

Dimithry Victor: The American Dream

Teacher's Guide



Dimithry Victor, *COVER GIRL*, 2024, Acrylic on canvas, The collection of Francis Bishop Good and David Horvitz

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

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Children's Hospital

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Dear Teachers & Educators,

The American Dream dives into the complex layers of growing up as a Haitian immigrant in the United States, exploring the intimate and collective experiences that defined the artist's formative years. The works in this exhibition are an exploration of the nuances and contradictions within American culture, reflecting both its iconic symbols and its lesser-seen realities. Drawing inspiration from everything from consumerism and pop culture to the ideals of freedom and individualism, each work in the series deconstructs and reinterprets familiar elements of American life. From the imagery of the American Dream to the spectacle of sports, Hollywood, and advertising, the works address the interwoven tapestry of cultural narratives that define the American lifestyle.

Each painting centers around memories and iconography from the artist's childhood and the cultural imprints left on him by popular American media, such as television, sports, and the internet. By combining these influences, Victor has built a body of work that speaks to the collective experience of many Black people in America. The paintings not only capture the essence of his upbringing but also illustrate the ways in which those experiences taught him about himself and community.

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

The American Dream dives into the complex layers of growing up as a Haitian immigrant in the United States, exploring the intimate and collective experiences that defined the artist's formative years. The works in this exhibition are an exploration of the nuances and contradictions within American culture, reflecting both its iconic symbols and its lesser-seen realities. Drawing inspiration from everything from consumerism and pop culture to the ideals of freedom and individualism, each work in the series deconstructs and reinterprets familiar elements of American life. From the imagery of the American Dream to the spectacle of sports, Hollywood, and advertising, the works address the interwoven tapestry of cultural narratives that define the American lifestyle.

Each painting centers around memories and iconography from the artist's childhood and the cultural imprints left on him by popular American media, such as television, sports, and the internet. By combining these influences, Victor has built a body of work that speaks to the collective experience of many Black people in America. The paintings not only capture the essence of his upbringing but also illustrate the ways in which those experiences taught him about himself and community.

KEY ARTISTS

Dimithry Victor

KEY TERMS

- **Immigrant** - Something is based on a custom or way of doing things that has been passed down through generations.
- **Culture** - the shared beliefs, values, and practices of a group of people that guide their behavior.
- **Narrative** - A genre of art that involves creating large-scale, often temporary works of art in specific locations.
- **Perspective** - The way someone sees or thinks about something, like looking at a picture from different angles. It's about understanding that people can have different ideas or viewpoints about the same thing
- **Iconography** - is the use of visual images, symbols or figures to represent complex ideas, subjects or themes, that are important to different cultures.
- **Consumerism** - The idea that we need to keep getting new things; it is a social and economic order that encourages the acquisition of goods and services in ever-increasing amounts.
- **Individualism** - is a political and social philosophy that emphasizes individual liberty, belief in the primary importance of the individual and in the virtues of self-reliance and personal independence.
- **Gestural** - is a term used to describe the application of paint in free sweeping gestures with a brush.
- **Symbol** - can be anything that represents something else, whether it's a real object or an idea. For example, a heart is a symbol of love, a four-leaf clover can symbolize good luck, and a dove can represent peace.

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 *Dimithry Victor: The American Dream* explores memories and iconography from the artist's childhood and the cultural imprints left on him by popular American media, such as television, sports, and the internet. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.

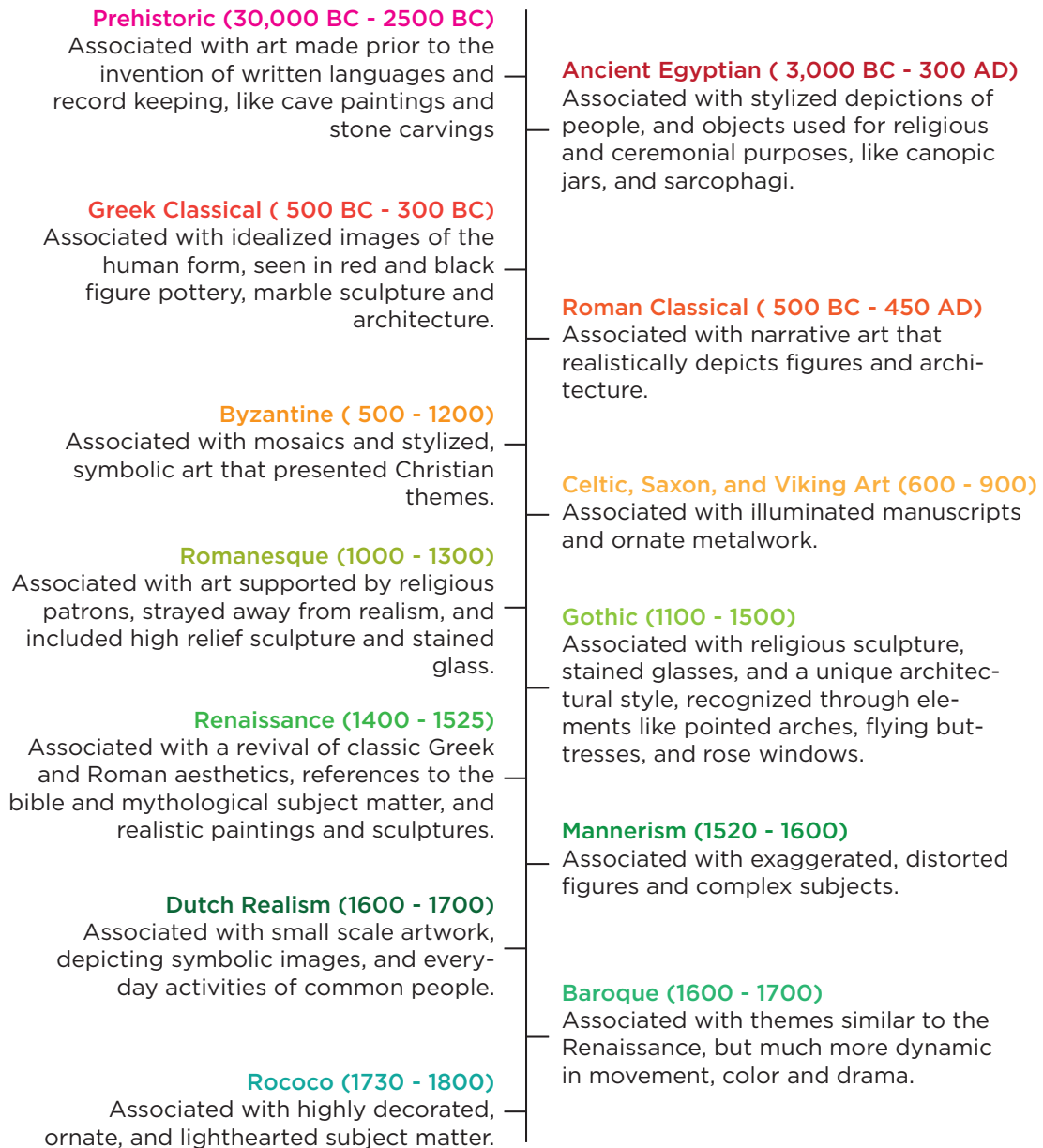
Learning Objectives:

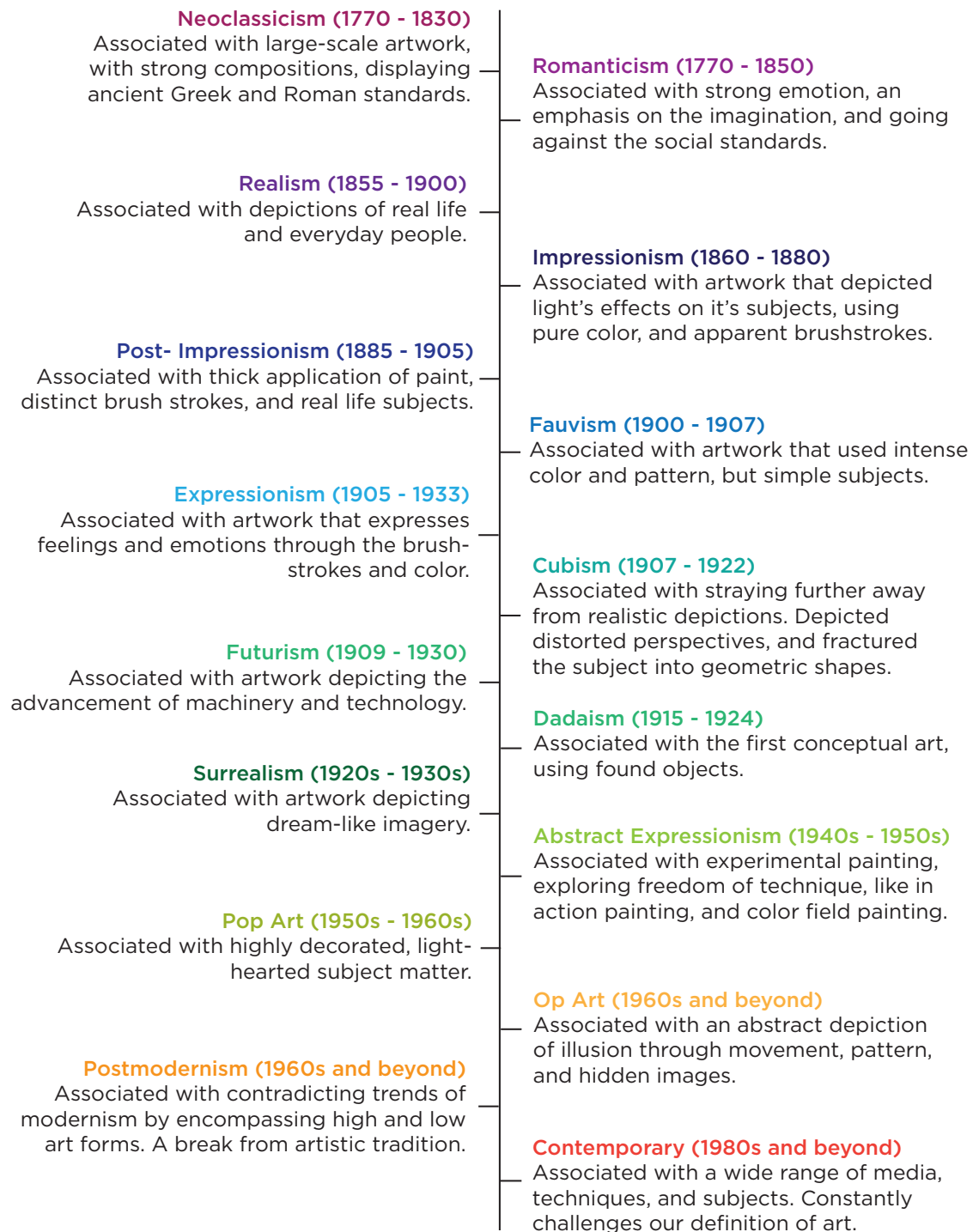
- Students will analyze artworks and think critically about what the artist may have intended to represent in their works.
- Students will compare and contrast the past to present day.
- Students will build an understanding of the art-making process by creating plans for artworks of their own.

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's 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.3.1 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 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.
- VA.3.O.1 Understanding the organizational structure of an art form provides a foundation for appreciation of artistic works and respect for the creative process.
- VA.3.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.
- VA.3.O.3 Every art form uses its own unique language, verbal and non-verbal to document and communicate with the world.
- VA.3.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live.
- VA.3.H.2 The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
- VA.3.H.3 Connections among the arts and other disciplines strengthen. Learning and the ability to transfer knowledge and skills to and from other fields.
- VA.3.F.1 Creating, interpreting, and responding in the arts stimulate the imagination and encourages innovation and creative risk-taking.

Grade: 4

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

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

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

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

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

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

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

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

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

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

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

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

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

Grade:5

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

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

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

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

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

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

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

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

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

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

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

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

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

Grade: 6, 7, 8

VA.68.C.1 Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.68.C.2 Assessing our own and others' artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.68.C.3 The processes of critiquing works of art lead to development of critical-thinking skills transferable to other contexts.

VA.68.S.1 The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.68.S.2 Development of skills, techniques, and processes, in the arts strengthens our ability to remember, focus on, process, and sequence information.

VA.68.S.3 Through purposeful practice, artists learn to manage, master, and refine simple, then complex skills and techniques.

VA.68.O.1 Understanding the organizational structure of an art form provides a foundation for artistic works and respect for the creative process.

VA.68.O2 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 discounted 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.

VA.912.S.2 Development of skill, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

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VA.912.O.2 The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

VA.912.O.3 Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.912.H.1 Through study in the arts, we learn about and honor others and the worlds in which they live(d).

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.

OBJECTIVES

- Introduce students to Dimithry Victor 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 artworks 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.



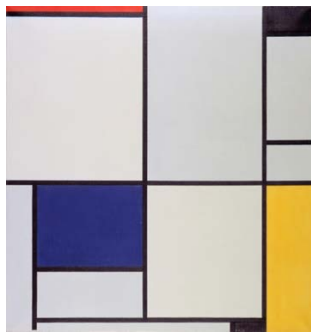


Dimithry Victor, *Tranquility*, 2023, Acrylic on paper mounted on wood panel, NSU Art Museum Fort Lauderdale; Museum Purchase



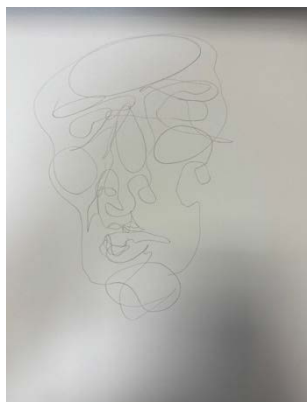
Dimithry Victor, *COVER GIRL*, 2024, Acrylic on canvas, The collection of Francis Bishop Good and David Horvitz

Representational, Abstract, and Non-Representational Art

Representational	Abstraction	Non-Representational
 <p><i>Three people on edge of pond</i>, n.d, Photograph.</p>	 <p>Wasily Kadinsky, <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>

Abstract to Representational

Dimithry Victor starts his paintings by sketching and using gestural marks. He leave parts of his underlying sketch as a part of his final product, a signature. He takes the abstract gestural mark and builds on it to create his final paintings. Using Dimithry Victor's process as inspiration to draw a gestural line and transform it into a portrait.



1. First, draw gestural and squiggly lines.



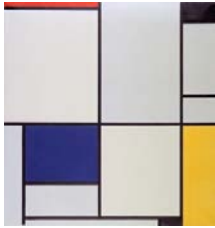


2. Next, trace over some of the lines to reveal a portrait.



3. Next, add colors to your portrait.

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.



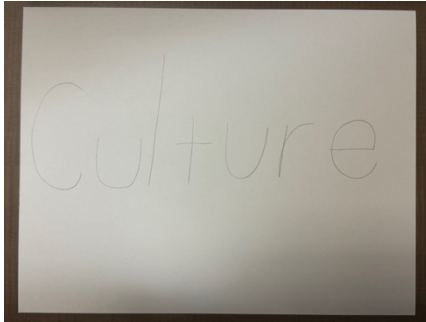
Scale refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



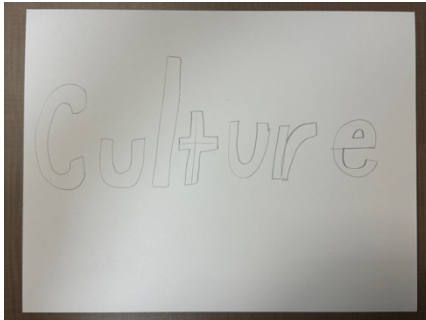
Harmony is when the elements of an artwork come together in a unified way.

Emphasis

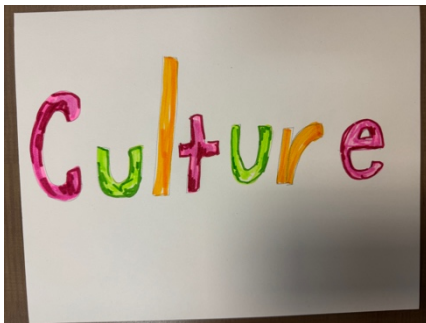
Using Dimithry Victor's artwork, *Heritage for Sale* as inspiration. Follow the directions below to create an artwork that places **Emphasis** on a word. Choose from the list of art vocabulary words on page 4 or think of your own.



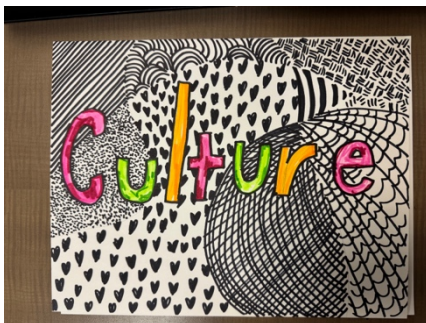
Write out your word.



Draw around each letter to make your "bubble letters"



Color in your letter in any color, bright colors work best.



Use a black marker to outline your letters and add patterns in the background. Here is your finished artwork using Emphasis, inspired by Dimithry Victor's artwork *Heritage for Sale*.

Selected Works

Compare and contrast these artworks by Dimithry Victor.



Dimithry Victor, *And the Crowd Goes Wild*, 2024, Acrylic on canvas, Private Collection of Andrew M. Heller



Dimithry Victor, *Pawns of Trade*, 2024, Acrylic on canvas, Private Collection of Andrew M. Heller

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 Dimithry Victor.



Dimithry Victor, *Heritage for Sale*, 2025, Acrylic on canvas, Courtesy of the artist



Dimithry Victor, *End of An Era*, 2024, Acrylic on canvas, Courtesy of the artist

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Citation

Front Cover

Dimithry Victor, *COVER GIRL*, 2024, Acrylic on canvas, The collection of Francis Bishop Good and David Horvitz

Pre-visit Activities

Dimithry Victor, *Tranquility*, 2023, Acrylic on paper mounted on wood panel, NSU Art Museum Fort Lauderdale; Museum Purchase

Dimithry Victor, *COVER GIRL*, 2024, Acrylic on canvas, The collection of Francis Bishop Good and David Horvitz

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

Dimithry Victor, *And the Crowd Goes Wild*, 2024, Acrylic on canvas, Private Collection of Andrew M. Heller

Dimithry Victor, *Pawns of Trade*, 2024, Acrylic on canvas, Private Collection of Andrew M. Heller

Dimithry Victor, *Heritage for Sale*, 2025, Acrylic on canvas, Courtesy of the artist

Dimithry Victor, *End of An Era*, 2024, Acrylic on canvas, Courtesy of the artist