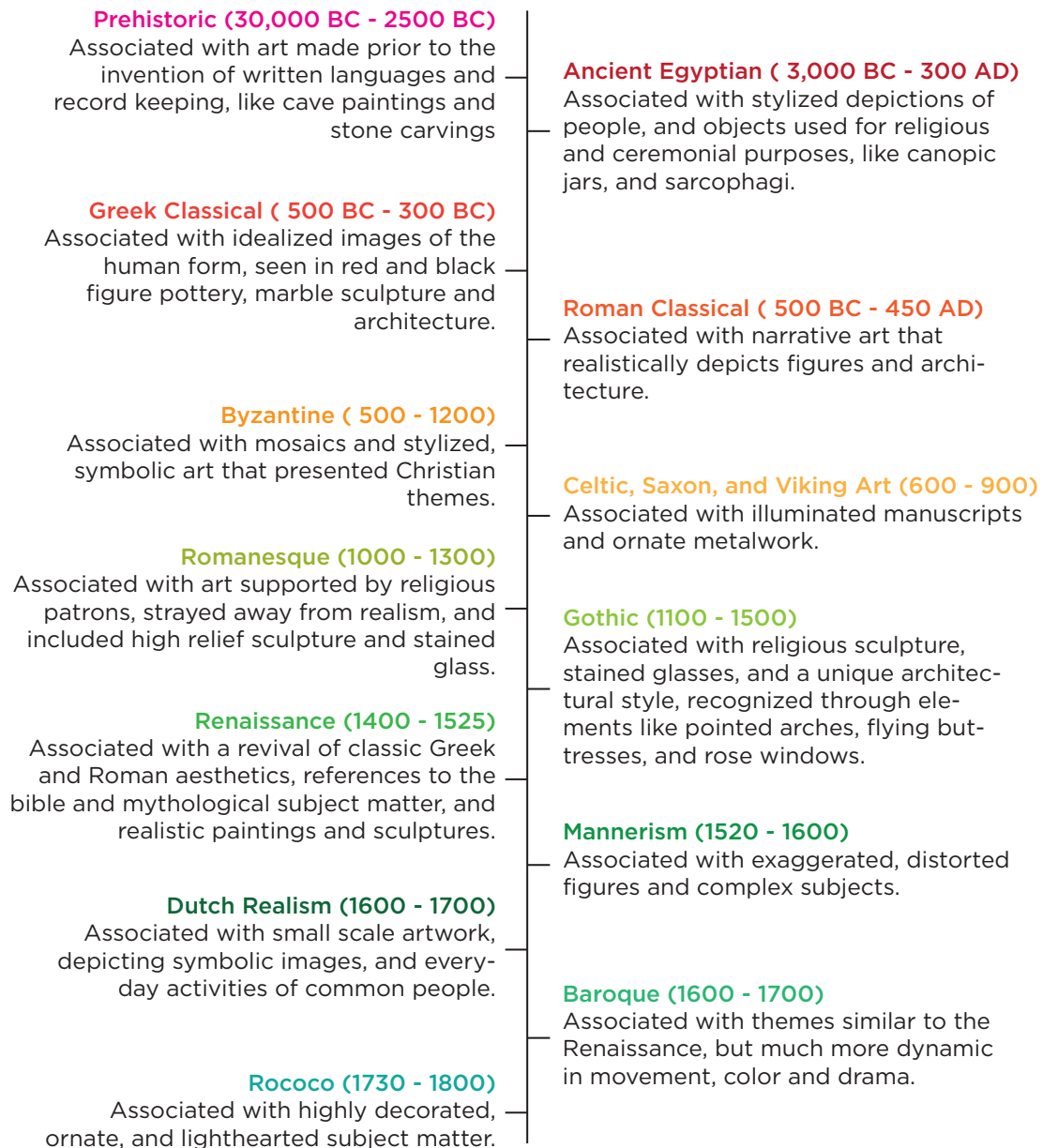
Learning Objectives:

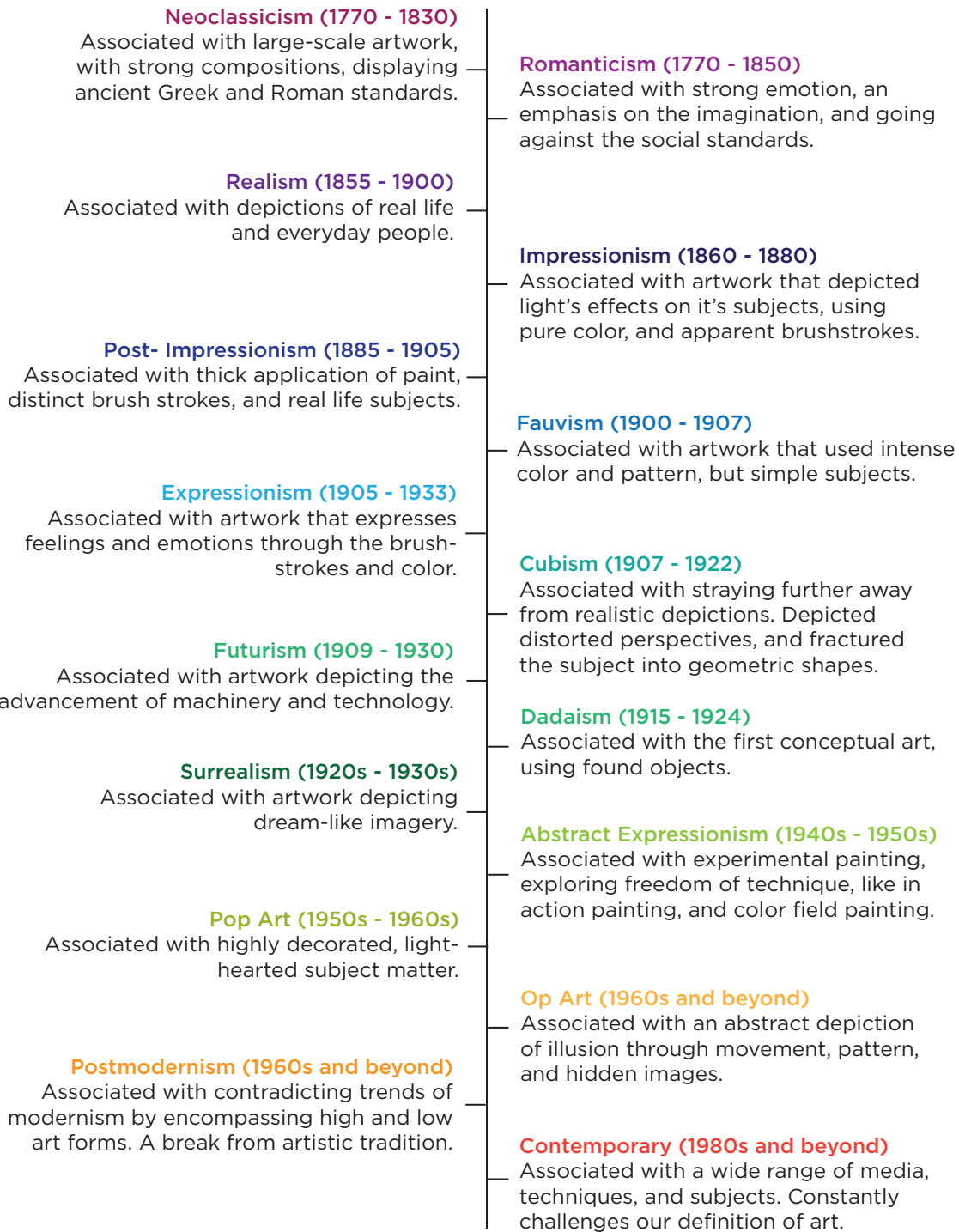
- Students will analyze artworks and think critically about what artists may have intended to represent in their works.
- Students will compare and contrast the modern period to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

Essential Questions:

- What can we learn about life and culture from the past?
 - How does life and culture compare to today?
- What aspects of William J. Glackens' artwork allows you to understand the lifestyle and events of the specific time?
- How have the artist used their medium to communicate, or archive their ideas?

Western Art History Timeline





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.S.3.1 Develop skills and techniques to create with two- and/or three- dimensional media.
- VA.K.S.3.2 Practice skills to develop craftsmanship.
- VA.K.S.3.3 Handle art tools and media safely in the art room.
- VA.K.S.3.4 Identify artwork that belongs to others and represents their ideas.
- 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.O.3.1 Create works of art to document experiences of self and community.
- VA.K.H.1.1 Describe art from selected cultures and places.
- VA.K.H.1.2 Follow directions for suitable behavior in an art audience.
- VA.K.H.1.3 Explain how art-making can help people express ideas and feelings.
- VA.K.H.2.1 Compare selected artworks from various cultures to find differences and similarities.
- VA.K.H.2.2 Explore everyday objects that have been designed and created by artists.
- VA.K.H.2.3 Describe where artwork is displayed in school or other places.
- VA.K.H.3.1 Express ideas related to non-art content areas through personal artworks.
- 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.2.2 Use various media techniques to learn how changes affect the completed artwork.
- VA.1.C.3.3 Identify vocabulary that is used in both visual art and other contexts.
- VA.1.C.3.2 Distinguish between artwork, utilitarian objects, and objects from nature.
- VA.1.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.1.S.3 Through purposeful practice, artist learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.1.O Understanding the organizational structure of an artform provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.1.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- Va.1.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.1.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.1.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.1.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- VA.1.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

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.2.2 Identify skillful techniques used in works by peers and others
- VA.2.C.2.3 Use suggestions from others to modify the structural elements of art.
- VA.2.C.3.1 Use accurate art vocabulary to identify connections among visual art and other contexts.
- VA.2.C.3.2 Compare artworks with utilitarian objects and use accurate art vocabulary to describe how they are the same and how they are different.
- VA.2.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
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- VA.2.F.1 Creating and interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade: 3

- VA.3.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- VA.3.C.2 Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is ventral to artistic growth.
- VA.3.C.3 The process of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
- VA.3.S.1 the arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.3.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember focus on, process, and sequence information.
- VA.3.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
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- VA.3.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- VA.3.O.3 Every art form uses its own unique language, verbal and non-verbal to document and communicate with the world.
- VA.3.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.3.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.3.H.3 Connections among the arts and other disciplines strengthen. Learning and the ability to transfer knowledge and skills to and from other fields.
- VA.3.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourages innovation and creative risk-taking.

Grade: 4

VA.4.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.4.C.2 Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.4.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.4.S.1: The arts are inherently experiential and actively engage learners in the processes of creative, interpreting, and responding to art.

VA.4.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.4.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.4.O.1 Understanding the organizational structure of an art form provide a foundation for appreciation of artistic works and respect for the creative process.

VA.4.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.4.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.4.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.

VA.4.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.4.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.4.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade:5

VA.5.C.1 Cognition and reflection are required to appreciate, interpret and create with artistic intent.

VA.5.C.2 Assessing our own and others artistic work, using critical-thinking skills transferable to other contexts.

VA.5.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.5.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.5.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.5.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

VA.5.O.1 Understanding the organizational structure of an art form provide a foundation for appreciation of artistic works and respect for the creative process.

VA.5.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.5.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.5.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.

VA.5.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.5.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.5.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade: 6, 7, 8

VA.68.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
VA.68.C.2 Assessing our own and others' artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.
VA.68.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.
VA.68.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
VA.68.S.2 Development of skills, techniques, and processes, in the arts strengthens our ability to remember, focus on, process, and sequence information.
VA.68.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex skills and techniques.
VA.68.O.1 Understanding the organizational structure of an art form provides a foundation for artistic works and respect for the creative process.
VA.68.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
VA.68.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
VA.68.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d)
VA.68.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions have emerged.
VA.68.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
VA.68.F.1 Creating, interpreting and responding in the arts stimulate the imagination and encourage creative risk taking.

Grade: 9, 10, 11, 12

VA.912.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
VA.912.C.2 Assessing our own and others' artistic work, using critical-thinking, problem solving and decision-making skills, is central to artistic growth.
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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. (You can find examples of his pieces on pages 10-14)

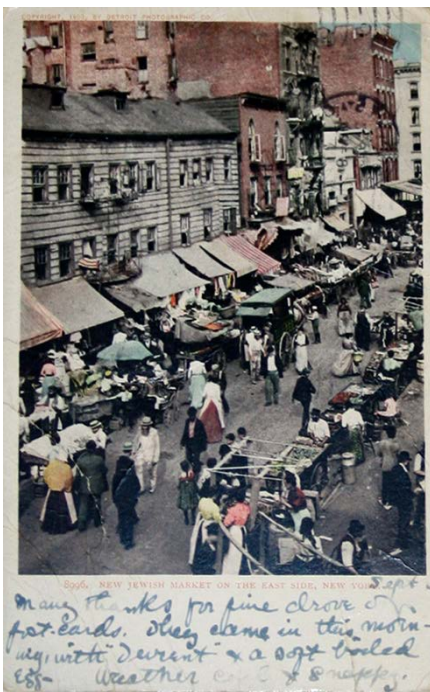
OBJECTIVES

- Introduce students to William J. Glackens, Louis M. Glackens, Edith Dimock Glackens, the Ashcan School, and their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

What is a landscape painting?

Ask your students, what is a landscape? During this activity, ask your students to discuss what constituted their idea of a landscape. Help them consider what is encompassed in an artwork concentrated on landscape, how we interact with painting, and why an artist would create a painting.

- a. Compare and contrast the landscapes below. Think about the idea of space in each artwork. One has captured the illusion of space in a photograph, while the other is illustrated.
- b. Discuss their similarities and differences.



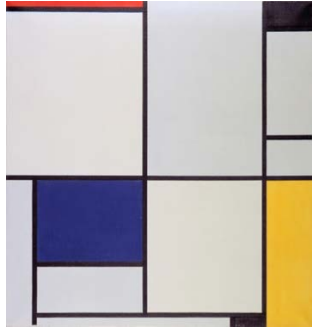


William J. Glackens, *Postcard to Mrs. William Glackens*, 1909



William J. Glackens, *Far from the Fresh Air Farm: The crowded city street, with its dangers and temptations, is a pitiful makeshift playground for children*, 1911, Conté crayon and watercolor on paper

Representational, Abstract, and Non-Representational Art

Representational	Abstraction	Non-Representational
 <p data-bbox="240 722 586 768"><i>Three people on edge of pond</i>, n.d., Photograph.</p>	 <p data-bbox="667 737 1016 783">William J. Glackens, <i>Wickford, Low Tide</i>, c. 1909, Oil on canvas</p>	 <p data-bbox="1062 716 1414 783">Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>



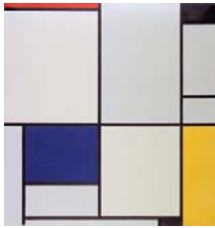
Make it Abstract!

This piece is titled *Unknown Paris, Marne*, 1963, it is a representational artwork. Recreate this landscape as abstract art, or non-representational art.



Unknown Paris, Marne, 1963

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

<p>Representational</p>	 <p>Three people on edge of pond, n.d, Photograph.</p>	<p>Looks recognizable similar to something in the real world.</p>
<p>Abstract</p>	 <p>William J. Glackens, <i>Wickford, Low Tide</i>, c. 1909, Oil on canvas</p>	<p>Increasingly moves away from the naturalistic image although it is still somewhat identifiable.</p>
<p>Non-Representational</p>	 <p><i>Piet Mondrian, Tableau I, 1921, oil on canvas, Kunstmuseum Den Haag Collection</i></p>	<p>The origins of the composition and image are not in the real world or are unrecognizable.</p>

Questions for discussion:

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 and the Principles of Design

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



Shape 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 Degrees of lightness or darkness. The difference between values is called value contrast.



Form 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 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.



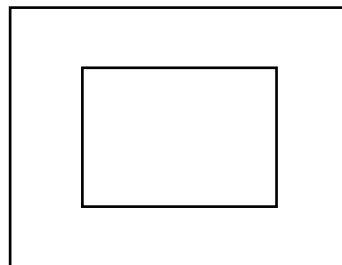
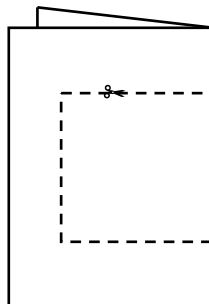
Harmony is when the elements of an artwork come together in a unified way.

Emphasis

Create a view finder

A viewfinder is a useful device for framing a composition. It allows you to crop and frame a scene within a specific area. You can look through a viewfinder and move it around to find the most engaging composition. A photographer will use a view finder to create emphasis when composing their shot.

1. Use a sheet of paper or cardstock to create a view finder. (Tip: Fold your paper in half to cut)
2. Use your viewfinder by holding it at arm's length to frame a portion of your view.
3. Use your viewfinder to capture different scenes, what scene would you capture that shows how people in our community live today.



Park photo ©Pexels.

Selected Works

Take a closer look! What do you see?

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



Maurice Prendergast, *Bathers on a Beach*, c. 1912-1915 Watercolor, pastel, and graphite on paper

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Take a closer look! What do you see?

1. Is this artwork, representational, abstract, or non-representational?
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3. How are those elements being used?
4. What principles of design can you see being used?
5. How are those principles being used?

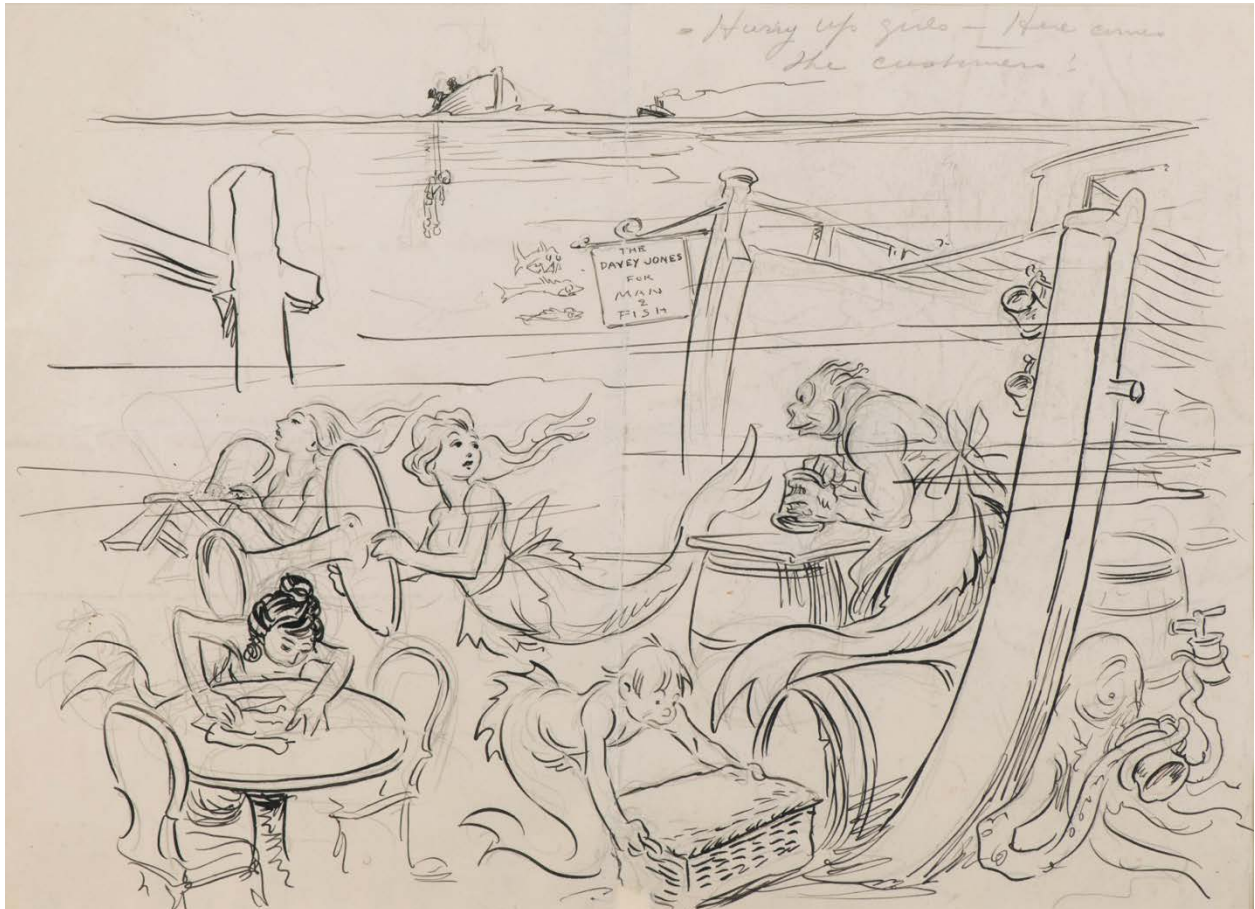


Unknown Artist, *Grand Canal, Venice*, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection ARC2021.155

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Take a closer look! What do you see?

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



Louis M. Glackens, *Hurry up Girls—Here comes the customers*, n.d. Pencil, pen, and ink on paper.

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Take a closer look! What do you see?

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



Ivan Albright, *Sunny Day on the Marine Coast*, 1929, Gouache on paper.

How does the work make you feel?
Does the color, texture, form or theme of the work affect your mood?

Compare and contrast these two artworks, by one by an unknown artist, and the other by Edith Dimock Glackens.



Unknown artist, *William Glackens laying on the sand with a group at the beach*, n.d.



Maurice Prendergast, *Bathers on a Beach*, c. 1912-1915
Watercolor, pastel, and graphite on paper

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?

How are the artworks similar? How are they different?
Refer to the elements of art, and the principles of design.

Citation

Front Cover

William J. Glackens, *Cape Cod Pier*, 1908, Oil on canvas. NSU Art Museum Fort Lauderdale; gift of an anonymous donor. 85.74

Art Activities

William J. Glackens, *Postcard to Mrs. William Glackens*, 1909, Postcard. N.2015.4.7.10

William J. Glackens, *Far from the Fresh Air Farm: The crowded city street, with its dangers and temptations, is a pitiful makeshift playground for children*, 1911, Conté crayon and watercolor on paper. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens
91.40.152

Unknown Artist, *Paris, Marne*, 1963. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection ARC2021.173.

Park photo ©Pexels.

Maurice Prendergast, *Bathers on a Beach*, c. 1912-1915 Watercolor, pastel, and graphite on paper

Unknown Artist, *Grand Canal, Venice*, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection ARC2021.155

Louis M. Glackens, *Hurry up Girls— Here comes the customers*, n.d. Pencil, pen, and ink on paper. NSU Art Museum Fort Lauderdale 92.132

Ivan Albright, *Sunny Day on the Marine Coast*, 1929, Gouache on paper.

Unknown Artist, *William Glackens laying on the sand with a group at the beach*, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection ARC2021.123.b

Representational, Abstract, and Non-Representational Art

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

William J. Glackens, *Wickford, Low Tide*, c. 1909, Oil on canvas

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

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 Center for British Art Collection. B1982.26.4 Henri Gaudier-Brzeska, CCO, 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 Sánchez, *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 Carrière, *Street Photo*, 2020. Daniel Carrière, 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 Dobrović, *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