

MUSEUM ON THE MOVE

Teacher's Guide

A Backward Glance: Highlights from
the William J. Glackens Collection
Teacher's Guide

WELCOME TO THE NSU ART MUSEUM TEACHER GUIDE

We're excited to welcome you to a year of teaching inspired by the dynamic exhibitions at NSU Art Museum. This guide is designed to help you bring contemporary and historical art into your classroom through lessons and resources directly connected to our exhibitions.

Whether you're looking for creative projects, discussion prompts, or classroom strategies, you'll find tools here to engage your students and deepen their connection to art. Explore, adapt, and let the museum be your guide throughout the year.

LETTER TO TEACHERS

Dear Teachers & Educators,

The William J. Glackens Collection and Research Center at NSU Art Museum Fort Lauderdale houses more than 1,900 objects that tell the story of William J. Glackens, a pivotal figure in the development of twentieth-century American art. This extensive collection was entrusted to the Museum as the result of a bequest of Ira Glackens in 1990, which included all works of art located within his home at Shepherdstown, West Virginia. The Sansom Foundation was bequeathed all other works and over the years has used that bequest to add to the works so bequeathed to the Museum. Thanks to the Foundation's support, the Museum's stewardship is enriched by ongoing research, deepening our understanding of the collection's vital importance.

In 2014, the museum presented the first comprehensive survey of Glackens in nearly 50 years, curated by independent writer and art historian Avis Berman, which was augmented by a major monograph. Subsequent exhibitions organized by the museum focused on such subjects as Glackens' representation of the new liberated woman of the early 1900s, seascapes, and the talented Glackens family, among others. A Backward Glance, the first full-scale highlights exhibition in a decade, builds on the research these focused exhibitions yielded. It also features works generously donated in recent years to the museum from the Sansom Foundation, including the majestic painting, Seated Actress with Mirror (c.1903).

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 last page of this guide..

We hope you and your students enjoy your visit!

Sincerely,
NSU Art Museum
Education Department

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ABOUT MUSEUM ON THE MOVE

Museum on the Move is an innovative education program that invites Broward County Public School students to NSU Art Museum. The program enhances learning and increases engagement by involving students in interactive programs of the Museum's exhibitions and hands-on art activities based on principles of STEAM (science, technology, engineering, art, math) along with 21st Century learning skills. These programs combine observations and discussions of the artwork where students learn to recognize mediums, materials, and the artistic process. The art activities are designed for students to recognize how different elements function together to express ideas and emotions, solve visual dilemmas, and realize artists' intentions.

MOTM in-person field trip visits are available! 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: The Elements of Art and Principles of Design pre-recorded video series includes art talk and activity with free art supply kit, art making videos and printable lessons and activities.

The exhibition guides viewers through key moments from William Glackens' history, beginning with his work as an illustrator for publications such as Collier's: The National Weekly and The New York Herald, and his time as an artist reporter on the frontlines in Cuba during the War of 1898. A Backward Glance also sheds light on some of the lesser-known ways in which Glackens was central to the advancement of modern art in America, such as in his role as chair of the American art committee for the 1913 Armory Show, his contribution to the establishment of the Barnes Foundation Collection, and his position as first president of the Society of Independent Artists in 1917.

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 in this packet.

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ABOUT THE EXHIBITION

A Backward Glance: Highlights from the William J. Glackens Collection

The William J. Glackens Collection and Research Center at NSU Art Museum Fort Lauderdale houses more than 1,900 objects that tell the story of William J. Glackens, a pivotal figure in the development of twentieth-century American art. This extensive collection was entrusted to the Museum as the result of a bequest of Ira Glackens in 1990, which included all works of art located within his home at Shepherdstown, West Virginia. The Sansom Foundation was bequeathed all other works and over the years has used that bequest to add to the works so bequeathed to the Museum. Thanks to the Foundation's support, the Museum's stewardship is enriched by ongoing research, deepening our understanding of the collection's vital importance.

In 2014, the museum presented the first comprehensive survey of Glackens in nearly 50 years, curated by independent writer and art historian Avis Berman, which was augmented by a major monograph. Subsequent exhibitions organized by the museum focused on such subjects as Glackens' representation of the new liberated woman of the early 1900s, seascapes, and the talented Glackens family, among others. *A Backward Glance*, the first full-scale highlights

exhibition in a decade, builds on the research these focused exhibitions yielded. It also features works generously donated in recent years to the museum from the Sansom Foundation, including the majestic painting, Seated Actress with Mirror (c.1903).

William J. Glackens (b. 1870,



Installation view of *A Backward Glance: Highlights from the William J. Glackens Collection*

Philadelphia, PA; d. 1938, Westport, CT) was a founding member of the turn-of-the-century artists' group known as The Ashcan School, together with Robert Henri (1865-1929), Everett Shinn (1876-1953), John Sloan (1871-1951), and others. This exhibition presents many of Glackens' most celebrated works alongside those he collected by his Ashcan peers, as well as paintings by his wife, watercolorist Edith Dimock Glackens, and their children, Ira and Lenna. Masterworks such as Cape Cod Pier (1908) and Artist's Daughter in Chinese Costume (1918) are further enriched by displays of ephemera, including plein-air sketches, archival photographs, and printed materials, altogether offering a layered and intimate portrait of the artist's life and creative process.

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This exhibition is curated by Ariella Wolens, Bryant-Taylor Curator at NSU Art Museum Fort Lauderdale.

This exhibition is sponsored by The Sansom Foundation, Inc.

KEY ARTISTS



William J. Glackens, Edith Dimock Glackens, Lenna Glackens, Maurice Prendergast, Robert Henri, Everett Shinn, John Sloan, The Ashcan School

KEY TERMS

Tradition	The handing down of a culture's beliefs and customs from parents to children over many years.
Culture	The shared beliefs, values, and practices of a group of people that guide their behavior.
Composition	The arrangement of elements within a work of art.
Impressionism	A painting style that uses quick, visible brushstrokes and bright colors to capture the feeling of a moment rather than detailed realism
Gestural	A quick drawing or pose that captures movement and energy.
Realism	A style of art that looks true to life.
Ashcan School	A group of American artists who painted real-life moments with energy and honesty.
Painterly	A style where you can see the brush marks, making the painting feel expressive.
Naturalistic	Art that tries to look like real people in real settings, but still has artistic flair.
Figurative	Art that shows people or animals rather than abstract shapes.

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 artists in the exhibition. Feel free to use this guide as a starting point for your physical or virtual classroom. Description: The work of *A Backward Glance: Highlights from the William J. Glackens Collection* invites viewers to engage with art as a series of puzzles to be decoded, and to apply their experiences to form their own interpretations.. Through discussion, research, writing, and observation, students will explore the concepts associated with this artist and their work.



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 has the artists used their medium to communicate, or archive their ideas?

LEARNING OBJECTIVES



- Students will analyze artworks and think critically about what the artists 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.

WESTERN ART HISTORY TIMELINE

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	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.
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.	Roman Classical (500 BC - 450 AD) Associated with narrative art that realistically depicts figures and architecture.
Byzantine (500 - 1200) Associated with mosaics and stylized, symbolic art that presented Christian themes.	Celtic, Saxon, and Viking Art (600 - 900) Associated with illuminated manuscripts and ornate metalwork.
Romanesque (1000 - 1300) Associated with art supported by religious patrons, strayed away from realism, and included high relief sculpture and stained glass.	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.
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.	Mannerism (1520 - 1600) Associated with exaggerated, distorted figures and complex subjects.
Dutch Realism (1600 - 1700) Associated with small scale artwork, depicting symbolic images, and everyday activities of common people.	Baroque (1600 - 1700) Associated with themes similar to the Renaissance, but much more dynamic in movement, color and drama.
Rococo (1730 - 1800) Associated with highly decorated, ornate, and lighthearted subject matter.	

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

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.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.H.1.3 Explain how art-making can help people express ideas and feelings.
- 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.3.1 Identify vocabulary that is used in both visual art and other contexts.
- VA.1.S.1.1 Experiment with art processes and media to express ideas.
- VA.1.O.1.1 Identify and use the structural elements of art and organizational principles...
- VA.1.F.1.1 Use various art media and real or imaginary choices to create artwork.

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.2.3 Use suggestions from others to modify the structural elements of art.
- VA.2.S.1.1 Experiment with tools and techniques as part of art-making processes.
- VA.2.S.1.4 Use accurate art vocabulary to discuss art.
- VA.2.S.2.1 Develop artistic skills through repeated experiences with art media, technique,...
- VA.2.S.2.2 Follow sequential procedures focused on art production.
- VA.2.O.1.1 Employ structural elements of art and organizational principles of design in personal work to develop awareness of the creative process.
- VA.2.O.2.1 Use personal experience to convey meaning or purpose in creating artworks.
- VA.2.F.1.1 Use imagination to create unique artwork incorporating personal ideas and selected media.

Grade: 3

- VA.3.C.1.1 Use the art-making process to develop ideas for self-expression.
- VA.3.C.1.2 Reflect on and interpret works of art, using observation skills, prior knowledge, and experience.
- VA.3.S.1.1 Manipulate tools and media to enhance communication in personal artworks.
- VA.3.S.1.4 Choose accurate art vocabulary to describe works of art and art processes.
- VA.3.S.2.1 Integrate the structural elements of art and organizational principles of design with sequential procedures and techniques to achieve an artistic goal.
- VA.3.S.2.2 Follow procedures, focusing on the art-making process.
- VA.3.S.3.1 Use materials, tools, and processes to achieve an intended result in two- and/or three-dimensional artworks.
- VA.3.O.1.1 Demonstrate how the organizational principles of design are used to arrange the structural elements of art in personal work.
- VA.3.O.2.1 Use creative and innovative ideas to complete personal artworks.
- VA.3.O.3.1 Use symbols, visual language, and/or written language to document self or others.

Grade: 4

- VA.4.C.1.1 Integrate ideas during the art-making process to convey meaning in personal works of art.
- VA.4.C.3.1 Use accurate art vocabulary when analyzing works of art.
- VA.4.C.3.2 Compare purposes for the structural elements of art and organizational principles of design in artworks and utilitarian objects.
- VA.4.S.1.1 Manipulate tools and materials to achieve diverse effects in personal works of art.
- VA.4.S.1.2 Explore and use media, technology, and other art resources to express ideas visually.
- VA.4.S.1.4 Use accurate art vocabulary to discuss works of art and the creative process.
- VA.4.O.1.1 Use the structural elements of art and organizational principles of design to understand the art-making process.
- VA.4.O.1.2 Identify the structural elements of art used to unite an artistic composition.
- VA.4.O.3.1 Apply meaning and relevance to document self or others visually in artwork.
- VA.4.F.1.1 Combine art media and innovative ideas and techniques to create two- and/or three-dimensional works of art.

Grade:5

- VA.5.C.1.2 Use prior knowledge and observation skills to reflect on, analyze, and interpret exemplary works of art.
- VA.5.C.1.3 Examine and discuss exemplary works of art to distinguish which qualities may be used to evaluate personal works.

Grade:5

- VA.5.C.2.2 Analyze personal artworks to articulate the motivations and intentions in creating personal works of art.
- VA.5.S.1.2 Use media, technology and other resources to inspire personal art-making decisions.
- VA.5.S.1.3 Create artwork to depict personal, cultural, and/or historical themes.
- VA.5.S.1.4 Use accurate art vocabulary to communicate about works of art and artistic and creative processes.
- VA.5.S.1 Organize the structural elements of art to support planning, strengthen focus, and implement artistic vision.
- VA.5.S.2.2 Identify sequential procedures to engage in art production.
- VA.5.S.3 Use materials, tools, techniques, and processes to achieve expected results in two- and/or three-dimensional artworks.
- VA.5.O.1 Use structural elements of art and organizational principles of design to develop content in artwork.
- VA.5.O.1.2 Organize the structural elements of art to achieve visual unity.

Grade 6,7, and 8

- VA.68.C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.
- VA.68.C.1.2 Use visual evidence and prior knowledge to reflect on multiple interpretations of works of art.
- VA.68.C.1.3 Identify qualities of exemplary artworks that are evident and transferable to the judgment of personal work.
- VA.68.C.2.1 Assess personal artwork during production to determine areas of success and needed change for achieving self-directed or specific goals.
- VA.68.C.2.2 Evaluate artwork objectively during group assessment to determine areas for refinement.
- VA.68.C.2.3 Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.
- VA.68.C.2.4 Use constructive criticism as a purposeful tool for artistic growth.
- VA.68.C.3.1 Incorporate accurate art vocabulary during the analysis process to describe the structural elements of art and organizational principles of design.
- VA.68.C.3.2 Examine and compare the qualities of artworks and utilitarian objects to determine their aesthetic significance.
- VA.68.C.3.3 Use analytical skills to understand meaning and explain connections with other contexts.
- VA.68.S.1.1 Manipulate content, media, techniques, and processes to achieve communication with artistic intent.
- VA.68.S.1.2 Use media, technology, and other resources to derive ideas for personal art-making.
- VA.68.S.1.4 Use accurate art vocabulary to explain the creative and art-making processes.
- VA.68.S.2.1 Organize the structural elements of art to achieve artistic goal when producing personal works of art.

Grade 6,7, and 8

VA.68.S.2.2 Create artwork requiring sequential ordered procedures and specific media to achieve intended results.

VA.68.O.2.2. Investigate the problem-solving qualities of divergent thinking as a source for new visual symbols and images.

VA.68.O.2.4 Select various media and techniques to communicate personal symbols and idea through the organization of the structural elements of art.

Grade 9, 10, 11, and 12

VA.912.C.1.1 Integrate curiosity, range of interest, attentiveness, complexity and artistic intention in the art-making process to demonstrate self-expression.

VA.912.C.1.2 Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.

VA.912.C.1.4 Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.

VA.912.C.1.5 Analyze how visual information is developed in specific media to create a recorded visual image.

VA.912.C.1.8 Explain the development of meaning and procedural choices throughout the creative process to defend artistic intention.

VA.912.C.2.4 Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials.

VA.912.S.1.4 Demonstrate effective and accurate use of art vocabulary throughout the art-making process.

VA.912.S.1.6 Describe processes and techniques used to record visual imagery.

VA.912.S.2.1 Demonstrate organizational skills to influence the sequential process when creating artwork.

VA.912.S.2.2 Focus on visual information and processes to complete the artistic concept.

VA.912.S.2.3 Demonstrate visual-thinking skills to process the challenges and execution of creative endeavor.

VA.912.O.1.1 Use the structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence.

VA.912.O.1.2 Use and defend the choice of creative and technical skills to produce artworks.

VA.912.O.1.3 Research and use the techniques and processes of various artists to create personal works.

VA.912.O.2.3 Investigate an idea in a coherent and focused manner to provide context in the visual arts.

VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

ACTIVE VIEWING GUIDE

This guide aligns with Common Core Anchor Standards and aims to foster observation skills, encourage thoughtful questioning, develop personal connections to artworks, cultivate visual literacy and appreciation.

GRADES K-2

GRADES K-2



William J. Glackens, *Ira on a Rocket*, 1907, Watercolor and pencil on board, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

Look & Notice

- What colors do you see?
- What shapes can you find?
- What things/objects can you recognize?

Think & Feel

- How does this picture make you feel? Why?
- What kind of celebration do you think is happening?
- Why do you think the artist painted his baby flying on a rocket?

Activity

- Look at the baby's face and body. What emotion do you think the baby is feeling? Draw a face showing that same emotion. Create a story go with your drawing.

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GRADES 3-5

GRADES 3-5

Observe & Describe

- What objects, animals, or shapes do you notice first?
- What do you notice about how space is used—crowded, open, balanced?
- If you had to describe this artwork to someone who couldn't see it, what would you say?

Analyze

- What might the deer be doing or feeling based on its movement?
- How does the setting (trees, stars, flowers, patterns, etc.) help tell a story?
- What mood does the artwork create? Calm? Energetic? Magical? What details support your idea?



Charles Prendergast, *Bounding Deer*, 1936, Oil and gesso embossed on board, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

Activity

- Students write a short narrative (5-8 sentences) inspired by *Bounding Deer*.
- Give structure with prompts such as: Beginning: Where is the deer going? What does the world around it look/sound like?
- Middle: What does the deer encounter (real or imaginary)?
- End: How does the deer's adventure conclude?

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GRADES 6-8

GRADES 6-8

Look Closely

- What do you notice first when you look at the scene? A person, the stage, the audience, or something else?
- How is space organized, the foreground, middle ground, background? How does this affect what you focus on?
- Where do you notice light and shadow? How do they guide your eye?
- What details indicate that this is a theater or performance scene?



Everett Shinn, *Curtain Call*, n.d., Oil on canvas, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

Interpret & Connect

- Why do you think Shinn chose this moment, the curtain call, for the painting? What story does it tell?
- How might the artist's brushwork or style contribute to the drama or energy of the scene?
- What connections can you make between this artwork and modern theater, concerts, or performances you have seen?
- If this painting were a snapshot in a story, what do you imagine happened before or after this moment?

Activity

- Choose one object, subject or visual detail that you think carries emotional meaning. Create a short paragraph and accompanying sketch explaining: What the object/subject/detail is. How it appears in the artwork. What emotion or idea you think it represents. Why you think the artist chose to present it this way.

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GRADES 9-12

GRADES 9-12

Critical Observation

- What is your initial reaction? Has it changed on closer inspection?
- List five objects you notice first when looking at the artwork.
- Describe the colors Glackens uses. What colors dominate the scene?
- How would you describe the mood of the scene based purely on visual elements?

Deeper Analysis

- What cultural, historical, or political context might be relevant?
- What might the painting suggest about daily life or leisure in early 20th-century America? Use details from the artwork to support your answer.
- What do you think Glackens wants the viewer to feel about Coney Island?



William J. Glackens, *The Fruit Stand, Coney Island*, c. 1898, Oil on canvas, NSU Art Museum Fort Lauderdale; acquired by exchange through the gift of Mrs. Donald C. Ozmun.

Activity

- Imagine you are a person inside the painting as a vendor, a customer, or a passerby. Write a first-person narrative describing what is happening around you, using sensory details (sight, sound, smell, touch)

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 A Backwards Glance: Highlights from the William J. Glackens Collection
- 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.



William J. Glackens, *Seated Actress with Mirror*, c.1903, Oil on canvas, NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc.



Everett Shinn, *Curtain Call*, n.d., Oil on canvas, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

REPRESENTATIONAL, ABSTRACT, AND NON-REPRESENTATIONAL ART

Introduce the concepts of representation, abstraction, and non-representational art, guiding you through how artists depict the world—from realistic imagery to pure form and expression.

Representational



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

Abstract



Wassily Kandinsky, *Landscape with Factory Chimney*, 1910, Oil on canvas, Solomon R. Guggenheim Museum

Non-Representational



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

EXPLORING ART STYLES

Acting Abstract

Our goal is to transform a lively photograph of Glackens and his friends into an expressive abstraction that captures the energy, movement, and theatrical spirit of the moment rather than its realistic details.

- A printout of the photograph *Robert Henri (top, center) with Grafley's studio players*.
- Pencil, pen, markers, or crayons.

1

Observe the photo for movement and mood
Look quickly at the photo and notice:
Where the action is happening
The biggest shapes (figures, costumes, props)
The overall mood (playful? dramatic? chaotic?)

EXPLORING ART STYLES

Acting Abstract

2

1 minute — Draw Only the Largest Shapes

On your paper, lightly sketch 3-5 simple shapes that represent:

The cluster of actors, the main gestures (arms raised, leaning, turning), any big background shapes (curtains, furniture), no details, Just silhouettes and rhythms.

3

1 minute — Exaggerate the Energy

Turn the scene more expressive:

Stretch shapes, make gestures larger, allow figures to merge or overlap, you're abstracting by pushing emotion over accuracy, just like how Glackens amplified liveliness in his paintings.

4

1 minute — Add Color Blocks

Using markers, colored pencils, or crayons, add loose, bright patches of color:

Let colors spill outside the lines. Think "energy first, precision second."

5

1 minute — Final Expressive Lines

Use a pen or dark marker:

Add a few sweeping and gestural lines to guide the eye, suggest movement (curves, zigzags, motion trails), emphasize the drama of the "play".

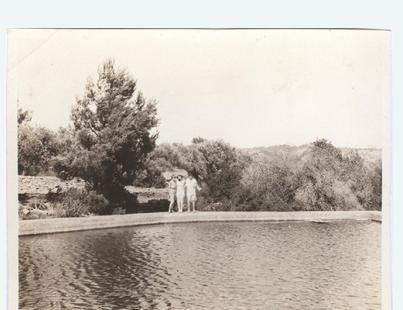


Unknown, *Robert Henri (top, center) with Grafley's studio players*, n.d., Photograph, NSU Art Museum Fort Lauderdale; William Glackens Archives Collection

REPRESENTATIONAL, ABSTRACT, AND NON-REPRESENTATIONAL ART

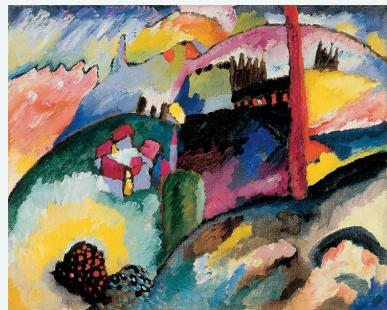
Use the three artworks below as examples of representational, abstract, and non-representational artwork.

Representational



Looks recognizable similar to something in the real world.

Abstract



Increasingly moves away from the naturalistic image although it is still somewhat identifiable.

Non-Representational



The origins of the composition and image are not in the real world or are unrecognizable.

DISCUSSION QUESTIONS

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

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 is mark made by a pointed tool such as a brush, pen or stick, a moving point. Different tools make different kinds of lines.



Shape is 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 is the degrees of lightness or darkness. The difference between values is called value contrast.



Form is 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

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.



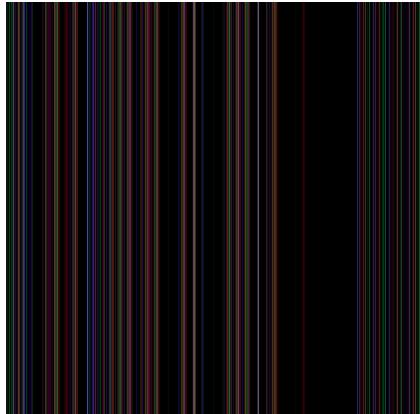
Scale refers to the size an object in relationship to another object. It is the feeling of unity created when all parts relate well with each other. When drawing the human figure, scale can refer to the size of the head compared to the rest of the body.



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

COLOR AND EMPHASIS

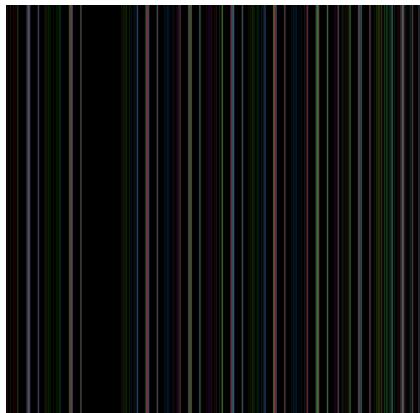
William J. Glackens often chose everyday life in the city as the subject of his artwork. Using him and his subject as inspiration, follow the steps to create your own cityscape.



1

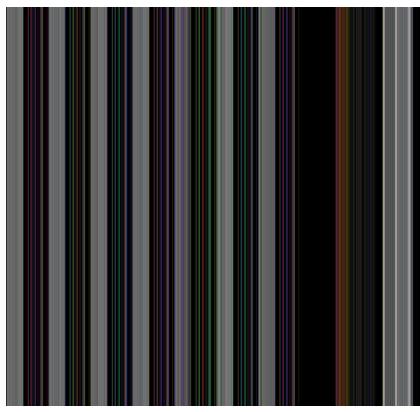
Gather your materials including colored pencils, markers, or watercolor paint and a black marker or pen.

Using the colored pencils, markers, or paint, make rows of geometric shapes starting from the bottom of your page. Stack the shapes up to the top of your page. These will be your buildings.



2

Next, use your black marker or pen start adding outlines, and windows, doors, roofs and spires to each shape.



3

Here is your finished cityscape inspired by William J. Glackens.

SELECTED WORKS

Compare and contrast these artworks by William J. Glackens.



William J. Glackens, *Far from the Fresh Air Farm: The crowded city street, with its dangers and temptations, is a pitiful makeshift playground for children*, 1911, Conte crayon and watercolor on paper, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.



William J. Glackens, *Collier's The National Weekly*, vol. XLVII, no. 16 (featuring *Far from the Fresh Air Farm*), July 8, 1911, magazine, NSU Art Museum Fort Lauderdale; William Glackens Archives Collection.

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?

CITATION

About the Exhibition

Installation view of A Backward Glance: Highlights from the William J. Glackens Collection.

Installation view of A Backward Glance: Highlights from the William J. Glackens Collection.

Key Artist

Not Applicable

Teacher Guide Activity Overview

William J. Glackens, *Seated Actress with Mirror*, c.1903, Oil on canvas, NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc.

Active Viewing Guide

William J. Glackens, *Ira on a Rocket*, 1907, Watercolor and pencil on board, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

Charles Prendergast, *Bounding Deer*, 1936, Oil and gesso embossed on board, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

Everett Shinn, *Curtain Call*, n.d., Oil on canvas, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

William J. Glackens, *The Fruit Stand, Coney Island*, c. 1898, Oil on canvas, NSU Art Museum Fort Lauderdale; acquired by exchange through the gift of Mrs. Donald C. Ozmun.

Pre-visit Activities

William J. Glackens, *Seated Actress with Mirror*, c.1903, Oil on canvas, NSU Art Museum Fort Lauderdale; gift of the Sansom Foundation, Inc.

Everett Shinn, *Curtain Call*, n.d., Oil on canvas, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

Representational, Abstract, and Non-Representational Art

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

Wasilly 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, 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 Sanchez, *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 Carriere, *Street Photo*, 2020. Daniel Carriere, 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 Dobrovic, *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

William J. Glackens, *Far from the Fresh Air Farm: The crowded city street, with its dangers and temptations, is a pitiful makeshift playground for children*, 1911, Conte crayon and watercolor on paper, NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

William J. Glackens, *Collier's The National Weekly*, vol. XLVII, no. 16 (featuring *Far from the Fresh Air Farm*), July 8, 1911, Photograph Book, NSU Art Museum Fort Lauderdale; William Glackens Archives Collection.

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

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**NSU ART
MUSEUM**
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FRIENDS

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, Jerry Taylor & Nancy Bryant Foundation, Wayne and Lucretia Weiner, the Wege Foundation, Lillian S. Wells Foundation, Delia Moog, the Broward County Cultural Division, the Cultural Council, the Broward County Board of County Commissioners, Sponsored in part by the State of Florida through the Division of Arts and Culture and the National Endowment for the Arts; Community Foundation of Broward, NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.