

Future Past Perfect Teacher's Guide



Kandy G Lopez, *LoriAnn*, 2023, Yarn and spray paint on plastic canvas. Courtesy of the artist and ACA Galleries, NY © Kandy G Lopez

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

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MUSEUM ON THE MOVE



Dear Teachers & Educators,

Future Past Perfect presents seven concurrent exhibitions of emerging South Florida artists who have already established a consistent body of work that has garnered attention. For each of these artists, this is their first solo museum exhibition.

Experienced collectively, these solo exhibitions demonstrate how these artists confronted their fears of the unknown while grappling with the tragic consequences of the COVID-19 pandemic, and explored themes such as politics, migration, global warming, and social justice in their work. Their distinct artistic practices were honed and influenced by the isolation experienced during this period, resulting in exponential growth, maturity, and mastery of their work.

The COVID-19 pandemic presented unforeseen challenges to the artistic community, derailing the career trajectories of many emerging artists. Those who were art students during the pandemic navigated the intimidating task of building an art practice in isolation and through remote learning, while museums and galleries remained shuttered for extended periods of time. Forced to rely on the internet as their primary platform for sharing their work with the public, these artists experienced limited personal contact with fellow artists and professionals. However, the unparalleled opportunity for uninterrupted studio time allowed them to delve deeper into their creative process. Their artistic journeys are now ready to be shared with a wider audience, inviting viewers to immerse themselves in the remarkable creations born from this concentrated period of studio introspection. *Future Past Perfect* showcases the vibrant diversity of South Florida's communities and captures a regional renaissance that is bursting with talent that has yet to receive widespread recognition.

The exhibitions featured in *Future Past Perfect* were curated by Director and Chief Curator Bonnie Clearwater and the Museum's Bryant-Taylor Curator Ariella Wolens.

View *Future Past Perfect* exhibition page here: [Future Past Perfect - Currently on View Webpage](#)

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.

Book your Museum on the Move field trip today. All Broward County Public Schools receive free transportation and tour! 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

Future Past Perfect presents seven concurrent exhibitions of emerging South Florida artists who have already established a consistent body of work that has garnered attention. For each of these artists, this is their first solo museum exhibition.

Experienced collectively, these solo exhibitions demonstrate how these artists confronted their fears of the unknown while grappling with the tragic consequences of the COVID-19 pandemic, and explored themes such as politics, migration, global warming, and social justice in their work. Their distinct artistic practices were honed and influenced by the isolation experienced during this period, resulting in exponential growth, maturity, and mastery of their work.

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KEY ARTISTS

Nathalie Alfonso
Susan Kim Alvarez
Joel Gaitan
Kandy G Lopez
Alejandro Piñeiro Bello
Lulu Sanchez
Zoe Schweiger

KEY TERMS

Conceptual Art - Art in which the idea or concept presented by the artist is considered more important than its appearance or execution.

Surreal Art - Surrealism was an art movement that began in the mid 1920's. Explore the subconscious mind and depicts imagery that is dream-like or random in thoughts. Contemporary artists have continued to create surreal art with contemporary perspectives.

Anthropology - The study of human beings and their cultures, from prehistoric times to today

Etymology - The study of the origin and meaning of words and names. It tells us how words have changed over time, and what other languages they came from.

Caché - A collection of items of the same type stored in a hidden place.

New Wave - A modern style of art, film, or fashion that tries to be very different or unusual often in a shocking way.

Iconographic - The classification, description, interpretation, and characterization of image content

Dystopic - A dystopia is a place where people are unhappy and usually afraid because they are not treated fairly.

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 *Future Past Perfect* gives us insight into various South Floridian 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.

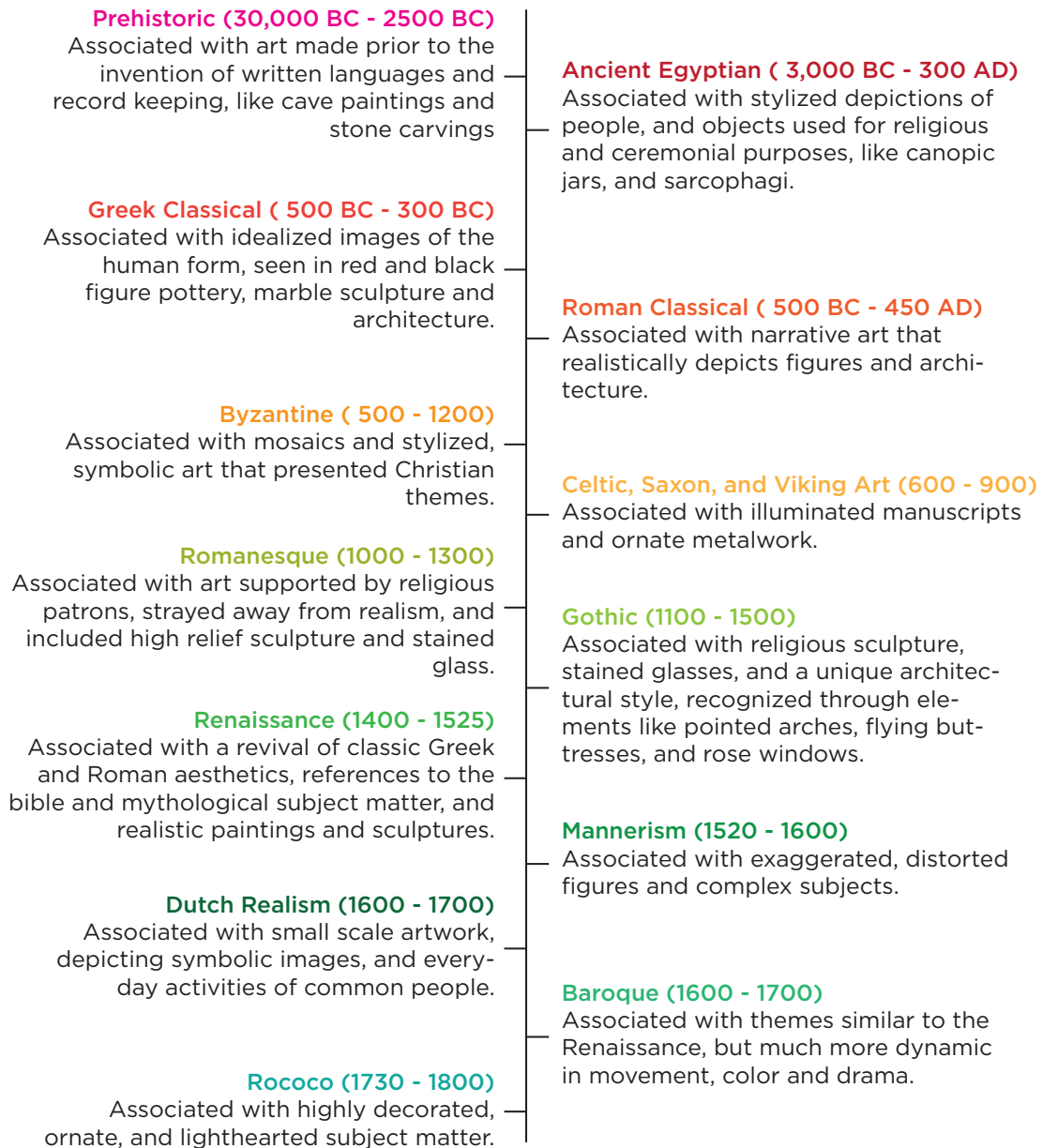
Learning Objectives:

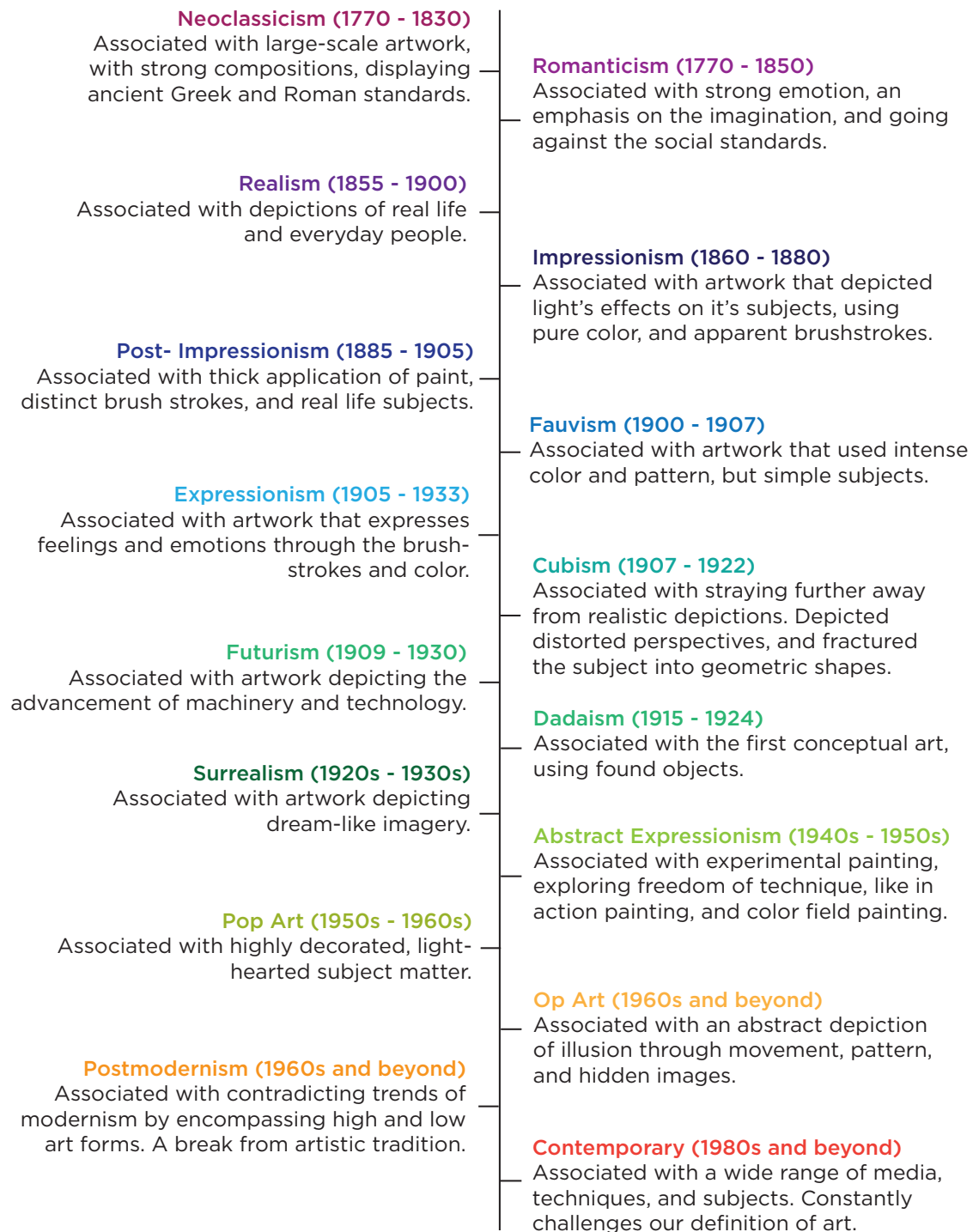
- Students will analyze artworks and think critically about what artists may have intended to represent in their works.
- Students will compare and contrast the modern period to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

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 South Floridian 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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- 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.
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- 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.

VA.912.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.912.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

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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 Kandy G. Lopez, Nathalie Alfonso and Alejandro Piñeiro Bello 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 art, and why an artist would create art focused on culture.

- a. Compare and contrast the artwork 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.



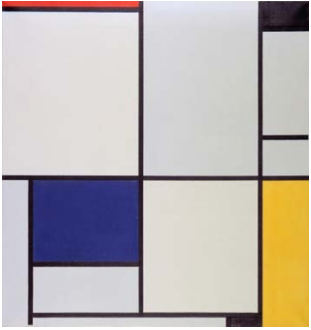


Kandy G Lopez, *Jeremi in the city*, 2021-2023, Mixed media. Courtesy of the Artist and ACA Galleries, NY



Kandy G Lopez, *Rico*, 2023, Thread and liquid gold leaf. Courtesy of the Artist and ACA Galleries, NY

Representational, Abstract, and Non-Representational Art

Representational	Abstraction	Non-Representational
 <p data-bbox="240 718 587 768"><i>Three people on edge of pond</i>, n.d. Photograph.</p>	 <p data-bbox="662 735 1011 785">William J. Glackens, <i>Wickford, Low Tide</i>, c. 1909, Oil on canvas</p>	 <p data-bbox="1058 709 1416 781">Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>



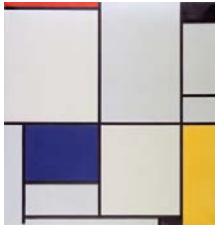
Make it Abstract!

This piece is titled *Melo in the city*, it is an abstract artwork. Create an abstract cityscape using simple shapes, similar to Kandy Lopez.



Kandy G Lopez, *Melo in the city*, 2022-2023, Thread, yarn, and repurposed clothing. Courtesy of the Artist and ACA Galleries, NY

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.

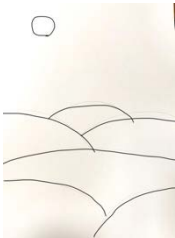


Harmony is when the elements of an artwork come together in a unified way.

Line art Landscape

In Kandy G. Lopez's fiber art, she uses yarn and line to create her portraits.

Follow the steps to create a landscape using line.



First, create an outline of a simple landscape. This example is of rolling hills on a sunny day.



Next, use your drawing materials to create repeated parallel lines to fill in the outlines.



Use different colors to create the illusion of space.



Continue to draw repeating lines until the space is filled.



Lastly, add some details to complete your line art landscape.

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?



Kandy G Lopez, *LoriAnn*, 2023

Yarn and spray paint on plastic canvas. Courtesy of the artist and ACA Galleries, NY © Kandy G Lopez

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?

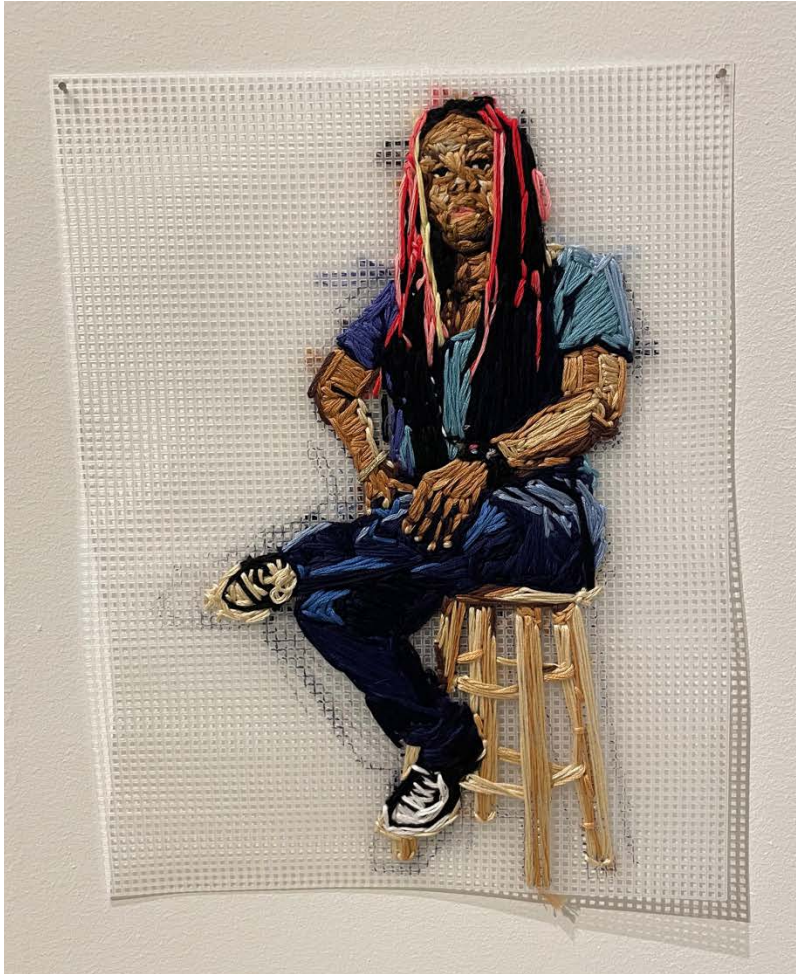


Nathalie Alfonso, *Linescape Dusk*, 2023. Image courtesy of the artist and Spinello Projects. Courtesy of Nathalie Alfonso Studio, made possible with support from the Broward County Cultural Division. © Nathalie Alfonso

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?



Kandy G Lopez, *Miki*, 2023, Thread, Courtesy of the Artist and ACA Galleries, NY

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 Kandy G. Lopez , and the other by Alejandro Piñeiro Bello.



Kandy G Lopez, *Sukii and Spinelli*, 2023, Yarn and repurposed clothing. Courtesy of th Artist and ACA Galleries, NY



Alejandro Piñeiro Bello, *Exodus (Escaping Paradise)*, 2023, Oil on hemp. Courtesy of the Artist and KDR 305 Gallery, Miami, FI

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

Kandy G Lopez, *LoriAnn*, 2023, Yarn and spray paint on plastic canvas. Courtesy of the artist and ACA Galleries, NY © Kandy G Lopez

Art Activities

Kandy G Lopez, *Jeremi in the city*, 2021-2023, Mixed media. Courtesy of the Artist and ACA Galleries, NY

Kandy G Lopez, *Rico*, 2023, Thread and liquid gold leaf. Courtesy of the Artist and ACA Galleries, NY

Kandy G Lopez, *Melo in the city*, 2022-2023, Thread, yarn, and repurposed clothing. Courtesy of the Artist and ACA Galleries, NY

Kandy G Lopez, *LoriAnn*, 2023, Yarn and spray paint on plastic canvas. Courtesy of the artist and ACA Galleries, NY © Kandy G Lopez

Nathalie Alfonso, *Linescape Dusk*, 2023. Image courtesy of the artist and Spinello Projects. Courtesy of Nathalie Alfonso Studio, made possible with support from the Broward County Cultural Division. © Nathalie Alfonso

Kandy G Lopez, *Miki*, 2023, Thread, Courtesy of the Artist and ACA Galleries, NY

Kandy G Lopez, *Sukii and Spinelli*, 2023, Yarn and repurposed clothing. Courtesy of the Artist and ACA Galleries, NY

Alejandro Piñeiro Bello, *Exodus (Escaping Paradise)*, 2023, Oil on hemp. Courtesy of the Artist and KDR 305 Gallery, Miami, FL

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