

Joel Meyerowitz: Temporal Aspects Teacher's Guide



Joel Meyerowitz, *Florida*, 1978, Vintage RC print, NSU Art Museum Fort Lauderdale; Gift of an anonymous donor.

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

**NSU ART
MUSEUM**
FORT LAUDERDALE

NSU
Florida

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MUSEUM ON THE MOVE



Dear Teachers & Educators,

In 1962, Joel Meyerowitz (b.1938, The Bronx, New York; lives and works in London, England) made an instant life decision: to become a photographer. His fixed determination ideally suited his new instrument, the camera, defined by its ability to seize time and space in a thousandth of a second and hold it in an immutable frame. This exhibition celebrates NSU Art Museum Fort Lauderdale's commitment to photography with its recent acquisition of over 1,800 works from the archive of Joel Meyerowitz, an artist best known for his early embrace of color photography in early 1962, which both preceded and facilitated a critical acceptance of the medium. Meyerowitz's skill is evident in both the full, visceral descriptions of his color photographs, and the graphic and human subtleties of his black-and-white prints. More critically, Meyerowitz's importance as an image-maker is defined by his ability to select the peak fraction of a second when shifting patterns, facial expressions and vibrations of light come together to form a complete image.

The world was formally introduced to Meyerowitz's photographs in 1964, when MoMA's Director of Photography, John Szarkowski, included a 25-year-old Meyerowitz in his exhibition, "The Photographer's Eye." The show included a vast array of contributors, ranging from 19th century masters such as Eugène Atget, to Henri Cartier-Bresson and Robert Frank, Meyerowitz's self-identified predecessors. The presentation was organized into five sections, each one dealing with one defining aspect of the photographic medium. Meyerowitz found himself in the section labelled, "Time Exposure."

Fifty-nine years after "The Photographer's Eye," Meyerowitz's work continues to be defined by his ability to capture what Cartier-Bresson called "the decisive moment." This forthcoming exhibition illustrates Meyerowitz's deft approach to capturing life on the move through a chronological and thematic arrangement. In having viewers progressively travel through the ages of Meyerowitz's oeuvre, they witness a gradual progressive shift in the visual language which constitutes "the now." This consideration builds on Szarkowski's observation that the time in a photograph is:

[A]lways the present. Uniquely in the history of pictures, a photograph describes only the time in which it was made. Photography alludes to the past and future only in so far as they exist in the present, the past through its surviving relics, the future through prophecy visible in the present.

The exhibition also considers another aspect of time by including a selection of 'work prints' that addresses the durational life of the photographic print itself. By seeing what is typically denied from view, audiences may learn of the impermanence of the medium itself over time, such as the ways in which some colors fade and others remain, and how the construction and logos on Kodak's resin coated paper come to define a period within the history of photography. Viewers are also gifted an intimate view of a photographer's studio practice through prints featuring Meyerowitz's personal annotations, along with a display of multiple printings of the same image, across which viewers may chart the artist's progress towards achieving his ideal.

This exhibition is curated by Ariella Wolens, Bryant-Taylor Curator.

View *Joel Meyerowitz: Temporal Aspects* exhibition page here: [Joel Meyerowitz: Temporal Aspects](#)

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

In 1962, Joel Meyerowitz (b.1938, The Bronx, New York; lives and works in London, England) made an instant life decision: to become a photographer. His fixed determination ideally suited his new instrument, the camera, defined by its ability to seize time and space in a thousandth of a second and hold it in an immutable frame. This exhibition celebrates NSU Art Museum Fort Lauderdale's commitment to photography with its recent acquisition of over 1,800 works from the archive of Joel Meyerowitz, an artist best known for his early embrace of color photography in early 1962, which both preceded and facilitated a critical acceptance of the medium. Meyerowitz's skill is evident in both the full, visceral descriptions of his color photographs, and the graphic and human subtleties of his black-and-white prints. More critically, Meyerowitz's importance as an image-maker is defined by his ability to select the peak fraction of a second when shifting patterns, facial expressions and vibrations of light come together to form a complete image.

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Fifty-nine years after "The Photographer's Eye," Meyerowitz's work continues to be defined by his ability to capture what Cartier-Bresson called "the decisive moment." This forthcoming exhibition illustrates Meyerowitz's deft approach to capturing life on the move through a chronological and thematic arrangement. In having viewers progressively travel through the ages of Meyerowitz's oeuvre, they witness a gradual progressive shift in the visual language which constitutes "the now." This consideration builds on Szarkowski's observation that the time in a photograph is:

[A]lways the present. Uniquely in the history of pictures, a photograph describes only the time in which it was made. Photography alludes to the past and future only in so far as they exist in the present, the past through its surviving relics, the future through prophecy visible in the present.

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This exhibition is curated by Bonnie Clearwater, Director and Chief Curator of NSU Art Museum of Fort Lauderdale and Ariella Wolens, Bryant-Taylor Curator.

KEY ARTISTS

Joel Meyerowitz

KEY TERMS

- **Aperture** - Aperture is the opening on your camera through which light enters. You can change the aperture size to control how much light reaches the negative film.
- **Candid** - A picture taken where the subject is not posing. The subject is either unaware of the photographer's presence (for example, street photography) or not paying attention to the camera.
- **Exposure** - Exposure is the amount of light that reaches the camera sensor. Too much or too little light are equally damaging to capturing a clear photo.
- **Lens** - The lens is quite a basic part of your camera; it is the concave glass that lets in light. It might be a basic part but it's very important - take good care of it!
- **Negatives** - The film or specially prepared glass that your images are captured on, until they can be developed into positive prints or a photograph.
- **Kodak** - Best known for its photographic film products, which it was the first to bring to the mass market.
- **Viewfinder** - The part of a camera you look through to compose a photo.
- **Focus** - The main subject part of an image.
- **Filter** - Camera accessories used to alter light before it enters the camera. Typically attached to the front of the lens they can be used to block ultra-violet light, darken skies, reduce light, take black & white photos, change color balance and make other adjustments. Apps such as Instagram use filter effects to help give your cell phone shots a unique look.
- **Panorama** - A wide view of an extended area, the top of a mountain is a good place for this kind of photo

Teacher Guide Activities Overview

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

Description: The work of *Joel Meyerowitz: Temporal Aspects* explores the impactful history of Joel Meyerowitz an artist best known for his early embrace of color photography in early 1962, which both preceded and facilitated a critical acceptance of the medium. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.

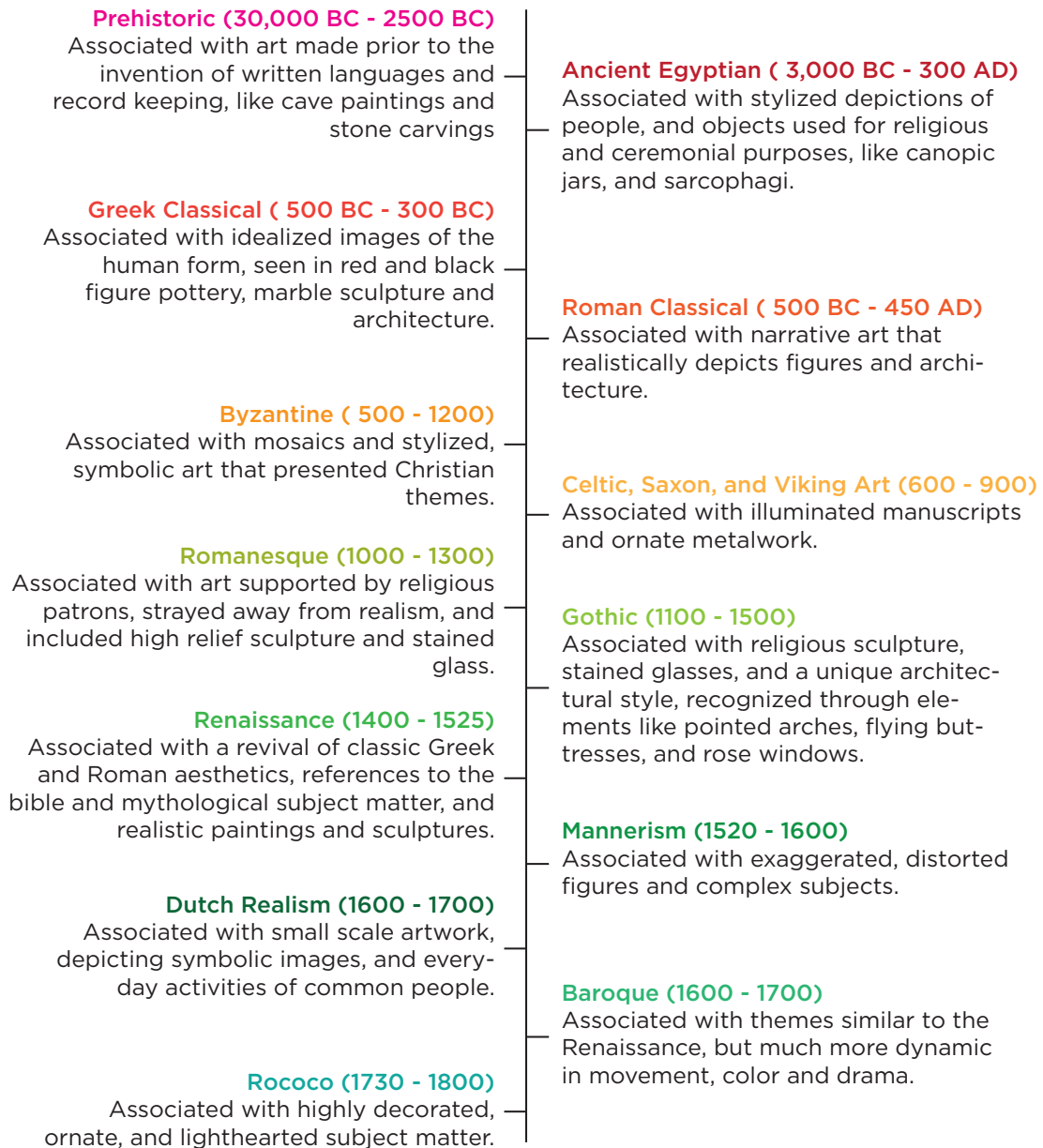
Learning Objectives:

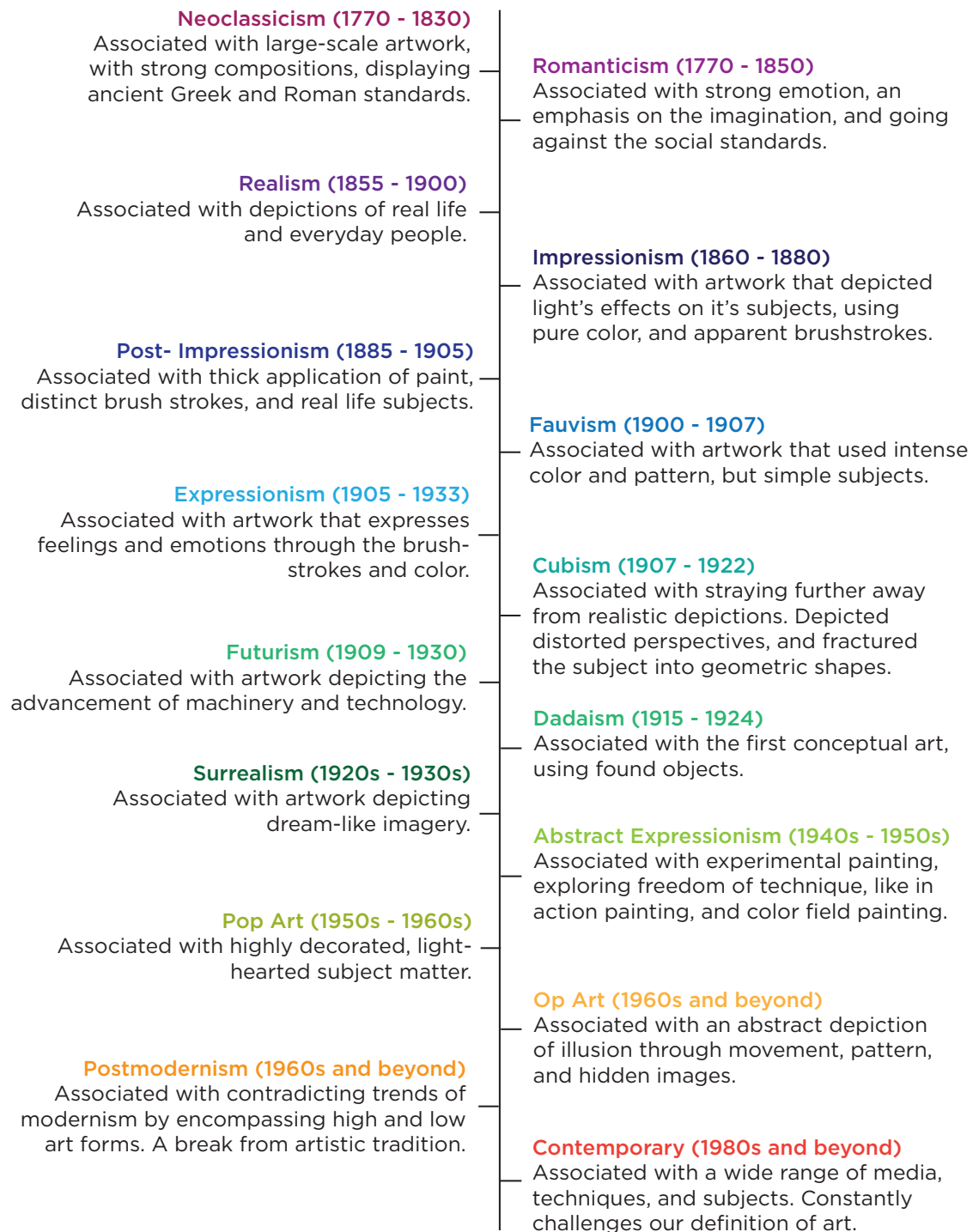
- Students will analyze artworks and think critically about what the artist may have intended to represent in their works.
- Students will compare and contrast the past to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

Essential Questions:

- What can we learn about life and culture from the past?
 - How does life and culture compare to today?
- What aspects of this artist artwork allows you to understand the lifestyle and events of the specific time the art was made?
- How has the artist used their medium to communicate, or archive their ideas?

Western Art History Timeline





Standards and Benchmarks:

Grade: K

- VA.K.C.1.1 Create and share personal works of art with others.
- VA.K.C.2.1 Describe personal choices made in the creation of artwork.
- VA.K.C.2.2 Identify media used by self or peers.
- VA.K.S.1.1 Explore art processes and media to produce artworks.
- VA.K.S.1.2 Produce artwork influenced by personal decisions and ideas.
- VA.K.S.2.1 Develop artistic skills through the repeated use of tools, processes, and media. e.g., media-specific techniques, eye-hand coordination, fine-motor skills.
- VA.K.S.3.1 Develop skills and techniques to create with two- and/or three- dimensional media.
- VA.K.S.3.2 Practice skills to develop craftsmanship.
- VA.K.S.3.3 Handle art tools and media safely in the art room.
- VA.K.S.3.4 Identify artwork that belongs to others and represents their ideas.
- VA.K.O.1.1 Explore the placement of the structural elements of art in personal works of art.
- VA.K.O.2.1 Generate ideas and images for artworks based on memory, imagination, and experiences.
- VA.K.O.3.1 Create works of art to document experiences of self and community.
- VA.K.H.1.1 Describe art from selected cultures and places.
- VA.K.H.1.2 Follow directions for suitable behavior in an art audience.
- VA.K.H.1.3 Explain how art-making can help people express ideas and feelings.
- VA.K.H.2.1 Compare selected artworks from various cultures to find differences and similarities.
- VA.K.H.2.2 Explore everyday objects that have been designed and created by artists.
- VA.K.H.2.3 Describe where artwork is displayed in school or other places.
- VA.K.H.3.1 Express ideas related to non-art content areas through personal artworks.
- VA.K.F.1.1 Experiment with art media for personal satisfaction and perceptual awareness.
- VA.K.F.1.2 Identify real and imaginary subject matter in works of art.

Grade: 1

- VA.1.C.1.1 Create and discuss works of art that convey personal interests.
- VA.1.C.1.2 Gather clues to help interpret and reflect on works of art.
- VA.1.C.2.1 Describe visual imagery used to complete artwork.
- VA.1.C.2.2 Use various media techniques to learn how changes affect the completed artwork.
- VA.1.C.3.3 Identify vocabulary that is used in both visual art and other contexts.
- VA.1.C.3.2 Distinguish between artwork, utilitarian objects, and objects from nature.
- VA.1.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.1.S.3 Through purposeful practice, artist learn to manage, master, and refine simple, then complex, skills and techniques.
- VA.1.O Understanding the organizational structure of an artform provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.1.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- Va.1.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
- VA.1.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.1.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.1.H.3 Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
- VA.1.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourage innovation and creative risk-taking.

Grade 2

- VA.2.C.1.1 Use the art-making process to communicate personal interests and self-expression.
- VA.2.C.1.2 Reflect on and discuss various possible meanings in works of art.
- VA.2.C.2.1 Use appropriate decision-making skills to meet intended artistic objectives.
- VA.2.C.2.2 Identify skillful techniques used in works by peers and others
- VA.2.C.2.3 Use suggestions from others to modify the structural elements of art.
- VA.2.C.3.1 Use accurate art vocabulary to identify connections among visual art and other contexts.
- VA.2.C.3.2 Compare artworks with utilitarian objects and use accurate art vocabulary to describe how they are the same and how they are different.
- VA.2.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
- VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.
- VA.2.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
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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.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
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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.

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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.

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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.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.

OBJECTIVES

- Introduce students to Joel Meyerowitz and 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 a tradition in art. Help them consider what is encompassed in tradition in art, how we interact with tradition, and why/how an artist would focus on the traditions of art.

- 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.



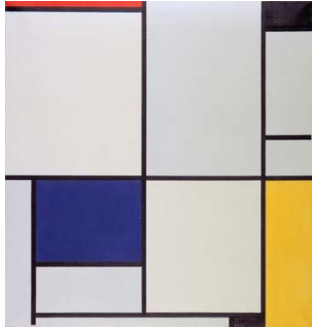


Joel Meyerowitz, *New York City*, 1963. Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; Gift of an anonymous donor



Joel Meyerowitz, *Atlanta, Georgia*, 1988. Vintage RC print. NSU Art Museum Fort Lauderdale; Gift of an anonymous donor

Representational, Abstract, and Non-Representational Art

Representational	Abstraction	Non-Representational
 <p data-bbox="240 709 586 758"><i>Three people on edge of pond</i>, n.d., Photograph.</p>	 <p data-bbox="651 699 1023 768">Wassily Kandinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	 <p data-bbox="1057 705 1414 774">Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</p>

Make it abstract!

This is the photograph *New York City*, by Joel Meyerowitz. Create your own abstract artwork using Joel Meyerowitz's art! Look at the elements of art and principles of design to help inform your decisions and create a plan. Try different drawing materials! As a class, discuss your artworks, your processes, materials, and concepts.



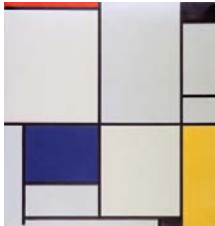


Joel Meyerowitz, *New York City*, 1964, Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; gift of an anonymous donor



"Make it abstract!" Example

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>Wasily Kadinsky, <i>Landscape with Factory Chimney</i>, 1910, Oil on canvas, Solomon R. Guggenheim Museum</p>	<p>Increasingly moves away from the naturalistic image although it is still somewhat identifiable.</p>
<p>Non-Representational</p>	 <p>Piet Mondrian, <i>Tableau I</i>, 1921, oil on canvas, Kunstmuseum Den Haag Collection</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.

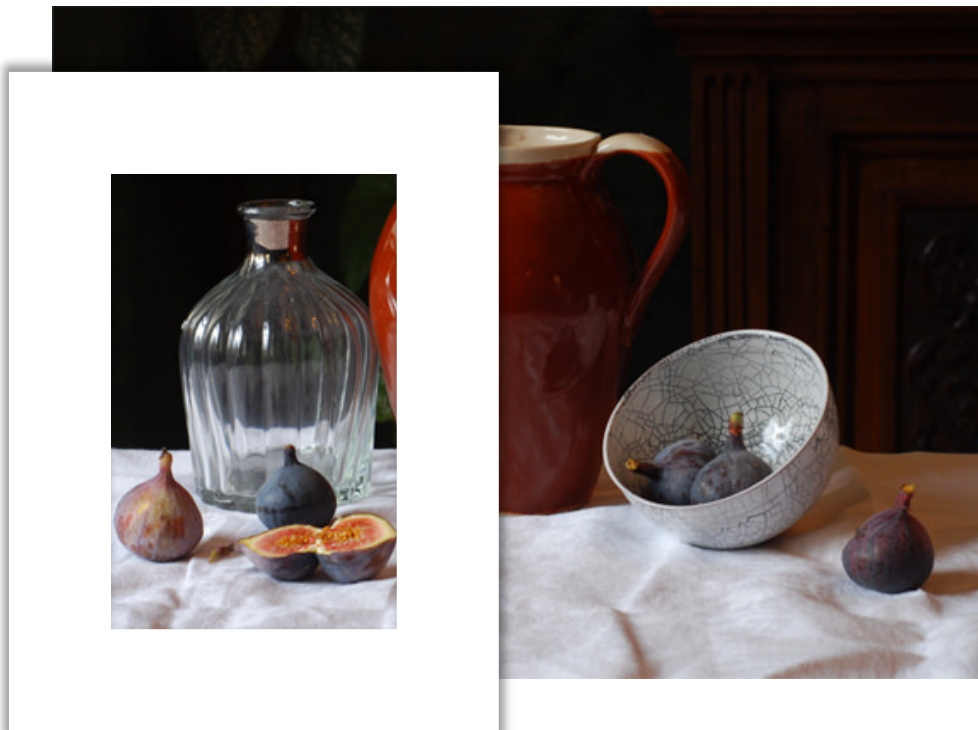
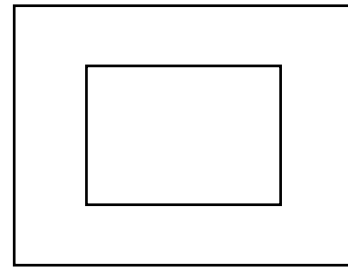
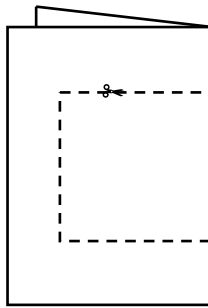
Emphasis

Create a view finder

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

1. Use a sheet of paper or cardstock to create a view finder. (Tip: Fold your paper in half to cut)

2. Use your viewfinder by holding it at arm's length to frame a portion of your view.



Letter Hunt

Search for objects that resemble each letter of the alphabet. Use a camera or smartphone to take pictures of the objects. Share your findings with your friends, what elements did you observe? Create something new using these pictures.



CC BY-NC-ND 3.0 "Maeflower" Deviant Art <https://www.deviantart.com/maeflower/art/Found-Alphabet-106107792>

Selected Works

Compare and contrast these two artworks by Joel Meyerowitz.



Joel Meyerowitz, *New York City*, 1977.
Vintage RC print. NSU Art Museum Fort
Lauderdale; Gift of an anonymous donor



Joel Meyerowitz, *The Hammock*,
Provincetown, Massachusetts, 1982,
Vintage RC print, NSU Art Museum
Fort Lauderdale; Gift of an anonymous
donor.

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 Joel Meyerowitz.



Joel Meyerowitz, *New York City*, 1965. Vintage RC print. NSU Art Museum Fort Lauderdale; Gift of an anonymous donor



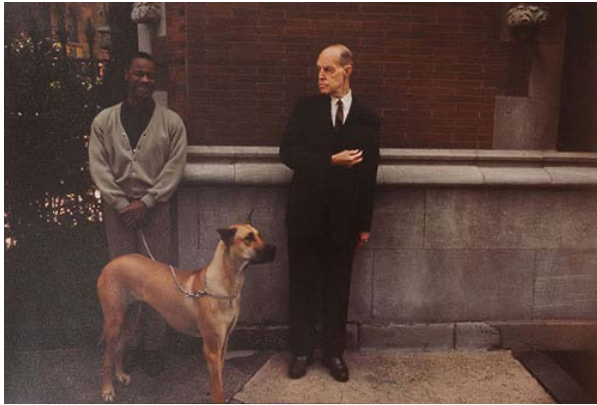
Joel Meyerowitz, *Florida*, 1978, Vintage RC print, NSU Art Museum Fort Lauderdale; Gift of an anonymous donor.

Take a closer look! What do you see?

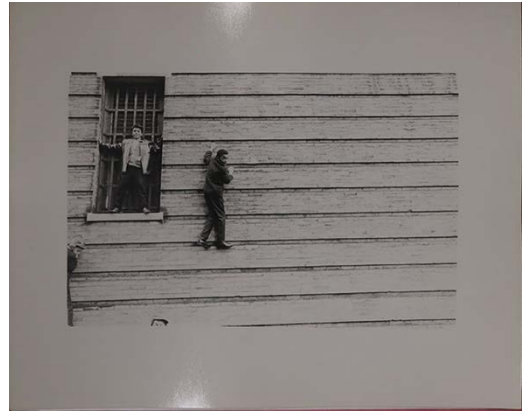
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Compare and contrast these two artworks by Joel Meyerowitz.



Joel Meyerowitz, *New York City*, 1963.
Vintage RC print. NSU Art Museum Fort
Lauderdale; Gift of an anonymous donor



Joel Meyerowitz, *New York City*, 1964,
Vintage gelatin silver print. NSU Art
Museum Fort Lauderdale; gift of an
anonymous donor

Take a closer look! What do you see?

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

Front Cover

Joel Meyerowitz, *Florida*, 1978, Vintage RC print, NSU Art Museum Fort Lauderdale; Gift of an anonymous donor.

Art Activities

Joel Meyerowitz, *New York City*, 1963. Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; Gift of an anonymous donor

Joel Meyerowitz, *Atlanta, Georgia*, 1988. Vintage RC print. NSU Art Museum Fort Lauderdale; Gift of an anonymous donor

Joel Meyerowitz, *New York City*, 1964, Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; gift of an anonymous donor

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<https://www.deviantart.com/maeflower/art/Found-Alphabet-106107792>

Representational, Abstract, and Non-Representational Art

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

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

Joel Meyerowitz, *New York City*, 1964, Vintage gelatin silver print. NSU Art Museum Fort Lauderdale; gift of an anonymous donor

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, 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

Selected Works

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Joel Meyerowitz, *The Hammock, Provincetown, Massachusetts*, 1982, Vintage RC print, NSU Art Museum Fort Lauderdale; Gift of an anonymous donor.

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