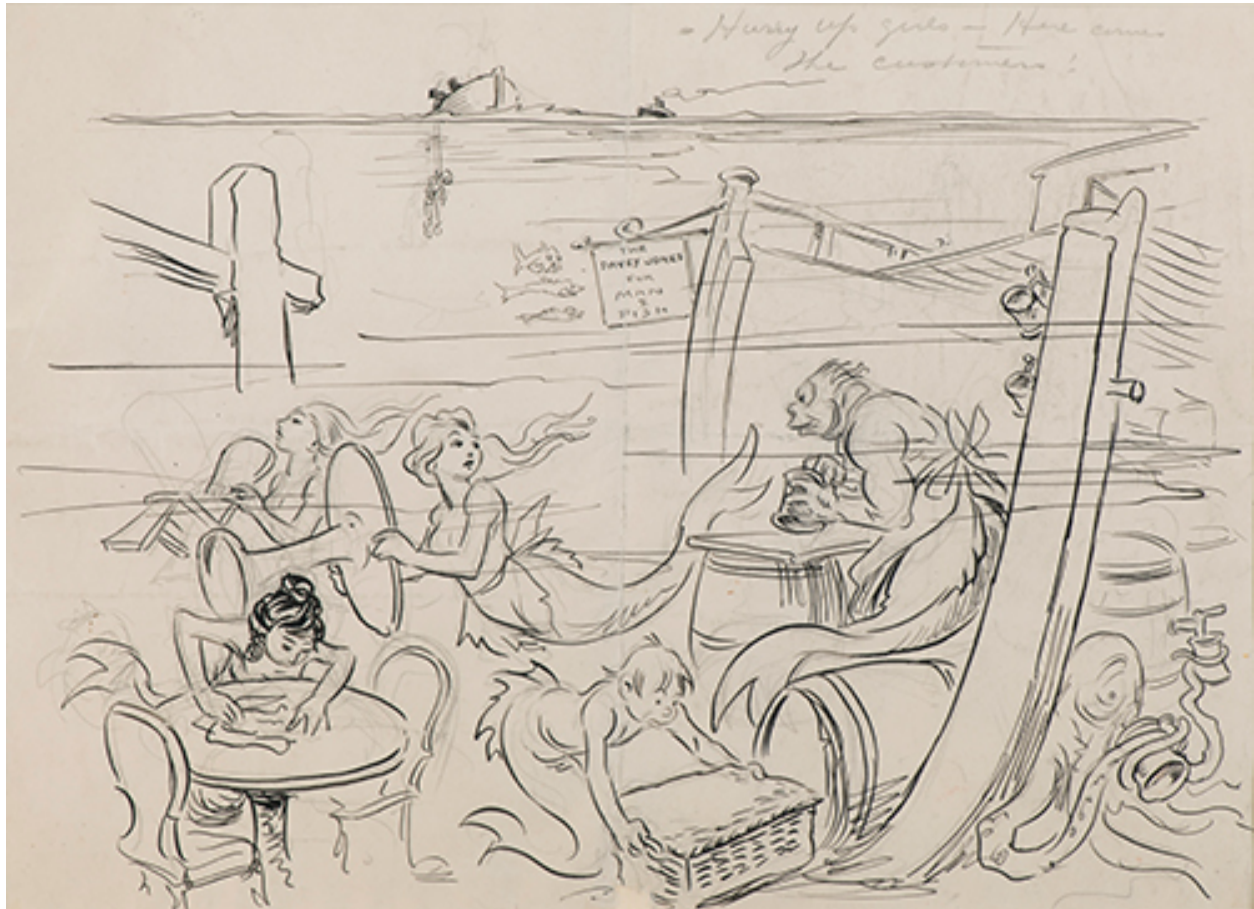


The Daily Act of Art Making

Teacher's Guide



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

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

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Major funding for Museum on the Move is provided by Wege Foundation, Lillian S. Wells Foundation Inc., Jerry Taylor & Nancy Bryant Foundation, Delia Moog, Spirit Charitable Foundation, Wells Fargo, Beaux Arts, Friends of NSU Art Museum, Comerica Bank, Memorial Healthcare System, Joe DiMaggio Children's Hospital.



Major support for exhibitions and programs at NSU Art Museum Fort Lauderdale is provided by the David and Francie Horvitz Family Foundation Endowment, the City of Fort Lauderdale, Wege Foundation, Community Foundation of Broward, Lillian S. Wells Foundation, Jerry Taylor & Nancy Bryant Foundation, Delia Moog, the Broward County Cultural Division, the Cultural Council, the Broward County Board of County Commissioners, the State of Florida through the Division of Arts and Culture and the National Endowment for the Arts, Spirit Charitable Foundation, The Moss Foundation, Wells Fargo Bank, Charles P. Ferro Foundation, and Comerica Bank. NSU Art Museum Fort Lauderdale is accredited by the American Association of Museums.



CITY OF
FORT LAUDERDALE



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MUSEUM ON THE MOVE



Dear Teachers & Educators,

“Full of humor and imagination, they flowed from his [Louis Glackens] pencil like water from a tap. Like Shakespeare he never blotted a line.” -Ira Glackens

Until now, the life and work of artist Louis M. Glackens (b.1866, Philadelphia, PA, d. 1933, Jersey City, NJ) has been relegated to an aside within the narrative of his younger brother, Ashcan School artist William J. Glackens. While both brothers “drew in the cradle” – a compulsion that stayed with them throughout their lives – it seems that Louis Glackens had the misfortune of being “born too soon”.

Louis Glackens was a trailblazing figure who became one of the first illustrators of animated cartoons from 1915-1920, creating characters for production houses such as Baré, Pathe and Sullivan Studios. His fantastical depictions of mermaids, anthropomorphic beasts and pie-faced grown-ups carved a path for what would become the wonderful world of Walt Disney. Regrettably, Louis Glackens was out of step with the fashion of his time and bared the curse of the avant-garde. As such, his vast contribution to the history of cartoons has remained largely unexplored. This exhibition seizes the opportunity to reevaluate Louis Glackens’ cultural contributions through the gift of hindsight and wealth of illustrations generously gifted to the Museum by The Sansom Foundation, Inc.

Like his brother William, Louis Glackens had a discerning eye through which he observed the human condition. However, while his brother was rooted in the realism of the Ashcan School, Louis Glackens chose to deliver his take on reality through a more fable-like world, in which the absurdity of life was captured through an economy of line and an abundance of wit.

This exhibition was curated by NSU Art Museum Fort Lauderdale’s Bryant-Taylor Curator, Ariella Wolens.

View *Louis M. Glackens: Pure Imagination* exhibition page here: [Louis M. Glackens: Pure Imagination](#)

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

“Full of humor and imagination, they flowed from his [Louis Glackens] pencil like water from a tap. Like Shakespeare he never blotted a line.” -Ira Glackens

Until now, the life and work of artist Louis M. Glackens (b.1866, Philadelphia, PA, d. 1933, Jersey City, NJ) has been relegated to an aside within the narrative of his younger brother, Ashcan School artist William J. Glackens. While both brothers “drew in the cradle” – a compulsion that stayed with them throughout their lives – it seems that Louis Glackens had the misfortune of being “born too soon”.

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Like his brother William, Louis Glackens had a discerning eye through which he observed the human condition. However, while his brother was rooted in the realism of the Ashcan School, Louis Glackens chose to deliver his take on reality through a more fable-like world, in which the absurdity of life was captured through an economy of line and an abundance of wit.

For 20 years, Louis Glackens served as a staff artist for the satirical weekly Puck, the first widely disseminated humor magazine in the United States. The artist was prolific in creating his satirical scenes, doused in acerbic wit, combining his childlike fantasies with a hearty dose of jaded cynicism.

A Puck magazine cover from April 1912 is illustrative of this attitude. Set within a quaint, pastoral scene is a little cottage with a charming front yard, tended to by a matronly woman wearing a striped frilly dress and sunbonnet. Upon closer inspection, it appears that the woman has a hook mustache and looks an awful lot like the 27th President William Howard Taft. The President is wielding a watering can, emblazoned with the word “PATRONAGE”, which he pours over a bed of flowers, blossoming with the heads of gentlemen in top hats. This rare breed of flower is called, “DELEGATES: HARDY QUADRENNIAL”. Below the cartoon is a caption reading, “THE FLOWERS THAT BLOOM IN SPRING, TRA-LA!”, a satirical nod to Gilbert & Sullivan’s operetta, *The Mikado* (1885). Glackens’ commentary on Taft’s ill-fated run for re-election and his quid-pro-quo exchange with future President Harding and his cronies reads like a New Yorker cartoon of now. The image is rendered with the masterly draughtsmanship that Louis and William both inherited “from an untraceable source”, according to William’s son, Ira Glackens. Their distinct ability to conjure a scene brimming with vitality unites this unlikely pair, complicating the narrative of what constituted realism and social critique in the Progressive Era.

Over 100 years after the folding of Puck magazine in 1918 – and the consequent diminishing of Louis Glackens’ career – we may come to appreciate the artist’s uncanny ability to convey the sentiments of his time with the brevity and grace of a great comic artist.

This exhibition was curated by NSU Art Museum Fort Lauderdale’s Bryant-Taylor Curator, Ariella Wolens.

KEY ARTISTS

Louis M. Glackens

KEY TERMS

- **Animation** - The technique of photographing successive drawings or models to create an illusion of movement when the frames are strung together.
- **Frame** - A single, still drawing in the sequence of an animation. Usually small differences happen between frames to create the illusion of movement.
- **Whimsical** - Describing something playful, unusual, or comedic.
- **Storyboard** - The full list of frames, usually placed in a numbered chart describing their order.
- **Caricature** - A picture or drawing of a person with exaggerated characteristics to create a comedic effect.
- **Allegory** - A story, poem, or picture that can be interpreted to reveal a hidden meaning.
- **Illustrator** - A person who draws or creates pictures for magazines, books, advertising, and more.
- **Animator** - A person who makes animated films.

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 *Pure Imagination: Louis M. Glackens* explores a trailblazing figure who became one of the first illustrators of animated cartoons. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist 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 artist's artwork allows you to understand the lifestyle and events of the specific time the art was made?
- How have the artists used their medium to communicate, or archive their ideas?

Western Art History Timeline

<p>Prehistoric (30,000 BC - 2500 BC) Associated with art made prior to the invention of written languages and record keeping, like cave paintings and stone carvings.</p>	<p>Ancient Egyptian (3,000 BC - 300 AD) Associated with stylized depictions of people, and objects used for religious and ceremonial purposes, like canopic jars, and sarcophagi.</p>
<p>Greek Classical (500 BC - 300 BC) Associated with idealized images of the human form, seen in red and black figure pottery, marble sculpture and architecture.</p>	<p>Roman Classical (500 BC - 450 AD) Associated with narrative art that realistically depicts figures and architecture.</p>
<p>Byzantine (500 - 1200) Associated with mosaics and stylized, symbolic art that presented Christian themes.</p>	<p>Celtic, Saxon, and Viking Art (600 - 900) Associated with illuminated manuscripts and ornate metalwork.</p>
<p>Romanesque (1000 - 1300) Associated with art supported by religious patrons, strayed away from realism, and included high relief sculpture and stained glass.</p>	<p>Gothic (1100 - 1500) Associated with religious sculpture, stained glasses, and a unique architectural style, recognized through elements like pointed arches, flying buttresses, and rose windows.</p>
<p>Renaissance (1400 - 1525) Associated with a revival of classic Greek and Roman aesthetics, references to the bible and mythological subject matter, and realistic paintings and sculptures.</p>	<p>Mannerism (1520 - 1600) Associated with exaggerated, distorted figures and complex subjects.</p>
<p>Dutch Realism (1600 - 1700) Associated with small scale artwork, depicting symbolic images, and everyday activities of common people.</p>	<p>Baroque (1600 - 1700) Associated with themes similar to the Renaissance, but much more dynamic in movement, color and drama.</p>
<p>Rococo (1730 - 1800) Associated with highly decorated, ornate, and lighthearted subject matter.</p>	

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

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.3.1 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.1 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.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.

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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.

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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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VA.912.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

VA.912.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.912.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

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 the work below and on page 22)

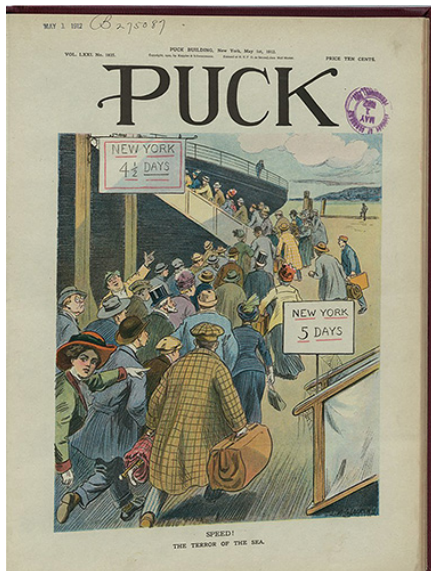
OBJECTIVES

- Introduce students to Louis M. Glackens their works.
- Discuss themes related to the exhibition.
- Elements of Art and Principles of Design

What are traditions in art?

Ask your students, what are traditions in art? During this activity, ask your students to discuss what constituted their idea of an artist's tradition in art. Help them consider what is encompassed in an artist's tradition in art, how we interact with tradition, and why an artist would focus on tradition.

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



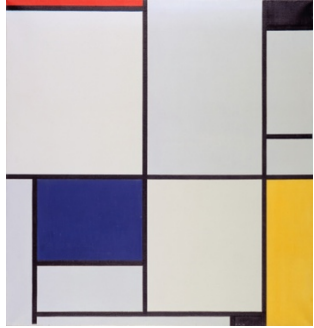


Louis M. Glackens, *Speed! The Terror of the Sea*, Puck Magazine, May 1, 1912. GA.2024.15



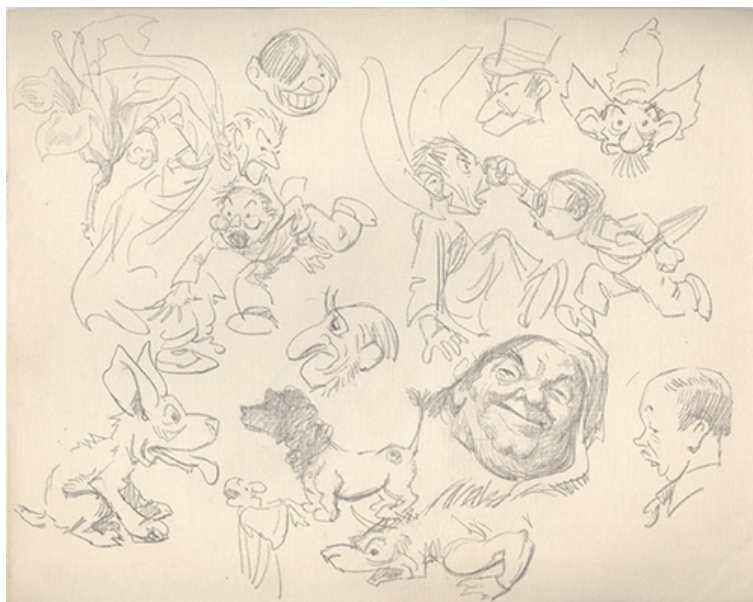
Louis M. Glackens, *Untitled*, c. 1915, Graphite

Representational, Abstract, and Non-Representational Art

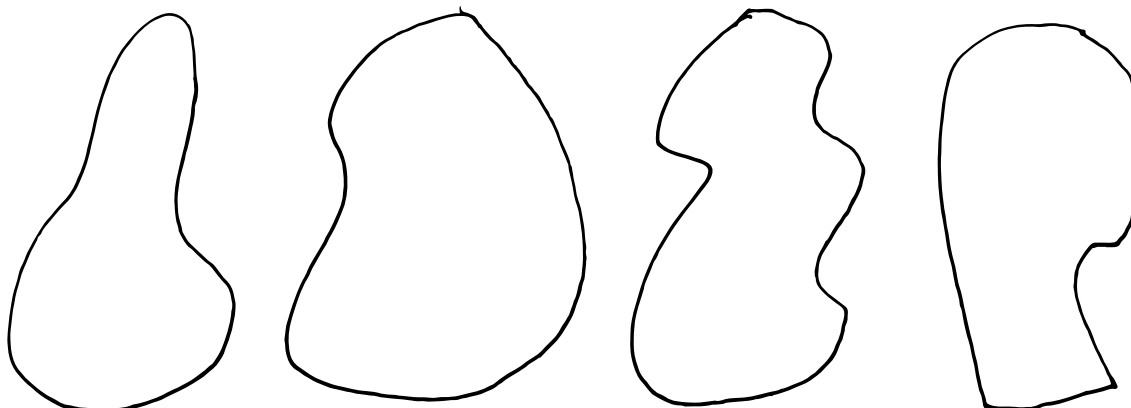
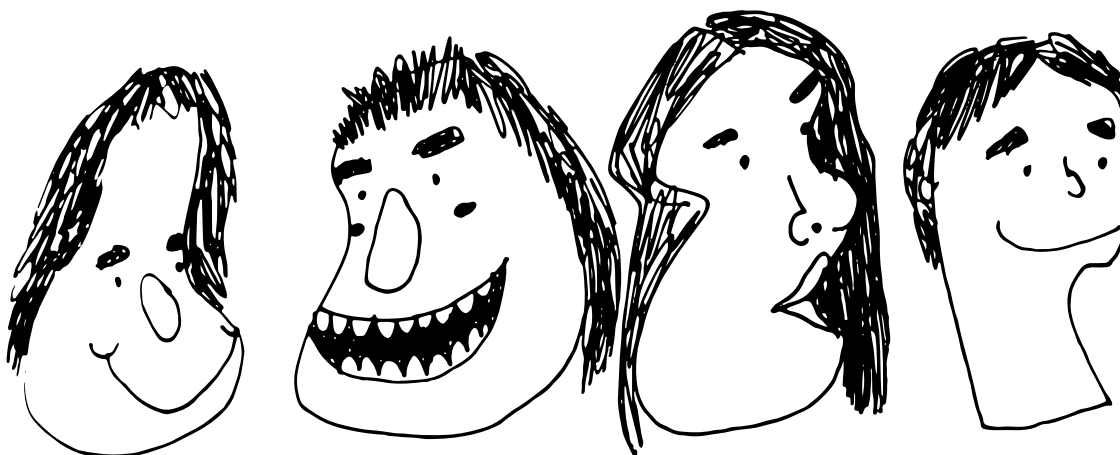
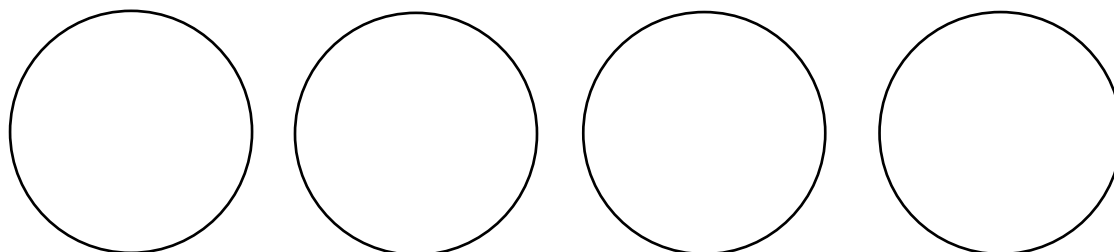
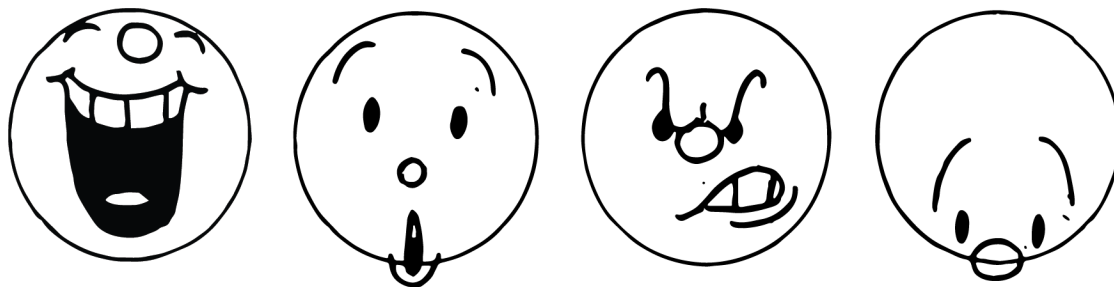
Representational	Abstraction	Non-Representational
 <p><i>Three people on edge of pond</i>, n.d. Photograph.</p>	 <p>Wassily Kandinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>

Transform it!




This piece is *Untitled*, it is an artwork that depicts a collection of character illustrations. Create your own character studies! Use the template provided, and then try it yourself! Draw your own **abstract** shapes and transform them into your own characters. Use the elements of art and principles of design. As a class, discuss your artworks, your processes, materials, and concepts.



Louis M. Glackens, *Untitled*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.249



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

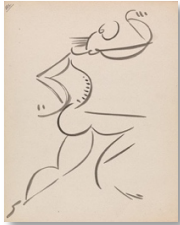
Representational	 <p>Three people on edge of pond, n.d, Photograph.</p>	Looks recognizable similar to something in the real world.
Abstract	 <p>Wassily Kadinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	Increasingly moves away from the naturalistic image although it is still somewhat identifiable.
Non-Representational	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>	The origins of the composition and image are not in the real world or are unrecognizable.

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.



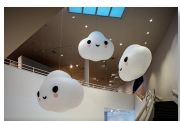
Shape A flat, enclosed area that has two dimensions, length, and width. Artists use both geometric and organic shapes. Shapes come in many types and sizes.



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.

Blind Contour Drawing

Create a self-portrait! A main element used in cartoons is Line.

Follow the steps to create a portrait.

Discuss some or all of the following topics as a class:

- What is abstract art? (Art that uses shape, line, and color to create a piece that represents a thing or artist's message without using a recognizable reference)



Gather your materials, you will need:
Drawing materials (Pencil, Pen, Charcoal, Ink, paint, etc.
Paper



Sit across from a classmate and take turns drawing each other. Start by putting your drawing material on your paper, face forward and begin to follow the outlines of your classmate's face.



DO NOT lift your drawing material up off the paper.
Continue to draw your classmate using one continuous line.



Here is your final Blind Contour Drawing.

Selected Works

Compare and contrast these two artworks by Louis M. Glackens.



Louis M. Glackens, *Untitled, n.d.*
Graphite, NSU Art Museum Fort
Lauderdale; bequest of Ira D. Glackens
91.40.292



*Johnny's Noah's Ark, Being a Regular
Attendant at Sunday School, He at
once Proceeds to Enact the Flood, 1911,*
Commercial lithograph with hand-
coloring, Delaware Art Museum, Gift of
Helen Farr Sloan, 1978

Take a closer look! What do you see?

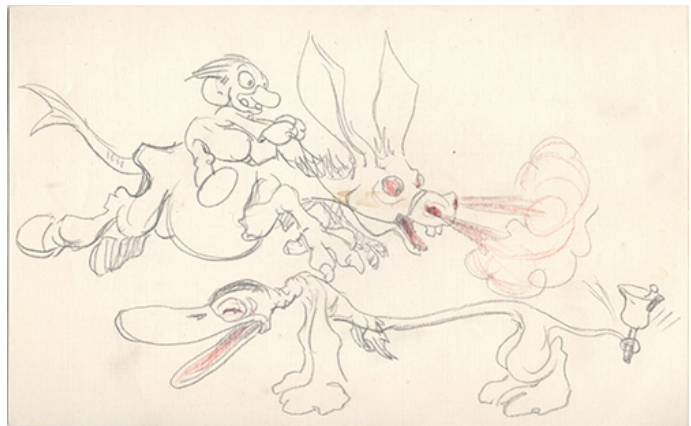
- Is this artwork, representational, abstract, or non-representational?
- What elements of art can you see being used?
- How are those elements being used?
- What principles of design can you see being used?
- How are those principles being used?

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

Compare and contrast these two artworks by Louis M. Glackens.



Louis M. Glackens, *Untitled (sketch drawing)*, n.d. Pencil on paper
NSU Art Museum Fort Lauderdale;
bequest of Ira D. Glackens



Louis M. Glackens, *Untitled*, n.d. Graphite,
NSU Art Museum Fort Lauderdale; bequest
of Ira D. Glackens

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Refer to the elements of art, and the principles of design.

Compare and contrast these two artworks by Louis M. Glackens.



Louis M. Glackens, *The Marathon Mania*, *Puck Magazine*, January 20, 1909, GA.2024.8



Louis M. Glackens, *Corpulent or Complacent Cow that gives Everybody a Ride*, n.d., Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.250

Take a closer look! What do you see?

- Is this artwork, representational, abstract, or non-representational?
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- 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

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

Art Activities

Louis M. Glackens, *Speed! The Terror of the Sea*, *Puck Magazine*, May 1, 1912. GA.2024.15

Louis M. Glackens, *Untitled*, c. 1915, Graphite

Louis M. Glackens, *Untitled*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.249

Louis M. Glackens, *Untitled*, n.d. Graphite, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.292

Johnny's Noah's Ark, Being a Regular Attendant at Sunday School, He at once Proceeds to Enact the Flood, 1911, Commercial lithograph with hand-coloring, Delaware Art Museum, Gift of Helen Farr Sloan, 1978

Louis M. Glackens, *Untitled* (sketch drawing), n.d. Pencil on paper NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens

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Wasily Kadinsky, *Landscape with Factory Chimney*, 1910, Oil on canvas, Solomon R. Guggenheim Museum

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

Elements of Art Citation

Henry Gaudier-Brzeska, *Male Dancing Figure, in Profile*. Drawing, 1910-1915, Blank ink on medium, slightly textured, cream machine-made laid paper, Yale Cener for British Art Collection. B1982.26.4 Henri Gaudier-Brzeska, CC0, via Wikimedia Commons

Piet Mondrian, *Tableau I*, 1921, oil on canvas, Kunstmuseum Den Haag Collection. Piet Mondrian, Public domain, via Wikimedia Commons

William J. Glackens, *Breakfast Porch*, 1925, Oil on canvas. NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc. 92.30

William J. Glackens, *A young doctor, especially during the growth of his first beard, is invariably a music lover*, 1900. Gouache and charcoal on paper. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens 91.40.77

FriendsWithYou, *Into the Clouds*, 2019. Ripstop nylon. NSU Art Museum Fort Lauderdale; purchased with funds provided by Michael and Dianne Bienes, by exchange 2020.5.A-C

Mask for Mukanda Initiation Society, n.d. Wood, pigments, cloth, raffia. NSU Art Museum Fort Lauderdale; gift of Mr. and Mrs. Edward Durell Stone, Jr. A72.124

Cite de Varennes, Paris, n.d. NSU Art Museum Fort Lauderdale; William Glackens Archives Collection. ARC2021.111.a

Principles of Design Citation

Emilio 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