

# ***Cosmic Mirrors: Haitian Art Highlights from the Collection***

## Teacher's Guide



Gérard Fortuné, *Untitled*, n.d, Acrylic on canvas, NSU Art Museum Fort Lauderdale; gift of Linda Marks.

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

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# MUSEUM ON THE MOVE



Dear Teachers & Educators,

*Cosmic Mirrors* brings together striking works created by Haitian artists from the 1950s to 2000s. The exhibition – drawn almost exclusively from the Museum’s rich collection of over 160 Haitian art works – features contemporary artists in dialogue with masters of the Haitian Renaissance, who in the early and mid-twentieth century established the ateliers, movements and markets that formed the country’s modernist aesthetic.

Haiti’s creative abundance is seen through the exhibitions focus on depictions of the country’s spiritual syncretism between colonial Catholic beliefs and vodou cosmology, portrayals of its lush terrain, and an emphasis on the nation’s signature technique of creating figurative metal sculptures from repurposed steel oil drums.

The exhibition’s title refers to the Haitian Vodou belief in a parallel universe, referred to as *Laviloka* or *Afrik Ginen*. This land is both real and divine, functioning as an inverse reflection of the physical world. This cosmic sphere is populated by the immortal spirits of the country’s African ancestors and spiritual divinities, which through ceremony, reach into our own profane realm. Beyond this understanding of another dimension, the title points to the leitmotif of doubles, reflexives and equivalents that are persistent throughout Haitian culture.

*Cosmic Mirrors* showcases a selection of recently donated gifts to the NSU Art Museum Collection, presented by Carol J. Horning and Linda Marks. These generous offerings have enriched the Museum’s representation of Haitian culture, which remains critical to our mission to reflect and engage with the culture and communities that define our region.

This exhibition is curated by the Museum’s Bryant-Taylor Curator, Ariella Wolens.

View *Cosmic Mirrors: Haitian Art Highlights from the Collection* exhibition page here: [Cosmic Mirrors: Haitian Art Highlights from 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 page 2.

We hope you and your students enjoy your 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](mailto:moagroupsales@moafl.org) or call 954-262-0204. To learn more, visit: [nsuartmuseum.org](http://nsuartmuseum.org)

## ABOUT THE EXHIBITION

*Cosmic Mirrors* brings together striking works created by Haitian artists from the 1950s to 2000s. The exhibition – drawn almost exclusively from the Museum’s rich collection of over 160 Haitian art works – features contemporary artists in dialogue with masters of the Haitian Renaissance, who in the early and mid-twentieth century established the ateliers, movements and markets that formed the country’s modernist aesthetic.

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## KEY ARTISTS

Gérard Fortuné – A Haitian artist, his exact birthdate is unknown but is approximated to be 50-160 years old. Gerard was born and raised in the city of Pentionville, a suburb of Port-au-Prince. Gerard has a brightly colored, childlike style of painting. His subjects range from everyday matters, biblical scenes, and notable Haitian figures, animals and athletes.

Myrlande Constant – A Haitian artist born 1968 in Port-au-Prince. Constant is a Haitian textile artist who specializes in Vodou themes flags. She continued the tradition of making vodou flags forward in her large-scale tableau, she describes as “painting with beads”.

Serge Jolimeau – A Haitian artist, born in 1952 in Croix-des-Bouquets.. He is a Haitian metal sculptor, who continues to tradition of traditional sculptural art of carved metal, most significantly using steel drums.

## KEY TERMS

Vodou – initially a designation of a specific style of dance and drumming, it became known as the term to refer to Afro-Haitian religion.

Laviloka or Afrik Ginen - the Haitian Vodou belief in a parallel universe.

Lwa or loa or loi - Spirits in the African diasporic religion of Haitian Vodou.

Syncretism – A merging of different religions, cultures, or schools of thought.

Contemporary - Belonging to or occurring in the present.

Culture - The customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

Ceremony - The ritual observances and procedures performed at grand and formal occasions.

Ritual is a set of actions people do. In a ritual, the actions are important because every action stands for something.

Heritage - something that one believes, thinks, or does that comes from one's family or ethnic background, tradition.

Cosmic - Relating to the abstract spiritual, or to the universe.

Pattern - A repeated decorative design.

Texture - The feel, appearance, or consistency of a surface or substance.

Ancestors - A person who was in someone's family in past times.



## 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 artists in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom. Description: The work of *Cosmic Mirrors* gives us insight into various Haitian artist's surroundings and frame of mind as they captured the rapidly changing world around them. Through discussion, research, writing, and observation, students will explore the concepts associated with these artists and their work.

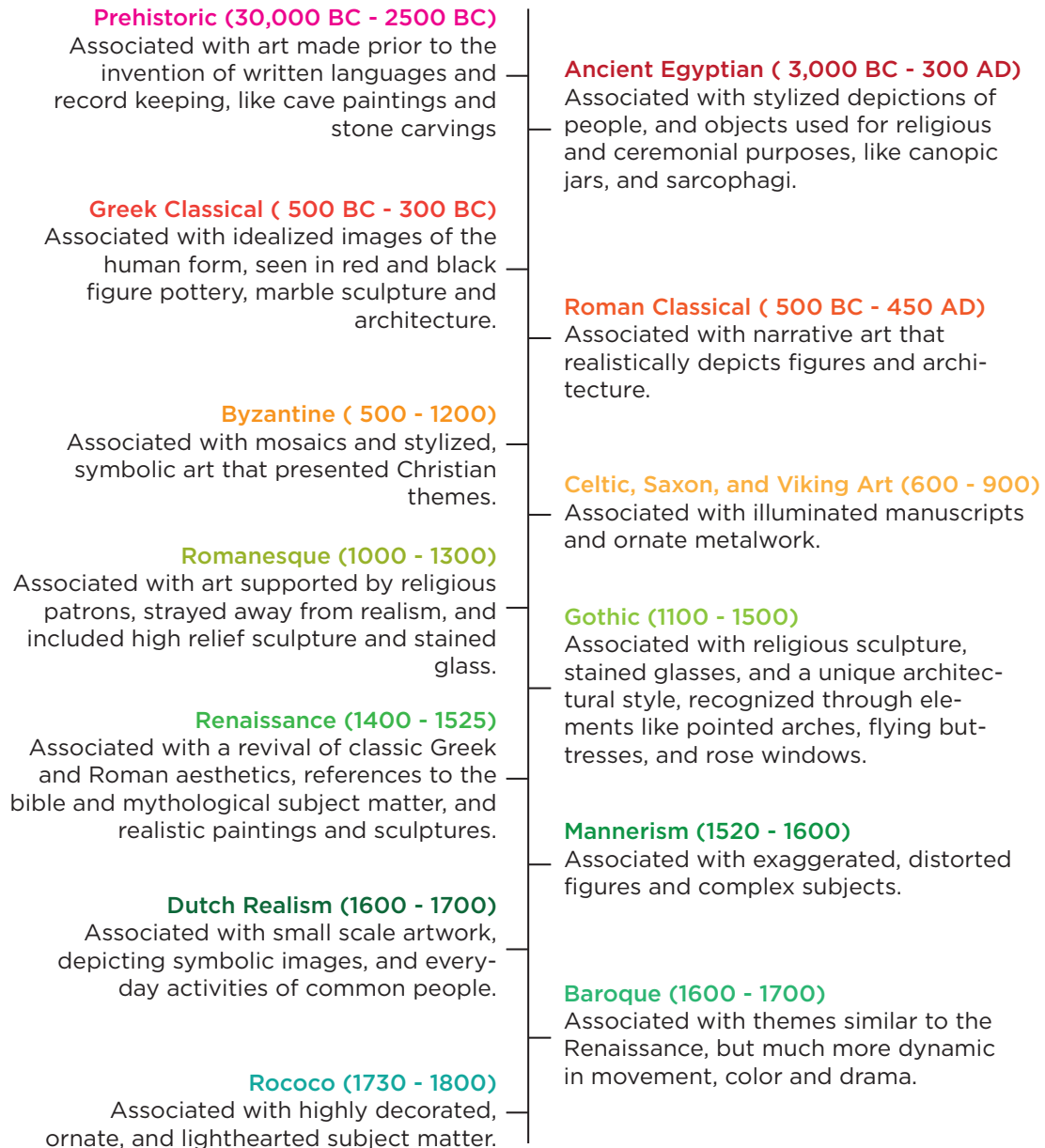
### Learning Objectives:

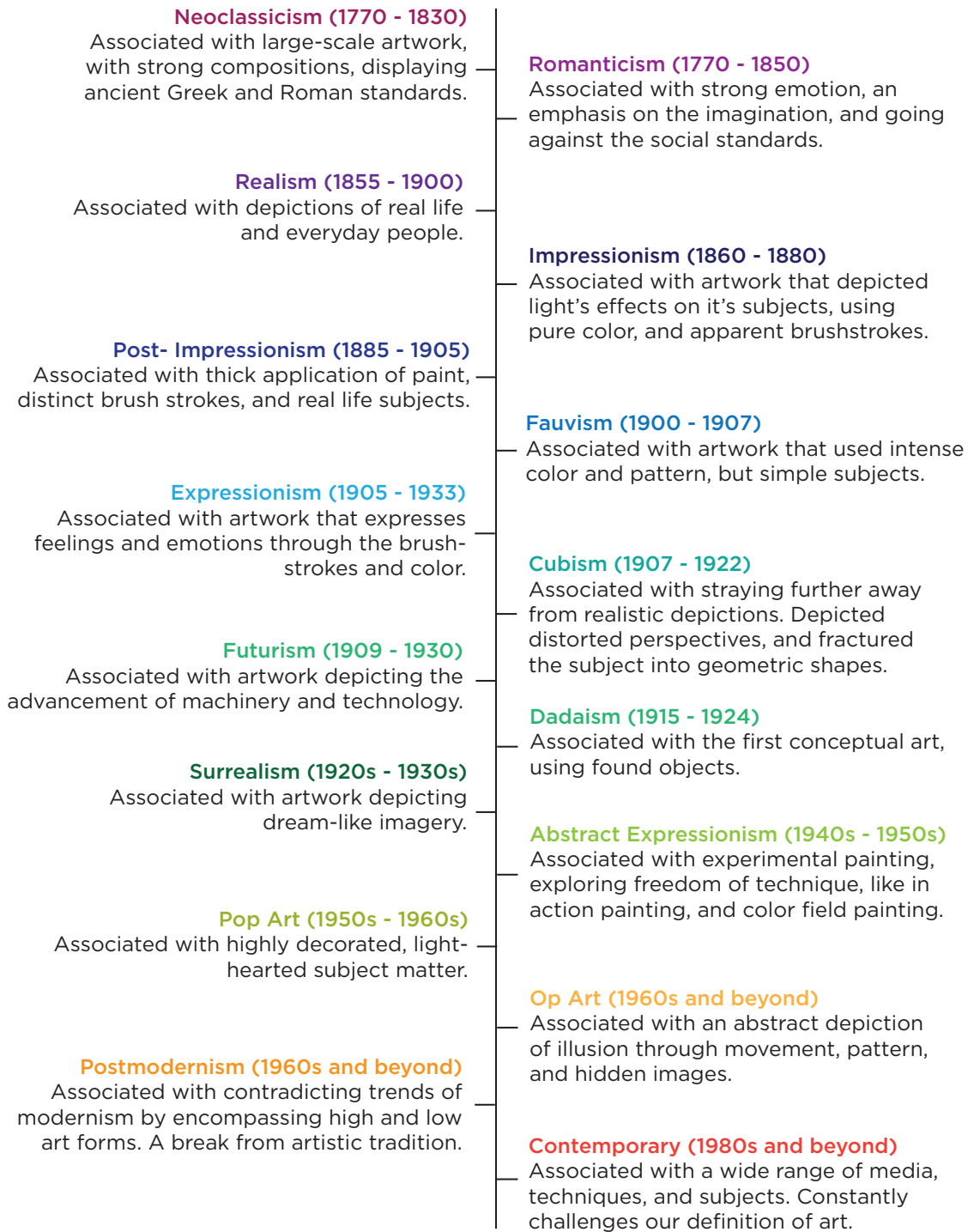
- Students will analyze artworks and think critically about what artists may have intended to represent in their works.
- Students will compare and contrast the modern period to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

### Essential Questions:

- What can we learn about life and culture from the past?
  - How does life and culture compare to today?
- What aspects of these Haitian artist's artwork allows you to understand the lifestyle and events of the specific time?
- How have the artists 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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## 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.
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- 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.  
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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 their pieces on pages 22-26)

### OBJECTIVES

- Introduce students to Gérard Fortuné, Myrlande Constant, and Saincilus Ismael and their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

What is culture?

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

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





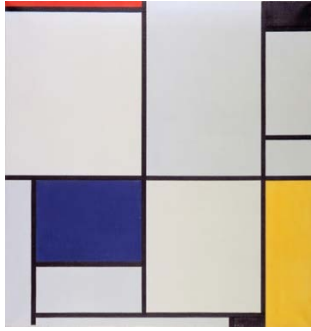
Myrlande Constant, *Azaca Médeh Nègre Montagne La Voûte*, early 2000s, Fabric, sequins, and beads, Richard Levine A.I.A., © Myrlande Constant. Courtesy of the artist.



Haitian, *Simby Andez*, n.d., Cloth and sequins, NSU Art Museum Fort Lauderdale; gift of Ms. Kitty Oliver



## 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 1419 783">Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>



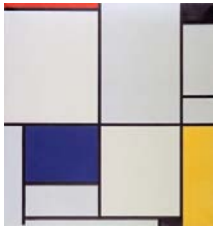
### Make it Abstract!

This piece is titled *Arbe miraculeux (Miraculous Tree)*, it is a representational artwork. Recreate this painting as abstract art, or non-representational art.



Fernand Pierre, *Arbe miraculeux (Miraculous Tree)*, c. 1960s, Acrylic on board, NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Jack N. Holcomb 84.73

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. 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** 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.

## Symbol Stickers

Follow the steps and use the following page to create your stickers.

You will need the printed sticker design sheet, parchment paper or wax paper, clear tape, and scissors.



Step 1 - Print out the sticker template sheet. Draw your own symbol within the dotted lines, and then cut out your symbols.



Step 2 - Attach clear tape to a piece of parchment or wax paper, slightly bigger than your design.



Step 3 - Place your paper design on top of the tape.



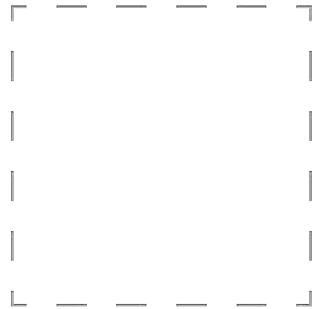
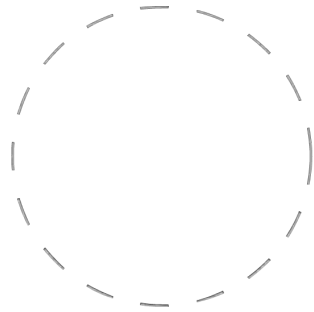
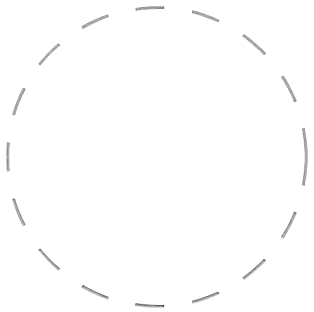
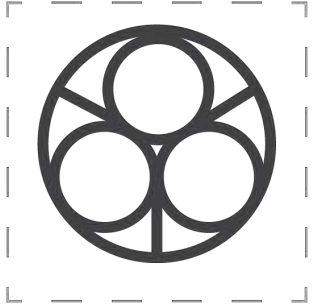
Step 4 - Attach another piece of clear tape on top of your paper design.



Step 5 - With all the layers attached, cut out your sticker, making sure to leave a border of tape around your paper design.



Step 6 - Peel away the parchment paper and apply your sticker to a surface of your choosing.



## 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?



Haitian, *Simby Andez*, n.d., Cloth and sequins, NSU Art Museum Fort Lauderdale; gift of Ms. Kitty Oliver

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

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Unknown, *Ogoun Ferraille*, n.d. Sequins, beads and fabric, Private Collection of Carol J. Horning

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## Take a closer look! What do you see?

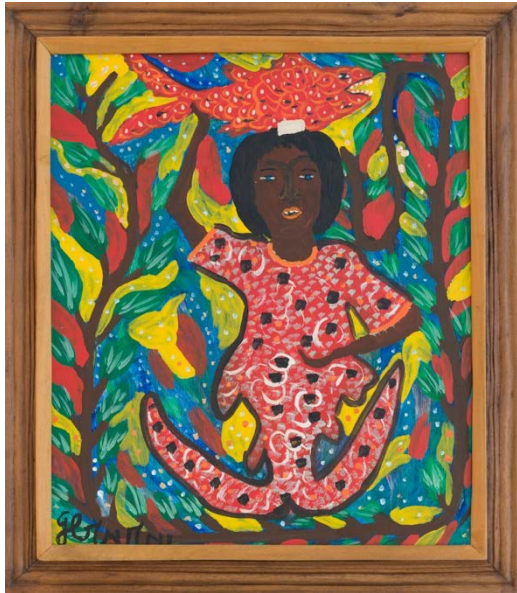
1. Is this artwork, representational, abstract, or non-representational?
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Saincilus Ismael, *Dancing Girls*, 1994, Acrylic on canvas, NSU Art Museum Fort Lauderdale; gift of Carol J. Horning 2020.27.11

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, one by an *Gérard Fortuné*, and the other by Frantz Zéphirin.



*Gérard Fortuné, Untitled, n.d.*  
Acrylic on canvas NSU Art Museum  
Fort Lauderdale; gift of Linda Marks



Frantz Zéphirin, *La Métamorphose d'Erzulie*,  
1996, Acrylic on canvas,  
NSU Art Museum Fort  
Lauderdale; gift of Carol J.  
Horning 2020.27.2

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

Gérard Fortuné, *Untitled*, n.d, Acrylic on canvas, NSU Art Museum Fort Lauderdale; gift of Linda Marks.

### Art Activities

Myrlande Constant, *Azaca Médeh Nègre Montagne La Voûte*, early 2000s,. Fabric, sequins, and beads, Richard Levine A.I.A, © Myrlande Constant. Courtesy of the artist.

Haitian, *Simby Andez*, n.d., Cloth and sequins, NSU Art Museum Fort Lauderdale; gift of Ms. Kitty Oliver

Fernand Pierre, *Arbe miraculeux (Miraculous Tree)*, c. 1960s, Acrylic on board, NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Jack N. Holcomb 84.73

Haitian, *Simby Andez*, n.d., Cloth and sequins, NSU Art Museum Fort Lauderdale; gift of Ms. Kitty Oliver

Unknown, *Ogoun Ferraille*, n.d. Sequins, beads and fabric, Private Collection of Carol J. Horning

Saincilus Ismael, *Dancing Girls, 1994, Acrylic on canvas*, NSU Art Museum Fort Lauderdale; gift of Carol J. Horning, 2020.27.11

Gérard Fortuné, *Untitled*, n.d., Acrylic on canvas NSU Art Museum Fort Lauderdale; gift of Linda Marks

Frantz Zéphirin, *La Métamorphose d'Erzulie*, 1996, Acrylic on canvas, NSU Art Museum Fort Lauderdale; gift of Carol J. Horning 2020.27.2

### 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