



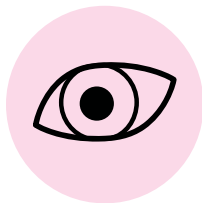
SENSORY SATURDAYS

NSU ART MUSEUM | FORT LAUDERDALE

Sensory Exhibition Guide

Indigo Room: Is Memory Water Soluble by Edouard Duval-Carrié

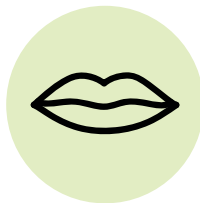




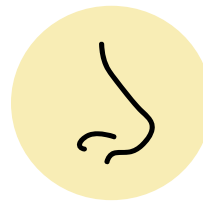
Sight



Sound



Taste



Scent



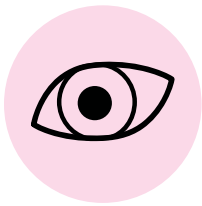
Touch

Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
3	2	0	0	2
Low impact with sight (Dark, low light)	Low impact with sound (lobby sounds)	No impact with taste	No impact with scent	Low impact with touch (Illuminated sections, Sculpture)

Indigo Room: Is Memory Water Soluble by Edouard Duval-Carrié Exhibition Summary
<p>Created by Edouard Duval-Carrié, the Museum's first Artist in Residence, this installation was inaugurated in the summer of 2004 to coincide with the bicentennial of Haiti's independence from French colonial rule. The Indigo Room or Is Memory Water Soluble? explores the historical and contemporary experience of that island's people and its diaspora. Duval-Carrié enlisted the assistance of high school students from the Dillard Center for the Arts to gather information and collect personal objects from the local Haitian community. Added to the artist's own collection of ephemera, the mementos, carefully arranged by all participants, remain permanently suspended for our contemplation in a translucent grid.</p>

Peter Halley: The Mirror Stage

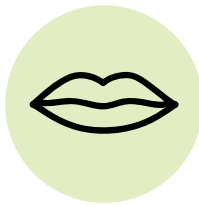




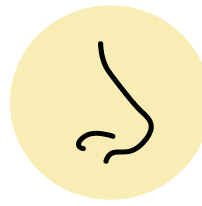
Sight



Sound



Taste



Scent



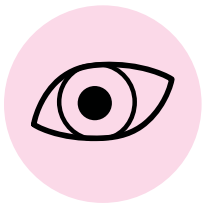
Touch

Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
6	3	0	0	5
Medium-High impact with sight (Very bright, intense color)	Low impact with sound (Open space reverberates sound)	No impact with taste	No impact with scent	Medium impact with touch (Textured walls and paintings)

Peter Halley: The Mirror Stage Exhibition Summary
<p>NSU Art Museum Fort Lauderdale will present Peter Halley: The Mirror Stage, an immersive site-specific installation by New York painter Peter Halley (b. 1953, New York, New York) beginning September 8, 2024, through January 12, 2025. This spectacular exhibition has been specially commissioned for the Museum's expansive second-floor galleries.</p> <p>The Mirror Stage thrusts viewers into a mirrored universe comprised of two nearly identical spaces, each accessed through separate doors at opposite ends of a large rectangular gallery. A solid dividing wall inserted at the center of the gallery prevents viewers from passing through from either side, forcing them to move back and forth through the two entrances in order to experience the installation in its entirety. Halley further amplified the mirroring effect of the two spaces by laminating walls with highly reflective vinyl. Monumental neon-colored canvases and grids of brightly hued textured panels add to the viewer's vivid and uncanny experience as they navigate real, pictorial, and virtual space.</p>

House of Glackens

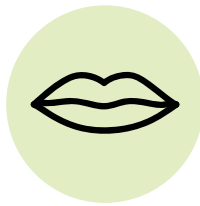




Sight



Sound



Taste



Scent



Touch

Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)

1	2	0	0	2
Low impact with sight (Medium-low light)	Low impact with sound (Constant hum from air conditioning)	No impact with taste	No impact with scent	Low impact with touch (Paintings on walls)

House of Glackens Exhibition Summary

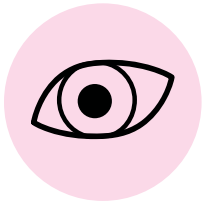
House of Glackens invites viewers into the domestic and creative spheres of the William J. Glackens' family, a tight-knit brood made up of patriarch William (1870-1938), mother Edith Dimock (1876-1955), son Ira (1907-1990) and daughter Lenna (1913-1943).

This exhibition primarily focuses on William Glackens' tender portrayals of his own family in their private home. Glackens' wife and children were among the artist's favorite subjects, leading to their appearance in key works such as *Artist's Daughter in Chinese Costume* (1918) and *Breakfast Porch* (1925).

These intimate depictions also make their way into Glackens' interpretation of the timeless theme of filial devotion. While these paintings of mother and child are unequivocally personal portraits, their universal subject matter provides viewers with a sense of empathy towards these unknown subjects. In choosing to have his family be the actors in his scenes, Glackens' indicates an openness to making his private life public and allowing his family to be part of the grand narrative of his career.

Louis M. Glackens: Pure Imagination

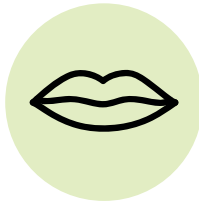




Sight



Sound



Taste



Scent



Touch

Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)

3	1	0	0	1
Low impact with sight (Low light room, and flickering light from film)	Low impact with sound	No impact with taste	No impact with scent	Low impact with touch (Paintings on walls)

Louis M. Glackens: Pure Imagination

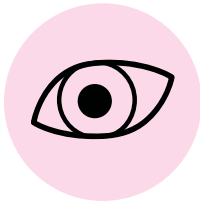
"Full of humor and imagination, they flowed from his [Louis Glackens] pencil like water from a tap. Like Shakespeare he never blotted a line." -Ira Glackens

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

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

Joel Meyerowitz: Temporal Aspects

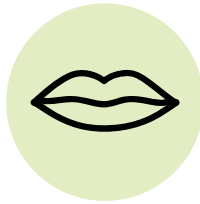




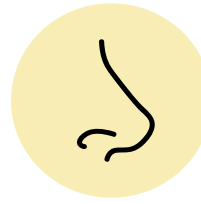
Sight



Sound



Taste



Scent



Touch

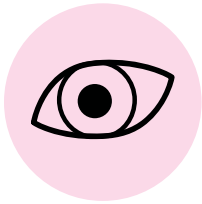
Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)

0	0	0	0	0
No impact with sight	No impact with sound	No impact with taste	No impact with scent	No impact with touch

Joel Meyerowitz: Temporal Aspects Summary

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

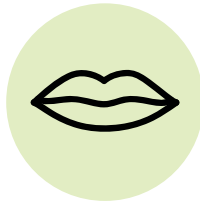
Predecessors and Descendants: Selection of Photographs from the NSU Art Museum Collection



Sight



Sound



Taste



Scent



Touch

Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
0	1	0	0	0
No impact with sight	Low impact with sound (Nearby a large open echoing space)	No impact with taste	No impact with scent	No impact with touch

Predecessors and Descendants: Selection of Photographs from the NSU Art Museum Collection
No description available.

Produced by the Department of Education of NSU Art Museum Fort Lauderdale.
Visit the [Sensory Saturday at NSU Art Museum webpage](#) to learn more.

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