

Emma Gluck

Artist. Educator.



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WINTHROP HIGH SCHOOL

151 Pauline Street, Winthrop, MA 02152

Phone: (617) 846-5507 - Fax: (617) 539-0535

Mr. Matthew Crombie, Principal - Mr. Michael Capasso Vice-Principal



February 2016

To whom it may concern:

From November 2 – December 22, 2015, I was the cooperating teacher for Emma Gluck as she completed an eight-week secondary level student teaching practicum at our school as part of Boston University's Master of Arts In Teaching program for Art Education. From the first day of her practicum, Emma took an active role in the classroom: engaging and interacting with students; asking them to talk about their assignments; offering help and constructive criticism; and generally observing the "ways and wiles" of high school art classes with students from Grades 9-12. She was an eager and willing apprentice to me – offering assistance wherever she could - absorbing and taking part in the entire teaching experience from early mornings before classes arrived, to late afternoon clean-up and prepping for the next day's classes. Emma was never deterred and gladly took on the challenges of stepping into the middle of a high school semester and setting – especially my current and temporary home in a badly aging and cramped middle school building. She took on all the responsibilities of a secondary teacher including once a week late nights for our Art Club sessions, all department and school faculty meetings, and all pertinent professional development sessions and school assemblies during her practicum.

Emma spent many hours planning how she would first assume some of my lessons, and then create lessons of her own that would mesh with my normal curriculum. Consequently, as she began to assume the teaching duties of my classes one by one, she did so with well-planned, thoughtful, age-appropriate and engaging units and lessons that fit perfectly and added enrichment to my curriculum. Emma thoroughly prepared for her units and lesson plans by first reviewing and/or educating herself in the methods, materials, techniques and historical perspectives of what she was going to present. I was impressed with her prior knowledge of artists and art history, as well as her familiarity and abilities with a wide range of methods and materials. She adeptly prepared visual exemplars, work samples, Powerpoint presentations, hand-outs and rubrics for each unit. She prepared and organized all the necessary supplies for projects, and their ease of student use, collection and maintenance. Some of the major units Emma prepared drew on her strengths as a sculptor and gave the students new opportunities for working with 3-dimensional media that they hadn't previously experienced.

Emma projects a calm, mild-mannered and confident command of the classroom as she delivers her lessons- both in introductory and follow-up sessions. In all of the classes she gave clear directions and instructed students in the use of media and techniques through the use of her own exemplars and hands-on demonstrations. During working sessions Emma circulated around the classroom constantly, giving the students plenty of attention and individual feedback. Students were encouraged to find personal meaning and satisfaction in their work, as well as to use experimentation and planning before finalizing their ideas. In all of the classes, Emma conducted class critiques - both on work in progress and for final evaluations. She developed pertinent reflection questions as a follow-up to some of the major assignments. Emma graded all of her own lessons through the use of rubrics and gave written feedback to each individual student. She assigned grades in accordance with our traditional grading policies.

The students in my classes enjoyed working with Emma Gluck, and judging by the work that was produced during her practicum, as well as by the assessments made through reflective writing, critiques and subsequent midterm exams, one can tell that she was effective and successful in teaching her lessons and the concepts, elements and principles explored within them. Emma has an upbeat, positive attitude and boundless enthusiasm for teaching Art. As a veteran teacher with over 31 years of experience, I feel completely comfortable recommending Emma Gluck as an Art Educator to any school system or program to which she applies.

Sincerely,

Eva M. Kearney
Creative Arts Lead Teacher

art21

February 19, 2016

To Whom It May Concern:

I write today to whole-heartedly recommend Emma Gluck for open art teaching positions at your school. Emma was ART21's International Outreach/Access Intern from July-August 2015, under my direct supervision.

During her internship at ART21, Emma was tasked with an array of responsibilities that helped to promote screenings of ART21 films. She processed licensing requests from museums and galleries that wanted to include films in exhibitions or public programs, and oversaw ART21 Access—a program that facilitates the use of ART21 films in schools and community centers worldwide. When fulfilling both licensing and Access requests, Emma diligently ensured that institutions received films and complementary educational materials in a timely manner, and offered them helpful advice about organizing effective screenings to truly engage local audiences.

In addition, Emma was detail-oriented and efficient in handling other miscellaneous tasks, ranging from prospect research and donor correspondence to data entry and the compilation of statistics for government reports. Emma was also able to participate in the ART21 Educators' Summer Institute—a weeklong intensive of discussions and programs for teachers from across the country that kicks off ART21's professional development program for educators. At the Institute, Emma was exposed to the pioneering practices being used by educators nationwide to integrate contemporary art and artists into diverse curricula.

Emma has kept in touch since her internship, and I have been thrilled to hear of her systematic approach to achieving professional goals. It has been stimulating and exciting to learn more about Emma's recent teaching placements, and I was delighted to hear that these experiences have reinforced her desire to teach with, through, and about visual art.

In the two months of her ART21 internship and in the time since, I have found Emma to be conscientious, caring, and thoughtful. I believe that the experiences she gained as an intern, coupled with her recent practical work in the classroom, will propel her—prepared and eager—into the art teaching profession. Moreover, as an active and experimental artist, Emma truly believes in the power of the artist, artwork, and creative process, as tools to promote learning and a fuller comprehension of the world around us.

I recommend Emma without reservation. Please do not hesitate to contact me directly at (646) 747-9784 or bruno@art21.org if you have any questions or if I can provide further information. Thank you.

Sincerely,

Bruno Nouril
Development Associate

133 West 25th Street #3E
New York NY 10001
+1 212 741-7133

art21.org

ART21 Founder
Susan Sollins

Art in the Twenty-First Century
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Trustees

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Barbara Gundlach
Ben Hartley
Oliver Herring
Paul Pfeiffer
Ryan Rockefeller
Shahzia Sikander
Hiroshi Sugimoto
Carrie Mae Weems



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Barbara Gundlach
Ben Hartley
Oliver Herring
Paul Pfeiffer
Ryan Rockefeller
Shahzia Sikander
Hiroshi Sugimoto
Carrie Mae Weems

February 17, 2016

To whom it may concern:

It is my sincere pleasure to write a recommendation for Emma Gluck. In the spring of 2015, Emma held the *School Partnerships Internship* at the Museum of Fine Arts, Boston. The School Partnership Program develops long-term partnerships with Boston Public Schools, built on the foundation of the Visual Thinking Strategies methodology and curriculum. Throughout her internship, Emma demonstrated a clear passion, understanding, and skill for teaching. Any school district will be fortunate to have her as a member of their education team.

As her supervisor for the internship, I appreciated Emma's ability to actively move between the layers of research, theory, and practice in her work supporting our school partnerships and programming. One of Emma's key strengths was her ability to work and collaborate with a wide variety of stakeholders, including students, families, teachers, volunteers, and other museum staff. Emma exhibited sensitivity in working with students of different ages and of diverse backgrounds.

Whether it was leading students in object-based discussions, or supporting the trainings of volunteers and teachers, Emma consistently demonstrated her ability to integrate new information and assist others in their learning. During her time at the Museum of Fine Arts, Boston Emma showed both her knowledge of different educational pedagogies and understanding of developmental needs of the intended audience to foster engagement. Specifically, Emma was responsible for providing outreach to students and feedback to teachers participating in the partnership program, assisting in the development of new tour offerings, and evaluating our partnership programs via teacher surveys and data collection around student growth.

Emma's skill as a teacher made her a strong asset to the Education Department. It is without hesitation that I recommend Emma Gluck. If you have further questions, please do not hesitate to contact me.

Sincerely,

Sarah O'Leary

Sarah O'Leary
Assistant Manager of School Partnerships and Outreach Programs
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115
(617) 529-3615

BOSTON UNIVERSITY

COLLEGE OF FINE ARTS
855 COMMONWEALTH AVENUE
BOSTON, MASSACHUSETTS 02215



January 29, 2016

To Whom It May Concern,

It is my extraordinary pleasure to write this letter of recommendation on behalf of Emma Gluck. As you can see from her resume, she is a woman of many diverse accomplishments, has held summer-long art internships in New York museums, has worked with international groups and is well versed in visual teaching strategies.

Emma has been a student of mine for the past five years in the BFA/MA five-year art education program at Boston University. I currently serve as her graduate seminar professor while also overseeing the writing of her curriculum thesis and the construction of her professional teaching portfolio. She is both an outstanding student and a wonderful dedicated art teacher.

Emma is currently completing her three-year art education curriculum/thesis titled "Geometry and Art: Integrating Mathematical Concepts into the Art Curriculum" in partial requirement for her Master of Art degree in Studio Teaching from Boston University. Her curriculum focuses on developing artistic thinking processes and integrating mathematical concepts that students can apply across disciplines. Connections are constructed against the landscape of elementary education.

Emma always works positively with people and is more than willing to share her extensive knowledge with others. She is very committed to the human development of her students, as well as to deepening their understanding of their world through artistic exploration. Emma consistently shows the desire to do well in whatever she is working on, and is always open to suggestions for improving. Emma is a very accomplished artist and consistently explores new possibilities in her personal artwork.

It has been a great privilege to witness Emma Gluck's commitment to teaching art. I cannot praise her enough. I know that she will be a wonderful member of your faculty. If I can be of further assistance to you in any way, please do not hesitate to contact me.

Very truly yours,

Ruth Stuart Starratt EdD

27 Hinckley Road, Newton, MA. 02468 Phone: (617) 244-0999

E-mail: drstarratt@juno.com, starratt@bu.edu



Kandinsky Trees

Grade One

4 Class Periods (40 minutes each)

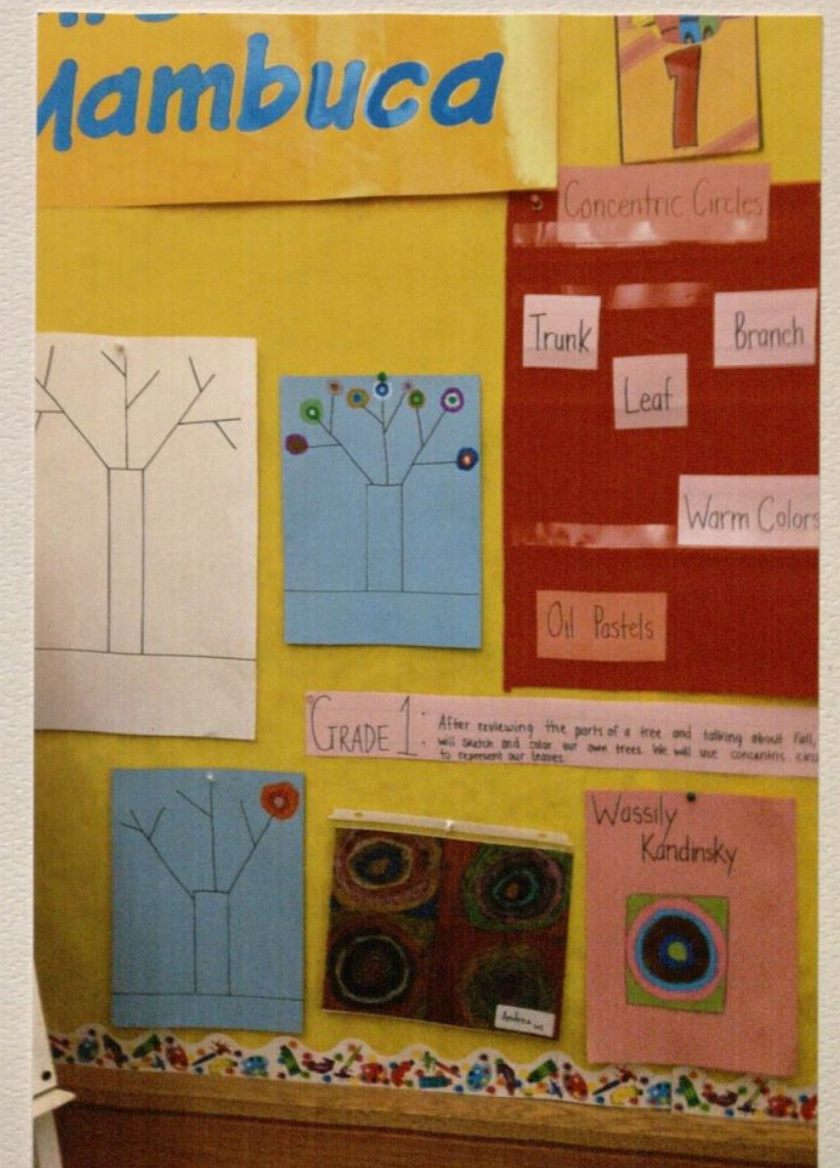
Before students begin their Kandinsky-inspired trees, students will learn about Russian artist Wassily Kandinsky and the concept of abstraction. Afterwards, students will create their own drawings inspired by Kandinsky's concentric circle paintings. Students will explore a new material, oil pastel, along with experimenting with color. The introduction to color and concentric circles will take 2 class periods. After students have completed their oil pastel drawings, they will discuss the warm colors they see in the fall and review the parts of a tree, as well as how to draw a ground, trunk, and branches using a ruler and pencil. To complete their trees, students must add Kandinsky-inspired leaves to their branches. Students may use warm colors like they've seen on fall leaves or may use their imagination to choose their leaf colors.

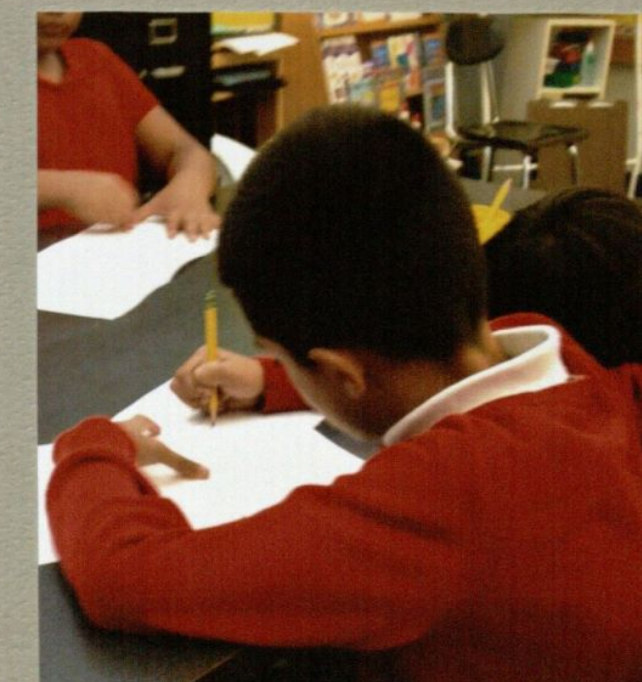
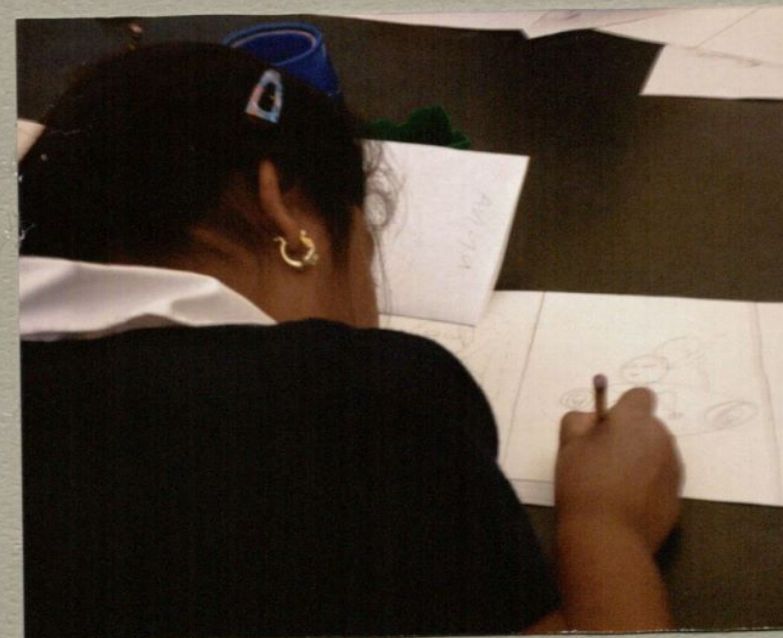
Materials: Images of Kandinsky concentric circles, teacher exemplar, (leaves brought in from outside for reference), blue construction paper, brown and green construction paper crayons, oil pastel kits, pencils, erasers

Vocabulary: Concentric circles, warm colors, oil pastels, abstract, Wassily Kandinsky, small, medium, large

MACF Standards:

- 1.1 – use a variety of materials and media
- 1.2 – explore 2-d media
- 1.3 – appropriate vocabulary related to methods, materials, and techniques
- 2.4 – identify simple shapes of different sizes
- 3.2 – expressive artwork that explores abstraction





Comic Strip

Grade Three

6 Class Periods (40 minutes each)

After a brief overview of the history of comics and why they were created, students will brainstorm character traits, both physical and personality, to build a unique character that will be the main character of their comic strip. Students will then draw their character twice. In one drawing their character will be standing still, and in the other drawing their character will be moving. After they have drawn their characters twice, students must brainstorm a simple plot with a setting. Afterwards, students may begin sketching their comic strip in pencil. Once their comic strip is drawn out, students will outline their sketch in sharpie, erase the visible pencil marks, and color in their strip using colored pencils.

Materials: "Red and Rover", loose-leaf paper, pre-cut strips of 60 lb. white paper, rulers, pencils, erasers, Sharpies, colored pencils, 8.5" x 11" white paper

Vocabulary: Comic strip, panel, plot, setting, character, point of view, thought/speech bubbles

MACF Standards:

- 1.2 – use 2-d media
- 1.3 – appropriate vocabulary related to methods, materials, and techniques
- 3.3 – 2D artwork from memory or imagination to tell a story





Matisse Cut-Outs

Grade Four

5-6 Class Periods (40 minutes each)

Students will use Visual Thinking Strategies to compare two images by Matisse, one from earlier in his career, while the other is a cut-out. After wrapping up with a brief history of Matisse, students will study the figure and how to make a figure look like he/she is moving. Students will then draw a figure using geometric shapes. They will cut out their figures and paste it onto a piece of paper, in order to make it move. After they've glued down all of the parts of their figure, students may finally begin adding organic shapes using zigzag or wavy lines. These shapes are inspired by Matisse's use of organic shapes and his love of nature.

Materials: Images of Matisse cut outs, "Two Dancers" and MoMA Matisse show, multiple colors of large construction paper, pre-cut squares of various colored paper, scissors, construction paper crayons, pencils, erasers

Vocabulary: Henri Matisse, organic, geometric, silhouette, collage

MACF Standards:

1.2 – use 2-d media

1.3 – appropriate vocabulary related to methods, materials, and techniques



Abstraction Unit: Watercolor Silhouettes

Art 1: Comprehensive Introduction to Art

7 Class Periods (70 minutes each)

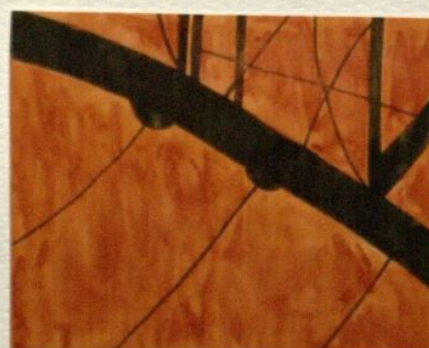
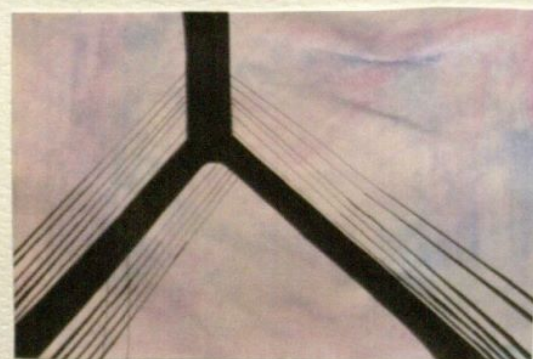
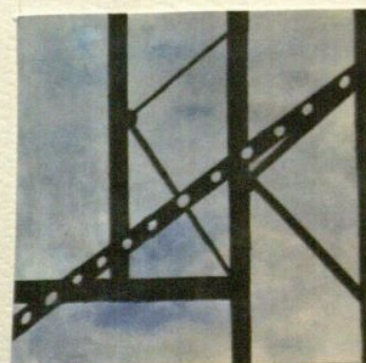
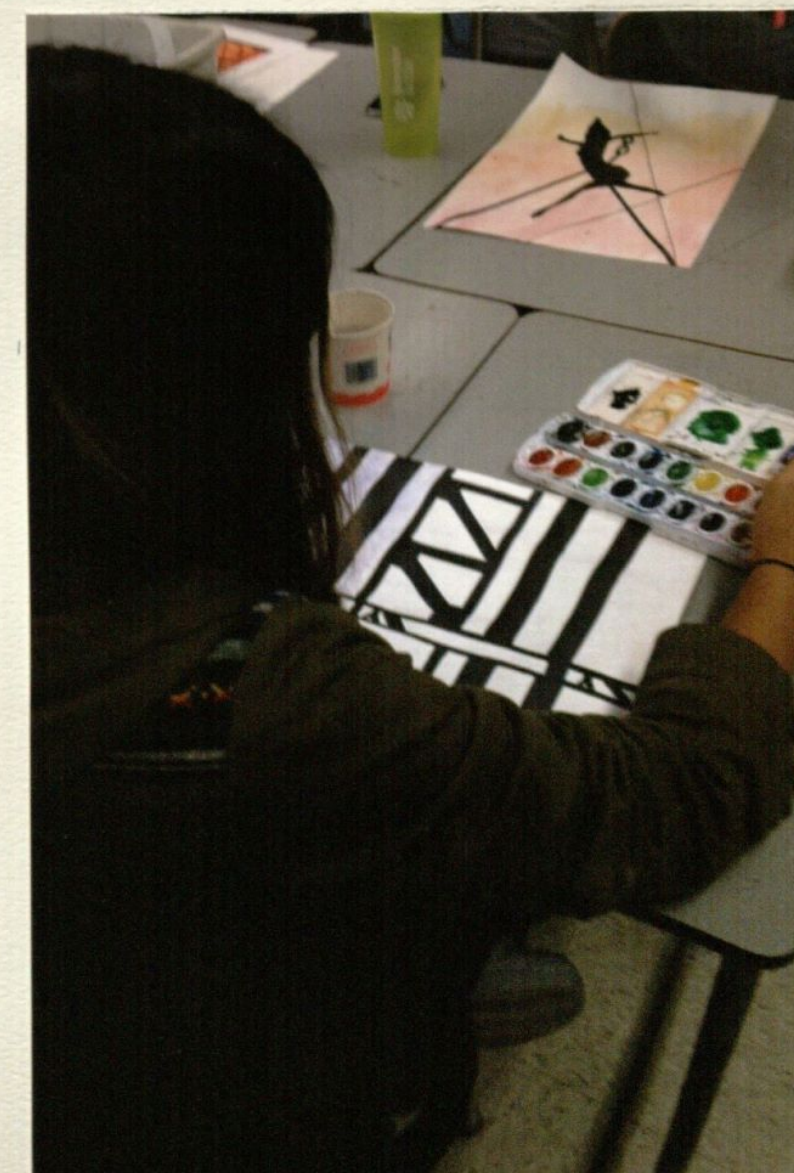
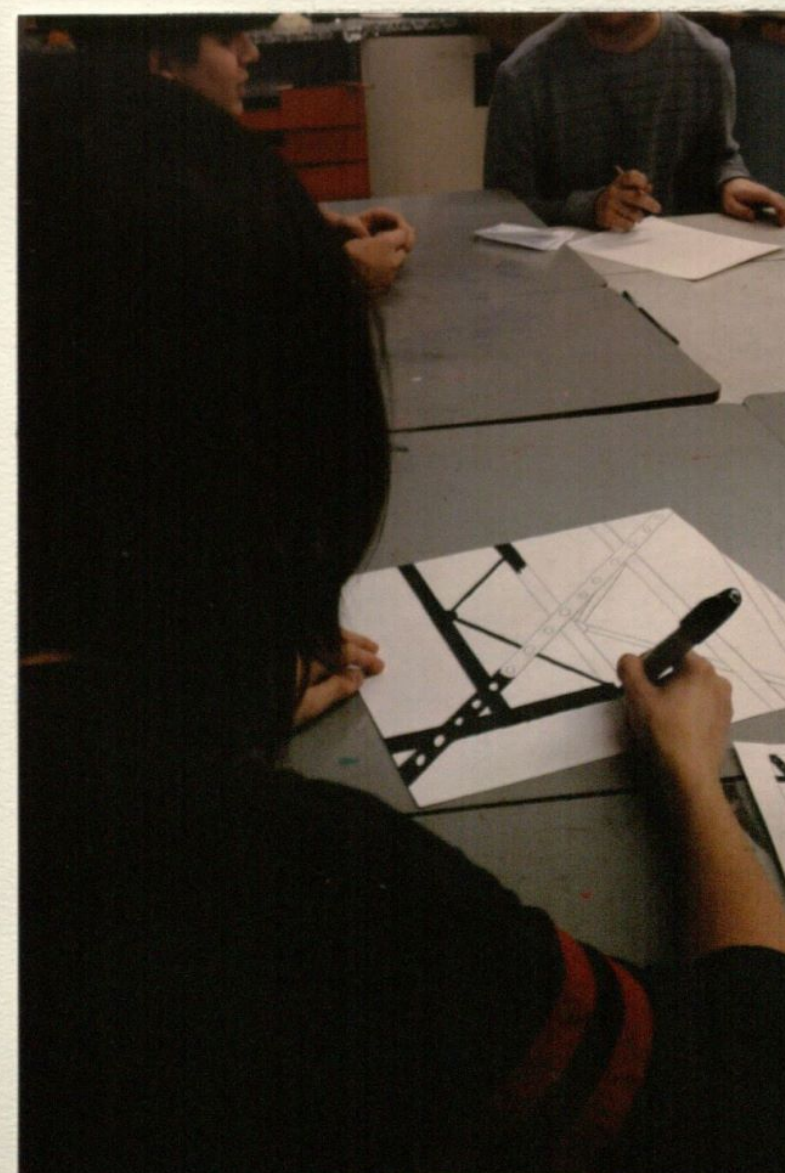
As an introduction to abstraction, students will search for images that show an illusion of depth through changes in negative and positive space, along with a variety of line thicknesses. Students will select a composition from the photograph that touches at least two edges of the final paper, allowing for students to practice selecting unique and interesting compositions. After selecting and sketching their compositions, students will transfer their composition onto their final piece of watercolor paper, trying to use their contour drawing skills. Students should be referring to their image, as well as their sketches to transfer an image with specific details. Students will then outline and fill in all positive spaces with a Sharpie marker, abstracting their original photograph into a silhouette. To complete the assignment, students will use one of the discussed watercolor techniques in the negative spaces of their composition. The lesson is followed by a class critique of their artworks.

Materials: Teacher and artist exemplars, iPads (provided by school), I-shaped papers for framing composition, pencil, watercolor paper, 8.5" x 11" sketch paper, erasers, rulers, fine and regular Sharpie markers, watercolor paints, watercolor brushes, cups

Vocabulary: negative/positive space, depth, silhouette, line, outline, composition, wet-on-wet, wash

MACF Standards:

- 1.9 – create 2D works that show knowledge of unique characteristics of particular media, materials, and tools
- 2.13 – use color, line, and shape in 2D work, identify the use of these elements in the compositions of others
- 3.9 – create 2D artwork that explores the abstraction of representations
- 4.12 – choose and prepare artwork for exhibition, discuss choices



Abstraction Unit: Balance, Space, Movement

Art 1: Comprehensive Introduction to Art

8 Class Periods (70 minutes each)

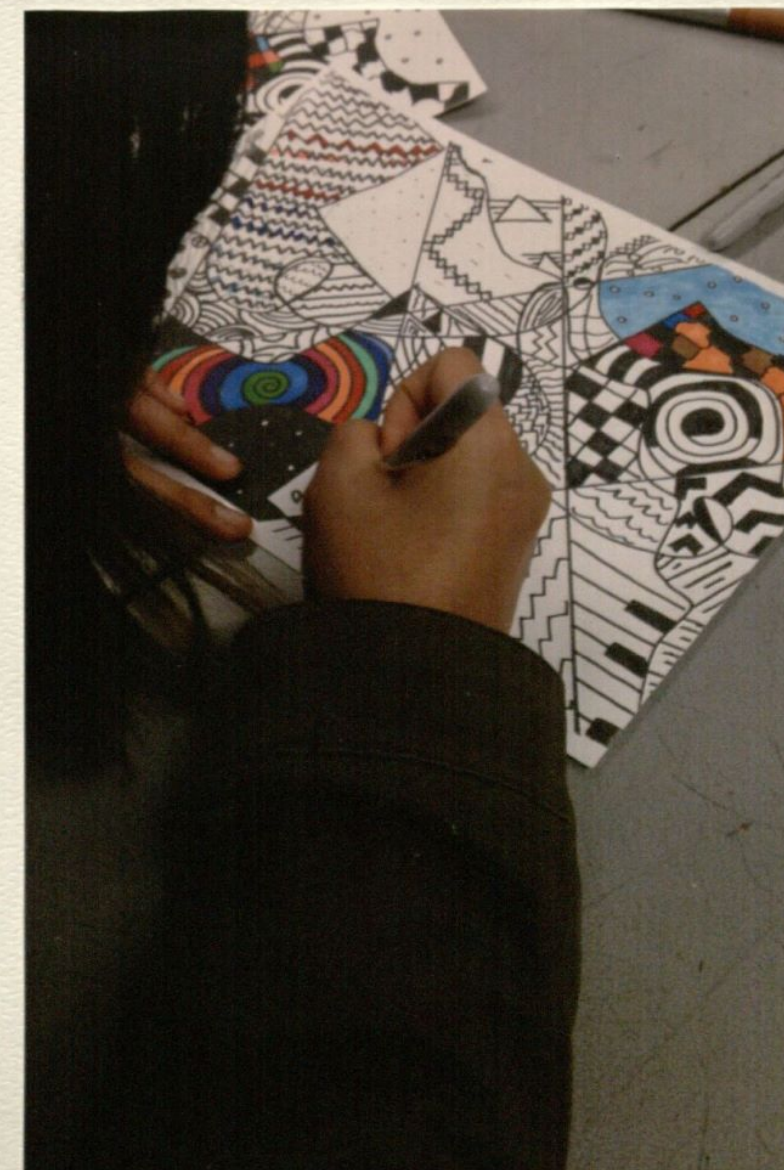
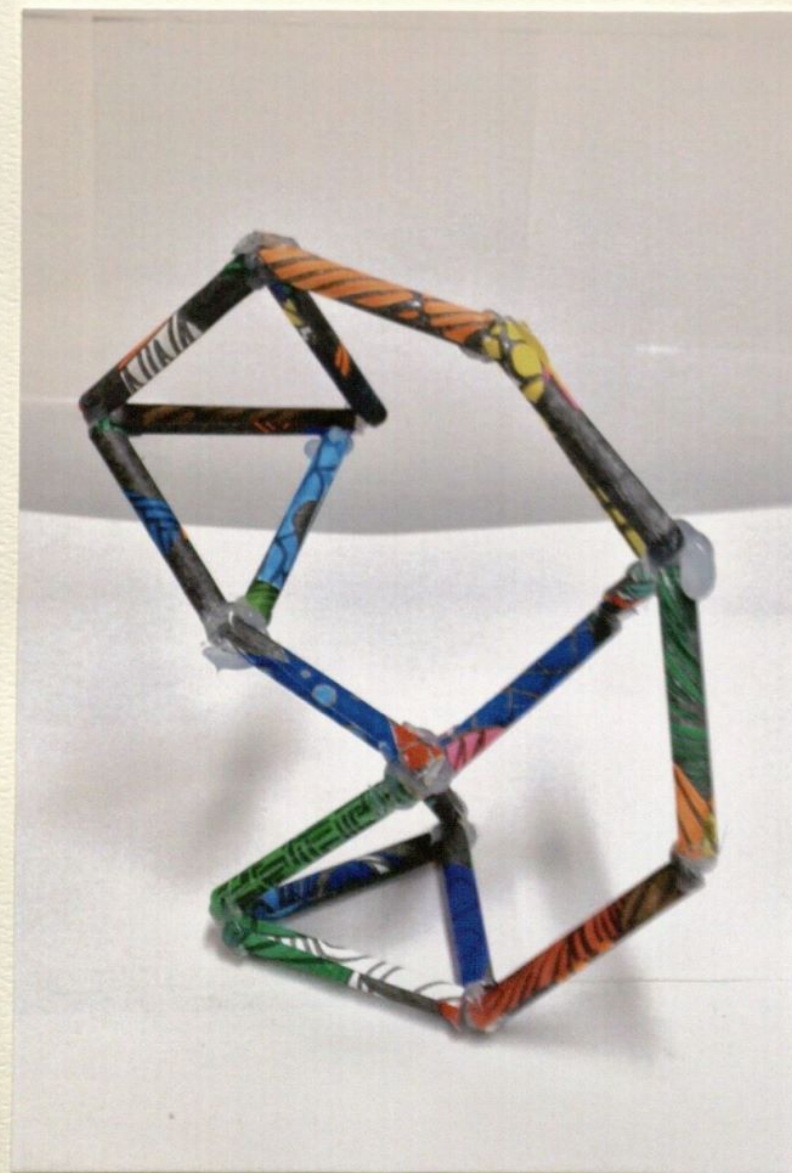
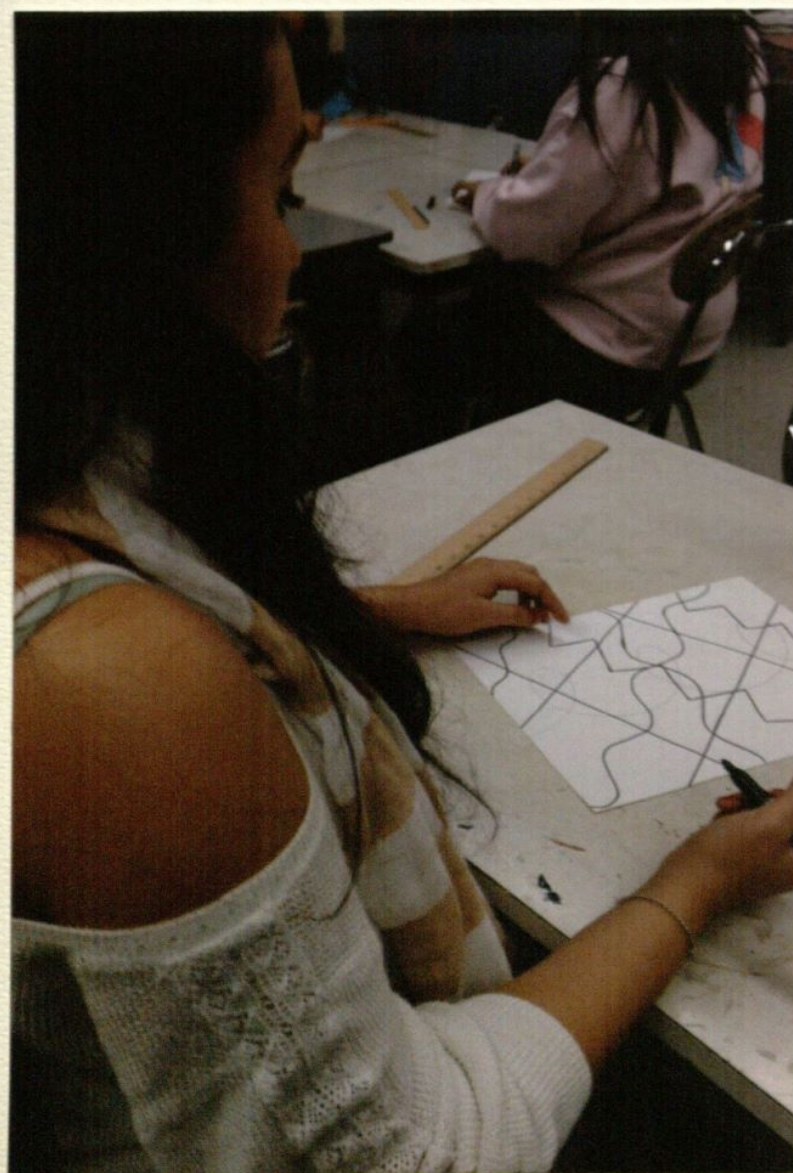
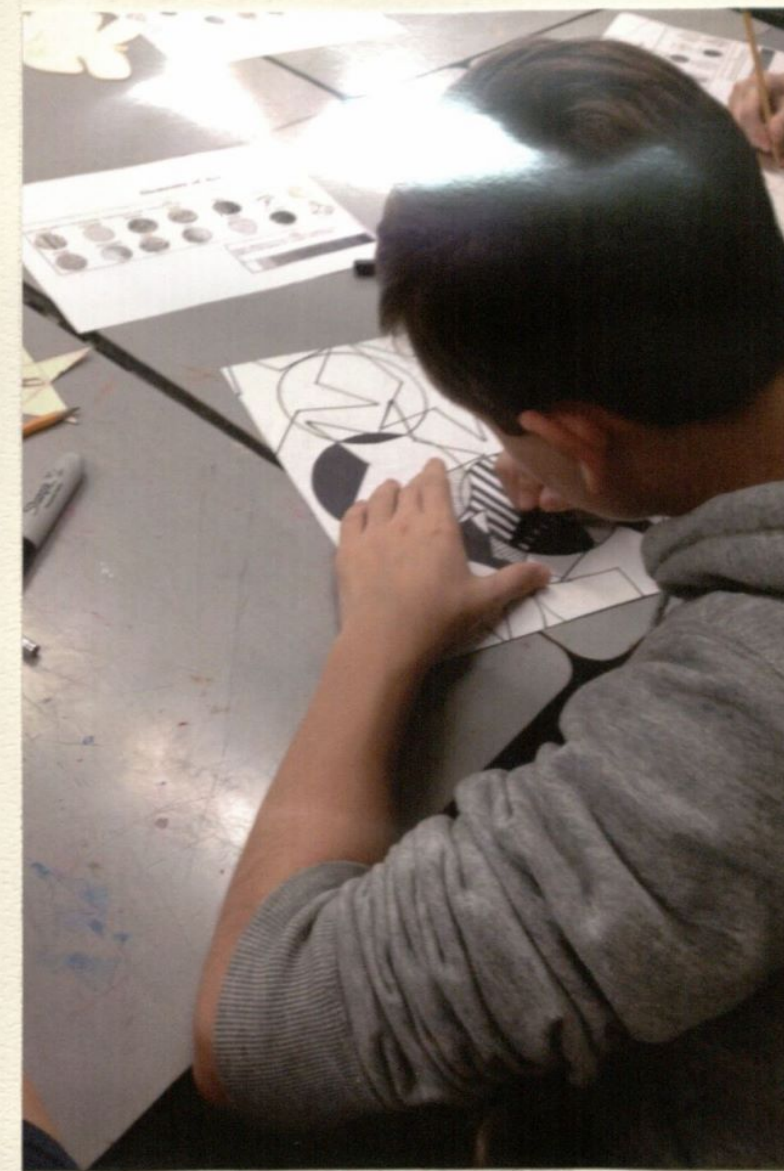
In the first lesson of the abstraction unit, students abstracted an image by altering it into a silhouette. Now, students will explore balance, space, movement, and consider how manipulating these elements and principles of art and design can result in a unique product with no specific idea or meaning behind it. Before students can begin making their sculptures, students must first make doodle-like pattern designs that show they understand contrast. The teacher will make copies of these designs, and in order to ensure students can identify their papers, students must use markers or colored pencils to fill in areas of their compositions. After they've done this, students will roll their papers into tubes that they will use to build their sculptures. Thumbnail sketches are produced before students begin to build their sculpture, using modules or building piece by piece. The lesson is followed by a class critique, in which students discuss their works and how they employed balance, space, and movement to produce distinctive works of art.

Materials: Teacher and artist exemplars, 9" x 12" photocopy paper, fine and regular Sharpie markers, pencils, erasers, rulers, glue sticks, hot glue guns and sticks, extension cords, markers, colored pencils, scissors, plastic bags

Vocabulary: balance, space, movement, sculpture, in the round, motif, contrast, module, additive, form

MACF Standards:

- 1.9 – create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools
- 2.13 – use color, line, and form in 3D work, identify the use of these elements in the compositions of others
- 3.9 – create 2D and 3D artwork that explores the abstraction of representations
- 4.12 – choose and prepare artwork for exhibition, discuss choices



Abstraction Unit: Geometric/Curvilinear Sculptures

Art 2

7 Class Periods (70 minutes each)

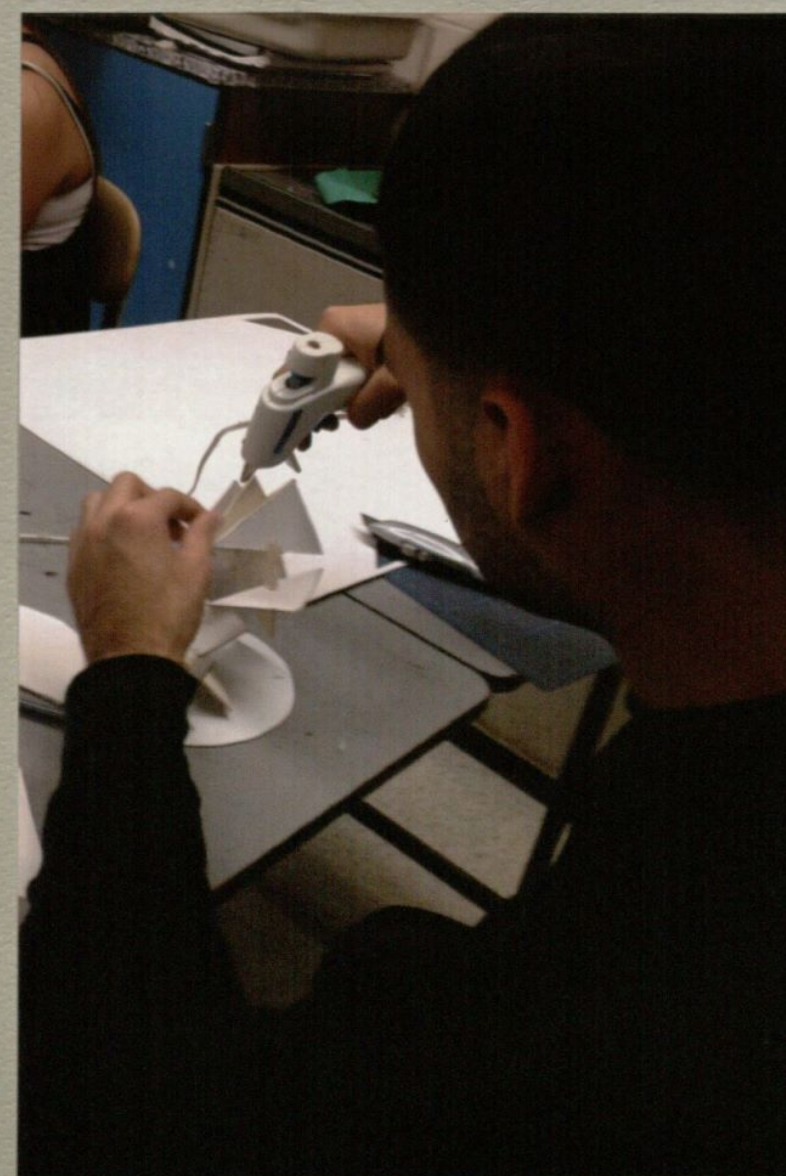
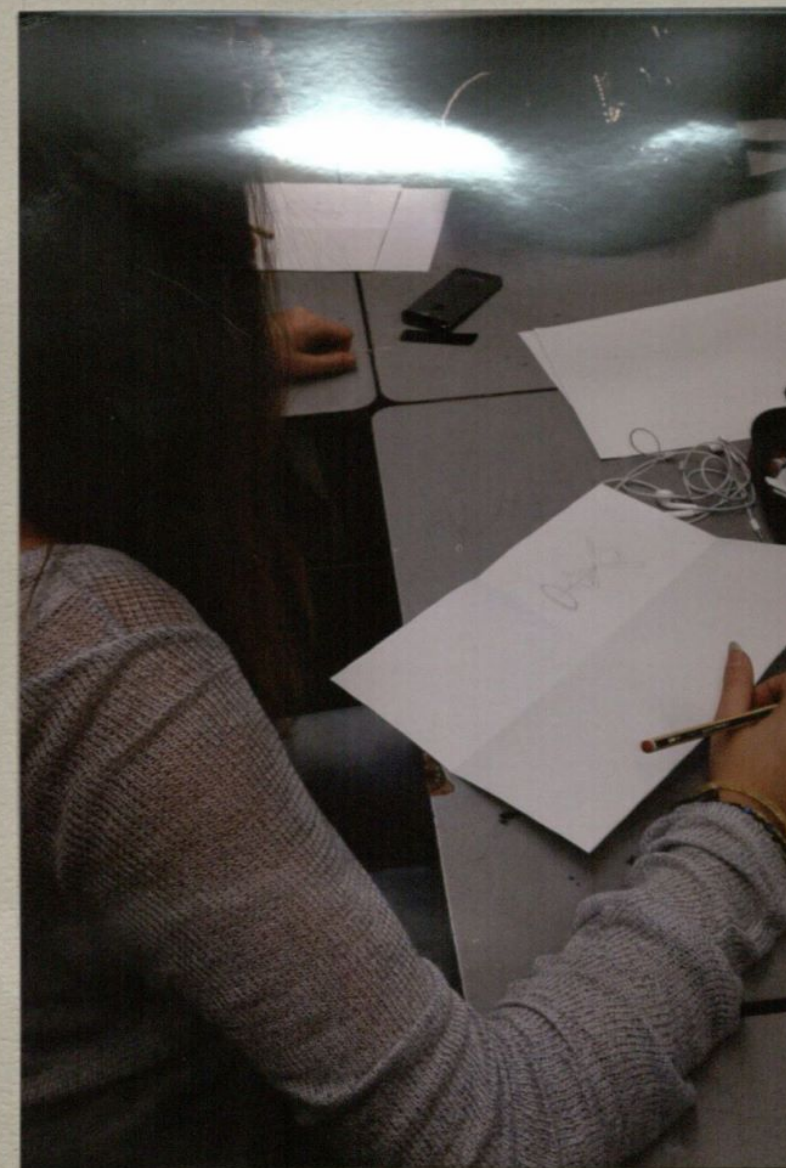
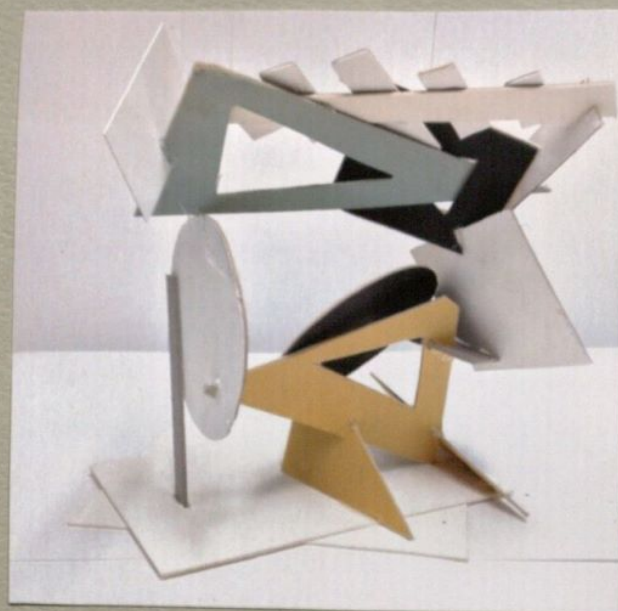
As a break from the heavy concentration on observation in Art 2, students produced their own abstract sculptures using geometric and curvilinear shapes. Their sculptures require multiple steps: first, students look at teacher and artist examples in a PowerPoint presentation, in which they search for strong uses of balance, movement, and a variety of positive and negative space in the examples. Next, students will produce four thumbnail sketches of ideas they have for their sculptures, keeping in mind that their works will be in the round and considering all angles. The teacher must demonstrate how to use tools properly and safely, after which students will cut out the shapes they think they might use, while they will also experiment with other possible shapes and forms they can make with the pulp board. The teacher will also demonstrate multiple finishing techniques using sponges to add color to pulp board. Students may begin building after they have added their finish, but it is acceptable for students not to add color. Their finished products will likely stray far from their original ideas. The class will use vocabulary learned over the course of the unit to participate in a group critique.

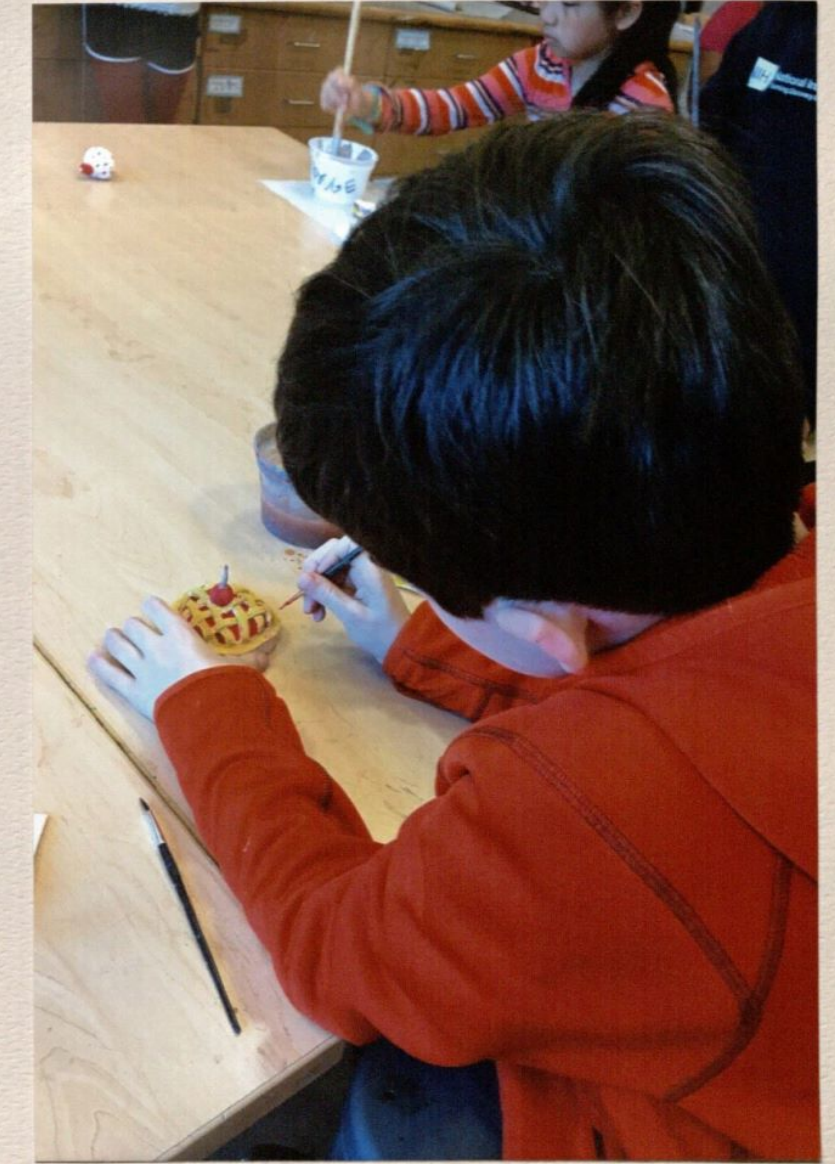
Materials: Teacher and artist exemplars, photocopy paper, X-ACTO knives, cutting mats, rulers, pencils, erasers, scissors, various colors and thicknesses of pulp board, finish

Vocabulary: sculpture, in the round, relief, additive, balance, movement, space, form, modules

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Delicate Desserts
Grade Four and Five
7 Class Periods (50 minutes each)

Students will use Visual Thinking Strategies to analyze works by pop artist Wayne Thiebaud. After a brief teacher demonstration, students will practice creating slabs to make their desserts and will practice using clay tools properly. Students will then have two full class periods to work on their dessert sculptures, making sure to only use slabs to create a hollow sculpture and adding as much details as possible with clay tools and their hands. Once their sculptures are out of the kiln, students will paint their sculptures using Thiebaud-inspired sculptures, predominantly tints and more vibrant colors. Finally, students will add Mod Podge to seal in the color and for a shiny finish. If students finish earlier in the class period, they may use their sculptures to draw still-lives from, making sure to use cross-hatching to depict shades.

Materials: clay, clay rollers, guides, clay tools, containers for slip, wooden board, cloth, tempera paint, paper plates, water containers, sponges, paint brushes

Vocabulary: Wayne Thiebaud, slab, coil, needle tool, tint, shade

MACF Standards:

- 1.2 – create artwork in a variety of 3D media
- 2.2 – explore the use of shapes and forms in 2D and 3D works
- 5.1 – learn ways of discussing artwork
- 5.2 – classify artworks into general categories





Perspective Unit: From Your Own Perspective

Grade Six

7 Class Periods (50 minutes each)

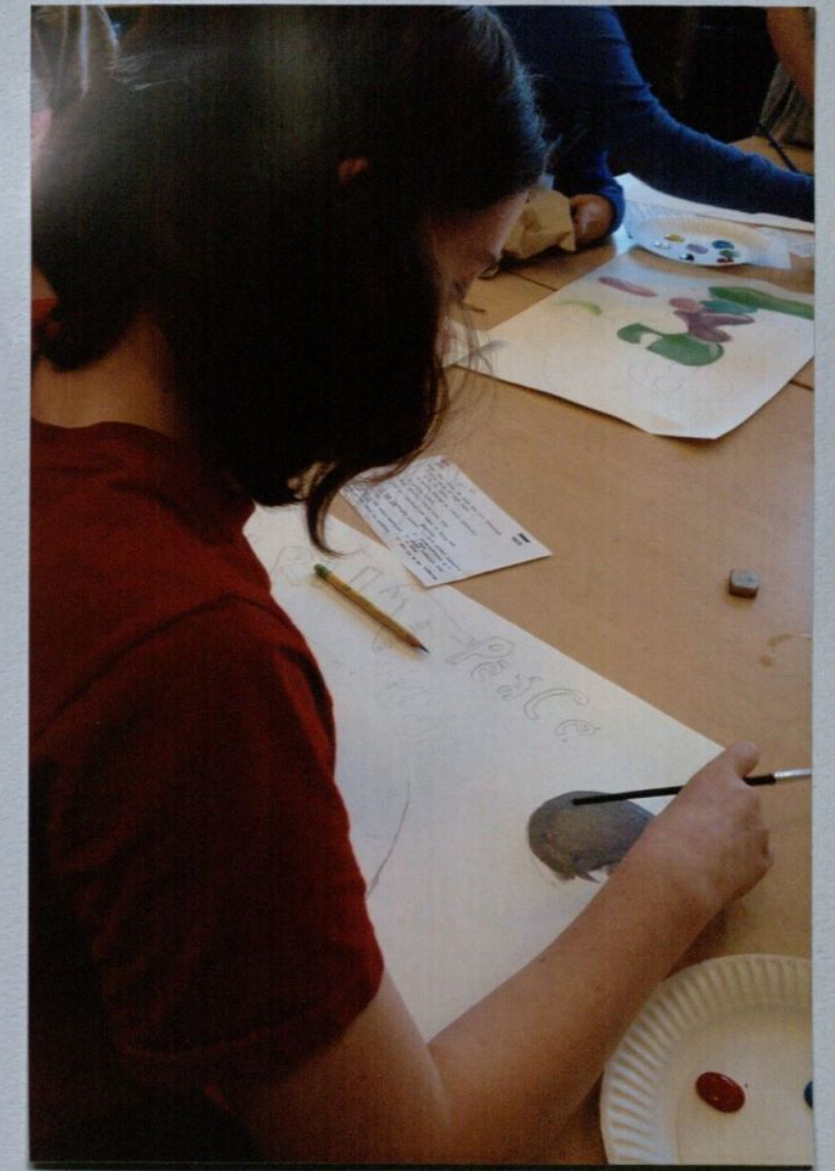
After practicing the linear system to create an illusion of depth called one-point perspective, students used these skills to create more unique works of their own. They created messages they wanted to tell their school community, inspired by the evolution of graffiti since the 1960's. These messages were to be positive messages consisting of at least eight three-dimensional letters, with a symbol that unified their message and a chosen color scheme of mixed colors that also alludes to their message. Students first planned for their paintings by creating thumbnail sketches along with their own original fonts. After completing the planning packet, students practiced mixing colors using a color-mixing worksheet. They then chose four or five colors that went along with their message. After choosing a color scheme and sketching out their final design on heavy watercolor paper, students finally painted their graffiti-inspired works using tempera paint. Once they had painted everything, they cut out their design from the paper.

Materials: Teacher and artist exemplars, tempera paint, graffiti and color-mixing packets, paper plates, paint brushes, plastic containers, sponges, pencils, erasers, compasses, 8.5" x 11" drawing paper, 18" x 24" watercolor paper

Vocabulary: one-point perspective, vanishing point, orthogonal lines, transversal lines, horizon line, graffiti, tagging, Keith Haring, Jean-Michel Basquiat, highlights

MACF Standards:

- 2.11 – create 2D compositions that give the illusion of 3D space and volume
- 3.5 – create symbolic artwork by substituting symbols for ideas
- 4.5 – demonstrate the ability to organize complete projects
- 5.6 – demonstrate the ability to describe the kinds of imagery used to represent subject matters and ideas



Arts & Entertainment

808 Gallery Hosts BFA Thesis Show

Features CFA seniors' painting, printmaking, sculpture, and more

05.05.2015 Paula Sokolska (COM'15) 2



The 808 Gallery's expansive plate glass windows are attracting lots of spectators at the moment, thanks to the gallery's eye-catching series of abstract sculptures. Jagged, translucent pieces of plexiglas and lucite perch one atop another in gravity-defying ways, creating a carefully constructed pile of geometric shapes that jut this way and that. Punctuated by pops of blue, the cubist-like sculptures' delicacy and intricacy draw viewers in.

But upon closer inspection, comes the realization that affixed to the sculptures are a series of objects that some might find repulsive—used tissues, dried flowers, latex medical gloves, even cat hair. The work, it turns out, is autobiographical, a reflection of the artist's personal battle with allergies.

"I wanted to take control of it all," says sculptor Emma Gluck (CFA'15), who has suffered from allergies to cat hair, pollen, and latex, and ironically, developed reactions to the plexiglas and glue she used to make the sculptures. "I wanted to make the works chaotic in the same way that having these allergies feels," Gluck says, and the project turned out to be therapeutic.

Gluck is among 54 College of Fine Arts School of Visual Arts seniors whose work is on display in this year's BFA Thesis Exhibition. The show, appropriately titled 54, represents the culmination of four years of intensive research and studio work in graphic design, painting, sculpture, and printmaking.

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