



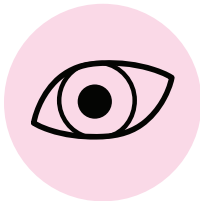
# **SENSORY SATURDAYS**

NSU ART MUSEUM | FORT LAUDERDALE

## **Sensory Exhibition Guide**

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





Sight



Sound



Taste



Scent



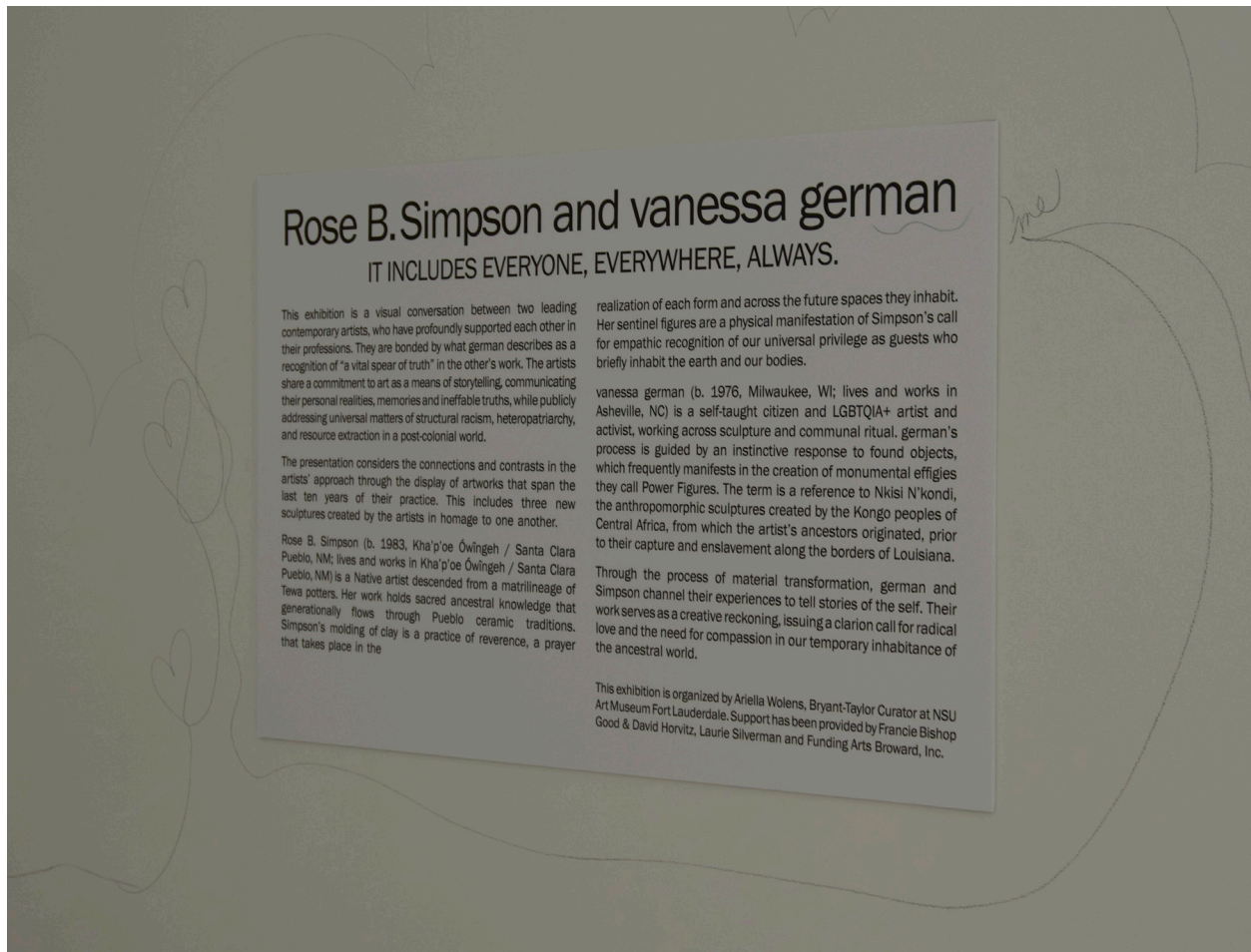
Touch

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**

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.

# Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS



## Rose B. Simpson and vanessa german IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS.

This exhibition is a visual conversation between two leading contemporary artists, who have profoundly supported each other in their professions. They are bonded by what german describes as a recognition of "a vital spear of truth" in the other's work. The artists share a commitment to art as a means of storytelling, communicating their personal realities, memories and ineffable truths, while publicly addressing universal matters of structural racism, heteropatriarchy, and resource extraction in a post-colonial world.

The presentation considers the connections and contrasts in the artists' approach through the display of artworks that span the last ten years of their practice. This includes three new sculptures created by the artists in homage to one another.

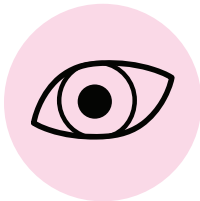
Rose B. Simpson (b. 1983, Kha'p'oe Ówíngeh / Santa Clara Pueblo, NM; lives and works in Kha'p'oe Ówíngeh / Santa Clara Pueblo, NM) is a Native artist descended from a matrilineage of Tewa potters. Her work holds sacred ancestral knowledge that generationally flows through Pueblo ceramic traditions. Simpson's molding of clay is a practice of reverence, a prayer that takes place in the

realization of each form and across the future spaces they inhabit. Her sentinel figures are a physical manifestation of Simpson's call for empathic recognition of our universal privilege as guests who briefly inhabit the earth and our bodies.

vanessa german (b. 1976, Milwaukee, WI; lives and works in Asheville, NC) is a self-taught citizen and LGBTQIA+ artist and activist, working across sculpture and communal ritual. german's process is guided by an instinctive response to found objects, which frequently manifests in the creation of monumental effigies they call Power Figures. The term is a reference to Nkisi N'kondi, the anthropomorphic sculptures created by the Kongo peoples of Central Africa, from which the artist's ancestors originated, prior to their capture and enslavement along the borders of Louisiana.

Through the process of material transformation, german and Simpson channel their experiences to tell stories of the self. Their work serves as a creative reckoning, issuing a clarion call for radical love and the need for compassion in our temporary inhabitation of the ancestral world.

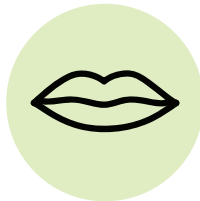
This exhibition is organized by Ariella Wolens, Bryant-Taylor Curator at NSU Art Museum Fort Lauderdale. Support has been provided by Francie Bishop Good & David Horvitz, Laurie Silverman and Funding Arts Broward, Inc.



Sight



Sound



Taste



Scent



Touch

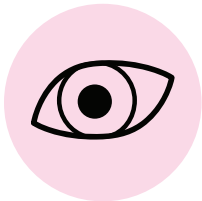
Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
0	1	0	0	1
No impact with sight	Low impact with sound (Large echoing space)	No impact with taste	No impact with scent	Low impact with touch (Rough textured sculptures)

**Rose B. Simpson and vanessa german: IT INCLUDES EVERYONE, EVERYWHERE, ALWAYS Exhibition Summary**

This exhibition presents a visual conversation between two leading emerging artists that have profoundly influenced one another. Rose B. Simpson (b. 1983, Kha'p'oe Ówíngēh / Santa Clara Pueblo, NM; lives and works in Kha'p'oe Ówíngēh / Santa Clara Pueblo, NM) is a Native artist descended from a long matrilineage of Tewa tribe artists. Her work integrates ancestral Pueblo pottery traditions with metalwork, automotive design, performance, installation, music and creative writing. vanessa german (b.1976, Milwaukee, WI; lives and works in Asheville, NC) is a self-taught citizen and LGBTQIA+ artist and activist, working across sculpture, communal ritual, and immersive installation. Both artists address structural racism, heteropatriarchy, and the persisting reverberations of resource extraction in a post-colonial world. Through the personal perspective of these two individuals from historically marginalized communities, the Museum seeks to enhance public awareness of Indigenous and Black culture, that subsequently may lead to greater empathy and systemic change.

# Cici McMonigle: Creatures for the Divine

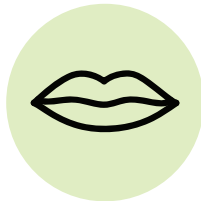




Sight



Sound



Taste



Scent



Touch

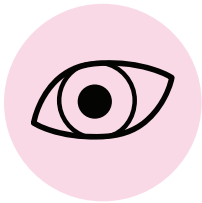
Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
0	0	0	0	0
No impact with sight	No impact with sound	No impact with taste	No impact with scent	No impact with Touch

**Cici McMonigle: Creatures for the Divine Exhibition Summary**

NSU Art Museum presents the first solo museum exhibition of Miami artist Cici McMonigle (b. 2001, Tianjin, China). The exhibition showcases her exuberant and colorful paintings of fabulous beasts and monstrous creatures derived from Chinese and American western fables and tales, and a new series of painted wood cutouts inspired by traditional Chinese folk toys, which symbolize peace and prosperity. She notes that her work is a “distinctive and exaggerated blend of cultural spiritualism.”







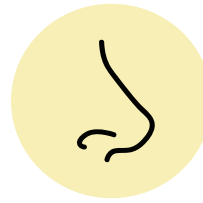
Sight



Sound



Taste



Scent



Touch

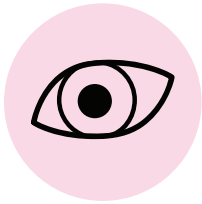
Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
0	1	0	0	1
No impact with sight	Low impact with sound (AC duct)	No impact with taste	No impact with scent	Low impact with touch (Carpeted floor)

**Joel Meyerowitz: Temporal Aspects Exhibition 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.

# Christo and Jeanne-Claude Surrounded Islands Documentation Exhibition

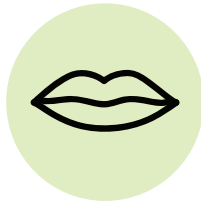




Sight



Sound



Taste



Scent



Touch

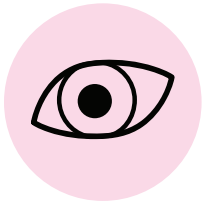
Sensory Level (1 = low sensory stimulation, 10 = high sensory stimulation)				
3	3	0	0	5
Low impact with sight (Projections, and bright space)	Low impact with sound (Open space reverberates sound, videos playing)	No impact with taste	No impact with scent	Medium impact with touch (Touchable sample fabric)

**Christo and Jeanne-Claude Surrounded Islands Documentation Exhibition Exhibition Summary**

NSU Art Museum Fort Lauderdale is thrilled to announce that it is now “Home to Christo and Jeanne-Claude’s Surrounded Islands.” The museum will premiere its first exhibition of this transformative gift from the Christo and Jeanne-Claude Foundation in February 2025, which includes over 43 preparatory drawings and collages created by Christo, as well as photographs and photo murals, engineering surveys, environmental studies, permits, correspondence, original components such as sections of the pink fabric, scale models and other archival documents that trace the history of this project.

# House of Glackens

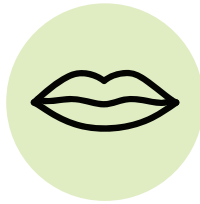




Sight



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)

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

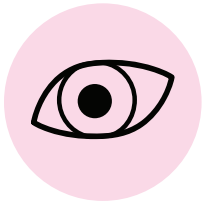
House of Glackens invites viewers into the domestic and creative spheres of the William J. Glackens' family, a tight-knit brood made up of patriarch William (1870-1938), mother Edith Dimock (1876-1955), son Ira (1907-1990) and daughter Lenna (1913-1943).

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

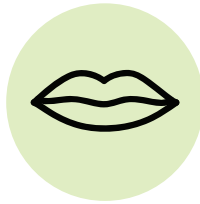




Sight



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 (Textured paintings on walls)

<b>House of Glackens Summary</b>
<p>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).</p> <p>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 <i>Artist's Daughter in Chinese Costume</i> (1918) and <i>Breakfast Porch</i> (1925).</p> <p>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.</p>

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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### **For more information and to schedule your future class visit, contact:**

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#### **NSU Art Museum Fort Lauderdale**

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