



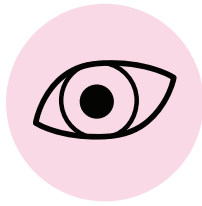
SENSORY SATURDAYS

NSU ART MUSEUM | FORT LAUDERDALE

Sensory Exhibition Guide

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

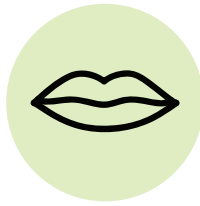




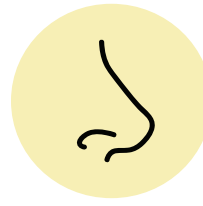
Sight



Sound



Taste



Scent



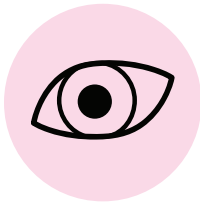
Touch

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>

The Riddle of the Sphinx and Other Mysteries





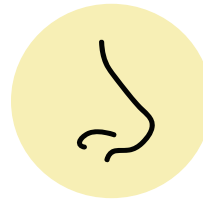
Sight



Sound



Taste



Scent



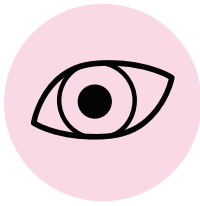
Touch

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)

The Riddle of the Sphinx and Other Mysteries
<p>Since prehistoric times, humans have used images and geometric forms to convey belief systems, stories, and personal experiences. Even abstract art is shaped by cultural, political, and personal perspectives, conveyed through choices in shape, color, and reference. While certain symbols are widely understood within a certain time and place, their meanings become obscured as they drift away from their original context. As ideas and objects circulate across time and cultures, meanings shift and evolve. This exhibition invites viewers to engage with art as a series of puzzles to be decoded, and to apply their experiences to form their own interpretations. Works are drawn primarily from the museum's collection and grouped by themes including Myth and Ritual, Hybrid Creatures, Abstraction, Figuration, and the Americas.</p>

Robert Rauschenberg: Real Time

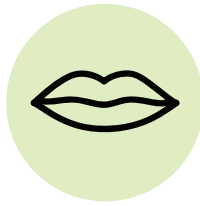




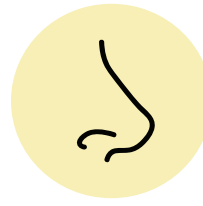
Sight



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 (unframed fabric art - do not touch)

Robert Rauschenberg: Real Time
<p>Robert Rauschenberg: Real Time is part of the centennial celebration of the artist's birth. Hosted in South Florida, the state Rauschenberg called home from late 1970 until his death in 2008, the exhibition features NSU Art Museum's extensive holdings of experimental prints from the 1970s and his photographs from the early 1950s on loan from the Frederick R. Weisman Art Foundation. Also on view are films by Charles Atlas of Rauschenberg's set and costume collaborations with choreographer Merce Cunningham.</p>

Shared Dreams: Celebrating the recent gift of the Stanley and Pearl Goodman Latin American Art Collection



Shared Dreams

The Stanley and Pearl Goodman Collection of Latin American Art

Shared Dreams celebrates the gift of over 90 masterworks of 20th-century Latin American art donated by Pearl and Stanley Goodman to the Museum's collection. The Fort Lauderdale-based couple studiously assembled this comprehensive selection of exceptional works over a period of forty years with the goal of donating it to NSU Art Museum Fort Lauderdale.

Treasures include one of the first paintings Leonora Carrington created on her relocation to Mexico City from Europe during World War II, Diego Rivera's designs for his unrealized Universidad Nacional Autonoma de Mexico (UNAM) murals, a Frida Kahlo self-portrait from the pages of her diary, three prime Surrealist paintings by Wifredo Lam, and paintings by Remedios Varo, Joaquín Torres-García and Roberto Matta, among others. The exhibition tracks the circulation of art and ideas that stemmed from these artists' international interactions.

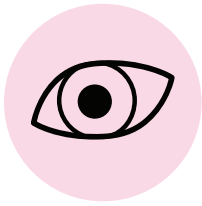
CITY OF
FORT LAUDERDALE

NSU ART
MUSEUM
FORT LAUDERDALE

Major support for NSU Art Museum Fort Lauderdale is provided by the David and Francis Horvitz Family Foundation Endowment, the City of Fort Lauderdale, Jerry Taylor and Nancy Bryant Foundation, Wayne and Lucinda Weiner, Broward County Cultural Division, the Cultural Council, and 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, Lillian S. Wells Foundation, the Wegs Foundation, Beaux Arts of Fort Lauderdale, The Hudson Family Foundation, Della Mong, Charles and Laura Palmer, Dr. Barry and Judy Sherman, and Friends of NSU Art Museum. NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.

BROWARD
COUNTY
FLORIDA

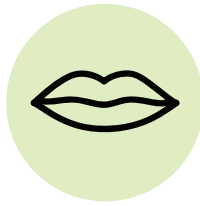
NSU
FLORIDA



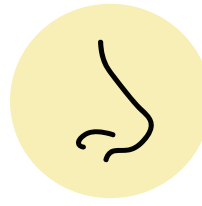
Sight



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

Shared Dreams: Celebrating the recent gift of the Stanley and Pearl Goodman Latin American Art Collection
<p>NSU Art Museum Fort Lauderdale is proud to announce the opening of Shared Dreams, a major exhibition celebrating the extraordinary recent gift of 88 major works of 20th-century Latin American art from renowned collectors Stanley and Pearl Goodman.</p> <p>This transformative gift, assembled over four decades by the Fort Lauderdale-based couple, reflects a deep commitment to preserving and promoting Latin American artistic heritage. Shared Dreams offers a rare opportunity to experience a dynamic range of works that reflects the richness of Latin American cultural and visual traditions.</p>

Asger Jorn: Luck and Chance

Asger Jorn Luck and Chance

Luck and Chance charts the history of Danish artist Asger Jorn (1914-1973) across his paper-based experiments: the books, writings, drawings, prints, watercolors, collages and graphic designs he committed to sheets and pages.

The exhibition takes its title from Jorn's 1952 book of the same name, (in Danish, *Held og Hasard*), a theoretical treatise that Jorn wrote while bed-ridden with pulmonary tuberculosis. In sickness, the artist gained a greater understanding of "what it means to lift oneself up," and experience wonderment through the act of creating.

Prior to *Luck and Chance*, Jorn had written articles for the various artist magazines he co-founded, including *Helhesten* (*Hell Horse*, 1941-1944) and *Cobra* (1948-1951). Alongside Jorn's life of publishing, as a visual artist he learned (and then unlearned) the printmaking techniques of lithography, etching, woodcut and drypoint engraving. With these tools he traced, sequenced and deformed his signature motifs, such as the two-headed eagle, the couple, the crowd, and the wheel. Jorn sought to introduce chaos into the process of duplication, frequently hand painting over printed images and embracing misregistrations. Printing was an opportunity to bring chance into the domain of the machine, to experiment with patterns so they remained alive and incomplete.

Jorn also pursued the surrealist endeavor of collage, as well as decollage, in which compositions emerge through tearing away layers of billboard posters. Beyond these reworkings, his paper-based creations saw Jorn challenge his graphic impulse and experiment with transparency, texture, and the hierarchies of art. Jorn turned to paper as a readily available, delicate medium that invited risk and immediacy—a mode of expression that traveled straight from the artist's hand into the grip of audience.

This exhibition is curated by Ariella Wolens, Bryant-Taylor Curator.
With thanks to Stephen & Joan Marks and Linda Nathan Marks & Berenice Fischer.



Asger Jorn, *Untitled*, 1952, Lithograph, 10 1/8 x 14 1/8 in. (27 x 36.5 cm), Edition 1/100, Signed and numbered, with artist's proof. Gift of the artist to the NSU Art Museum Fort Lauderdale.



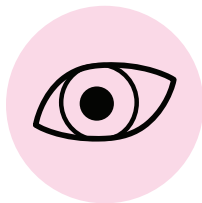
Asger Jorn, *Untitled*, 1952, Lithograph, 10 1/8 x 14 1/8 in. (27 x 36.5 cm), Edition 1/100, Signed and numbered, with artist's proof. Gift of the artist to the NSU Art Museum Fort Lauderdale.

NSU ART MUSEUM
FORT LAUDERDALE

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Much support for NSU Art Museum Fort Lauderdale is provided by the David and Frances Horvath Family Foundation Endowment, the City of Fort Lauderdale, Amy Taylor and Nancy Bryant Foundation, Wayne and Lucetta Weines, Broward County Cultural Division, the Cultural Council, and the Broward County Board of County Commissioners, awarded 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, Lillian S. Wells Foundation, the Veege Foundation, Bruce Arts of Fort Lauderdale, The Hubert Family Foundation, Delta Group, Chance and Laura Palmer, Dr. Barry and Judy Silverman, and Friends of NSU Art Museum. NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.

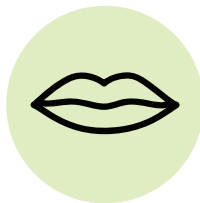




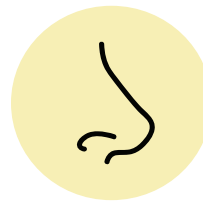
Sight



Sound



Taste



Scent



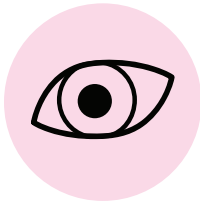
Touch

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)

Asger Jorn: Luck and Chance
<p>his presentation of graphic works by Asger Jorn (1914–1973) celebrates the artist's lifelong dedication to printmaking and experiments with paper, comprehensively represented in NSU Art Museum's collection. Offering a focused view of Jorn's oeuvre, the exhibition reflects his restless and prolific nature, intuitive skill as a colorist and commitment to shared discovery. The exhibition presents a cross-section of Jorn's life spanning his entire career from his earliest provocative works at age 19 for the Marxist journal Frem (Forward), up to his final series, Die Geschichte vom teuren Brot (The Story of Expensive Bread), a suite of color lithographs illustrating a story by Halldór Laxness. It also recounts the artist's early embrace by American institutions, which exhibited and acquired his prints ahead of those in his native Denmark—support that proved critical during his battle with tuberculosis that resulted in the dissolution of the CoBrA (Copenhagen, Brussels, and Amsterdam) group.</p>

Christo and Jeanne- Claude Surrounded Islands Documentation Exhibition

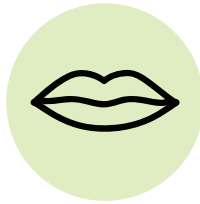




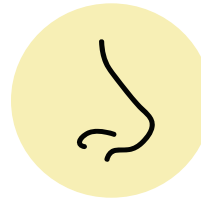
Sight



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
<p>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.</p>

Addison Wolff: At the Baths

Addison Wolff At the Baths

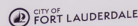
At the Baths is the first solo museum presentation of South Florida artist Addison Wolff (b. 1987, Winter Park, FL; lives and works in Broward County). Wolff's practice centers on his use of vibrant textured paints on loosely formed ceramics, resulting in tactile vessels that appear on the verge of collapse. His objects challenge the defining elements of sculpture—weight and material—prompting us to consider how and why we limit art (and ourselves) through the impulse to categorize.

Wolff extends this open approach to his paintings, where layered images are piled and raked into kaleidoscopic abstractions. Instead of using painting to represent or create perspective, he treats the canvas as a flat plane on which to play with optical illusions, formed through the manipulation of color and surface.

For this exhibition, Wolff's vessels are displayed on a multi-tiered cedarwood platform inspired by the classical architecture of bathhouses. These spaces have long served as sites of communal gathering and cleansing, where social boundaries temporarily dissolve. Similarly, Wolff's work resists classification and opens a space for new possibilities. By challenging traditions of material and meaning, he reveals the potential of abstract art to convey both individual expression and shared experience.

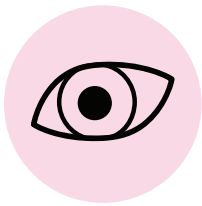
At the Baths is organized by Ariella Wolens, Bryant-Taylor Curator.

Supported by Felipe Grimberg.



Major support for NSU Art Museum Fort Lauderdale is provided by the David and Francie Horvitz Family Foundation Endowment, the City of Fort Lauderdale, Jerry Taylor and Nancy Bryant Foundation, Wayne and Lucretia Weiner, Broward County Cultural Division, the Cultural Council, and 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, Lillian S. Wells Foundation, the Wege Foundation, Beaux Arts of Fort Lauderdale, The Hudson Family Foundation, Delia Moog, Charles and Laura Palmer, Dr. Barry and Judy Silverman, and Friends of NSU Art Museum. NSU Art Museum Fort Lauderdale is accredited by the American Alliance of Museums.

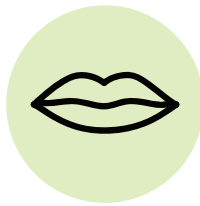




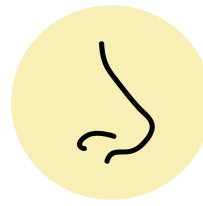
Sight



Sound



Taste



Scent



Touch

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

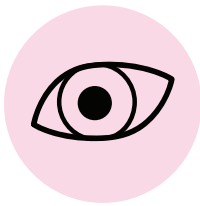
1	2	0	0	2
Low impact with sight (Medium-low light)	Low impact with sound (Constant hum from air conditioning)	No impact with taste	No impact with scent	Low impact with touch (Heavily Texture art, do not touch)

Addison Wolff: At the Baths

At the Baths marks the debut solo museum presentation of South Florida artist Addison Wolff (b. 1987, Winter Park, FL; lives and works in Fort Lauderdale). Wolff's practice centers on his use of synthetic polymer paints on bisque-fired ceramics, with which he creates layered, hybrid works that merge sculpture and painting, inviting reflection on the human impulse for definition and the process of identity formation. For this presentation, Wolff's abstract ceramic vessels will be presented within a site-specific installation inspired by communal bathhouse architecture. The exhibition draws from classical references such as the ancient Greek fresco, The Tomb of the Diver, and invites consideration of the contemporary manifestation of bathhouses. As Wolff challenges the traditional boundaries of material and meaning, the exhibition highlights the boundless potential of abstraction as a form of personal and collective expression.

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





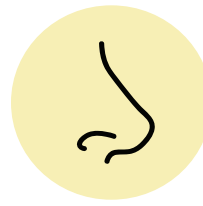
Sight



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)

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

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.

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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Sensory Saturday funding provided by The Martin B. Greenberg Foundation, Inc. and FAB! Funding Arts Broward.

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NSU Art Museum Fort Lauderdale

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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.