

Art Galleries in Florence Final Project

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Introduction

The Senscape Gallery is thrilled to present *What It Is to Travel: A Sensory Experience*, an immersive and multisensory art exhibition designed to connect with the art through the five senses—sight, smell, touch, taste, and sound. We have worked to showcase our journey as new students adjusting to Florence into an experience that can resonate with audiences of all backgrounds, whether that is people's first adventure or seasoned travelers.

Origin of Ideas:

Through eight carefully curated works from contemporary artists, such as Helen Frankenthaler, Joseph Vivani, Fortunato Depero, Pietro Desiro, Jackson Pollock, and Emilio Cavallini. This exhibition uses their works and transforms them into a sensory journey, focusing on the excitement and novelty that comes with exploring a new place for the first time.

Our team looks to challenge the traditional style of a gallery to be more participatory, allowing visitors to no longer be “just passive recipients,” but “active and ‘hands-on’ with what is being interpreted.”¹ Participatory elements will engage audiences and dilute the purely academic and esoteric feelings some generally feel when engaging with art in gallery spaces.

For example:

Essenza: a work paired with different perfumes encased in hanging ceramic bottles.

Polimorfismo, *Mediterranean Thoughts*, *Western Dream*, *Alabaster on the Sea*, and *Fig 14* were chosen for their unique abstraction, creating a feeling of slight obscurity that connects to the fleeting impressions that accompany travel memories. These works invite viewers to take a moment of pause, mirroring the process of making sense of a new, unfamiliar environment.

- *Polimorfismo* is paired with an audio narrative that reflects the diversity of human connections made during travel.
- *Mediterranean Thoughts*: pair with the sound of a muffled crowd in Italy.
- *Alabaster on the Sea*: paired with a small bowl of international candies
- *Star Gazing* and *Nitrate in Speed* both explore the dynamics of movement, these pieces will guide visitors through the emotions tied to both the mental and physical journey of travel.

¹ AMBROSE T., CRISPIN P., *Museum Basics*, Routledge, New York, 2006, p. 34.

Context and Audience:

"What it is to Travel: A Sensory Experience" bridges the gap between local and global communities. We would say that the primary audiences for this exhibition are locals who wish to see their city in a new light with fresh perspectives and any international visitor looking to create a deeper connection to Florence. Secondary viewers would be people who are interested in sensory art and storytelling.

The exhibition aims to evoke a feeling of excitement and connection. For those who have yet to travel, this exhibition can offer that as it can be a portal into the joy behind exploration and discovery.

Sponsors:

As a nonprofit, female-operated contemporary art gallery, Sandscape Gallery prides itself on showcasing works that challenge perception and evoke emotion. "What it is to Travel: A Sensory Experience" aligns seamlessly with the gallery's mission to create meaningful, immersive art experiences. For a nonprofit organization, "to ensure their long-term stability, arts organizations should seek the widest possible array of income sources."² With this being said our exhibition is working for direct donations from individuals, grants, including a gift shop, or any other direct donations from corporations.

Potential:

This exhibition has lots of potential, and we know it has the power to deepen appreciation for travel and its cultural richness while also inspiring audiences to embrace the sensory richness of their surroundings no matter where they are. This exhibition's interactive and innovative approach promises to draw in art lovers, travelers, and curious minds, letting them leave with a lasting impression of the unique blend of storytelling and sensory immersion.

² BRINDLE M., DEVEREAUX C., *The Arts Management Textbook: New Directions for Students and Practitioners*, M.E. Sharpe - Publisher, 2011, p. 289.

Press Release

FOR IMMEDIATE RELEASE

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What it is to Travel: A Sensory Experience

FLORENCE: The Scenescape Gallery is excited to announce the opening of "What it is to Travel: A Sensory Experience" an immersive art exhibition exploring sensations that define our experiences and the process of getting settled into a new place.

Sensescapes Gallery is a nonprofit female-operated contemporary art gallery that shows a variety of works from across the world that evoke people's emotions through their senses. Featuring eight carefully selected pieces of artwork from contemporary art galleries across Florence, this exhibition allows visitors to explore what artworks this city has to offer. Visitors will be able to walk around and view pieces by contemporary artists Helen Frankenthaler, Joseph Vivani, Fortunato Depero, Pietro Desiro, Jackson Pollock, and Emilio Cavallini.

Elements that speak to each of the senses: sight, smell, touch, taste, and sound will be paired with each piece of art, making it an interactive, mesmerizing experience where anyone can immerse themselves in the artwork. While guests can admire each piece, the experience will go beyond visual appreciation. Each artwork is specifically selected to engage all the senses and is paired with a participatory element that inspires the feeling of getting acquainted with new surroundings through sound, smell, taste, and sight.

Curated by a group of study abroad students, this exhibition was inspired by their time abroad, "What it is to Travel: A Sensory Experience" aims to connect any viewer with not just the art but also with the familiar feeling of getting adjusted to a new city or place they have just arrived in through their senses:

- trying new flavors
- listening to the noises of the environment
- simply seeing this environment and taking it all in

This exhibition allows each visitor to connect with the enhanced emotions through the sensory experience paired with the artwork.

"What it is to Travel: A Sensory Experience" opens at Scenescape Gallery on November 22nd, with an opening reception at 7:30. The exhibition will run through December 2024, offering daily opportunities for visitors to engage deeply with the senses of discovery, connection, and immersion that mirrors the excitement and novelty of exploring a new place for the first time.

For more information, contact Scenescape gallery at scenescapegallery@gmail.com

Interview

Helen Frankenthaler

What inspired you to begin this project?

- I started this project around the idea that a painting can capture more than just what we see. With that being said I decided to focus on the five senses of hear, see, smell, taste, and touch. Hoping that each work of art will force viewers to feel more immersed with each work of art. I wanted each piece of work to also invoke memory to my viewers. Being able to experience a more intimate connection with my work than just what meets the eye.

How do you want your audience to react to your work?

- I would like my audience to feel as if they have stepped into their memory or dream. With lots of the work being acrylic and oil, it helps add to the sensory details, I want each viewer to feel like they are a part of the brushstrokes in each painting. Hopefully, by stepping into each piece, they can hear the sound of an animal, smell the sound of a fresh daisy, or even taste the flavor of a red velvet cake. My goal is for each viewer to create their own experience with each work of art.

What would you say about your relationship with each painting?

- Each stroke of my brush captures my soul on the paper. With acrylic and oil, the strokes will naturally blend and bleed into each other past my control, but it was my job to connect that chaos through layers that would remind me of memories. Each piece would create a feeling for me whether it smelled or I could hear it speak to me. Each painting is a world not just in a form but in a feel. It's about creating snapshots that my audience can step into.

What type of atmosphere do you want when your work is displayed?

- In my dream world, I am envisioning a museum with multiple rooms for each sense. But for just the selected pieces I would have them each in separate areas split by senses, warm and cozy lighting would be perfect to enhance the idea of being in a dream. Giving off the energy of a spring day to make the room feel extremely inviting for my viewers allowing them to feel comfortable enough to let each painting move them through a series of their memories.

Is there a certain area of your work that you want to be highlighted?

- Yes, I want everyone to not only focus on one sense but let them combine to bring each painting to life and together. Acrylic and oil are such special elements because they capture the mood and atmosphere so well. If each viewer spends a moment taking in each sensory element I hope they will feel transported. I want them to experience how each layer of their senses brings out memories from the past and makes them vivid again.

Catalog

**Helen Frankenthaler, Joseph Vivani, Fortunato Depero, Pietro Desiró, Jackson Pollock,
and Emilio Cavallini**



Fig 1) *Star Gazing*, Helen Frankenthaler, 71 ½ x 144in., Acrylic on canvas, 1989, New York.



Fig 2) *Polimorfismo n°03*, 60 x 60cm., wood engraving, painting, copperplate engraving, framed Chinese paper, materials, Florence, 2023, Pietro Desiró



Fig 3) *Mediterranean Thoughts*, 101 x 93 ½ in., Oil on sized, primed canvas, 1960, New York



Fig 4) *Alabaster on the Sea*, size, technique, Oil on Canvas, 1941 Florence

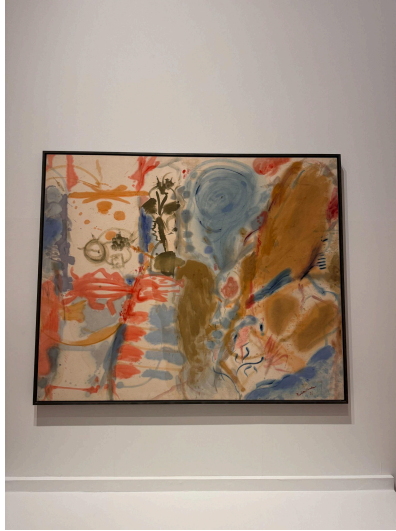


Fig 5) *Western Dream*, Helen Frankenthaler, 70 x 86 in., Oil on Canvas, 1957, New York



Fig 6) *Number 14*, Jackson Pollock, 29 7/8 x 37 7/8 in. , oil on canvas, 1951, Wyoming

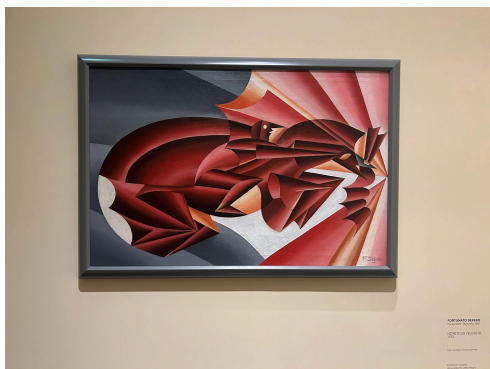


Fig 7) *Nitrate in Speed*, 48 x 32 in. , Oil on canvas, 1932



Fig 8) *Essenza*, Emilio Cavallini, Silvia Madari, and Alejandra Morales. Repurposed pantyhose, dye, cotton. 2024. Requires an 11 x 12 ft space.

Mock-Up

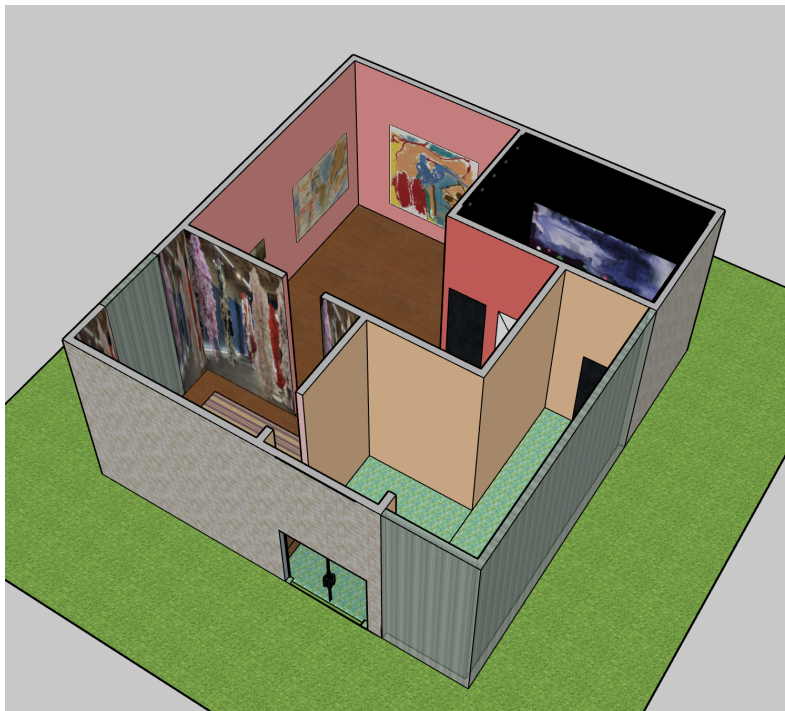
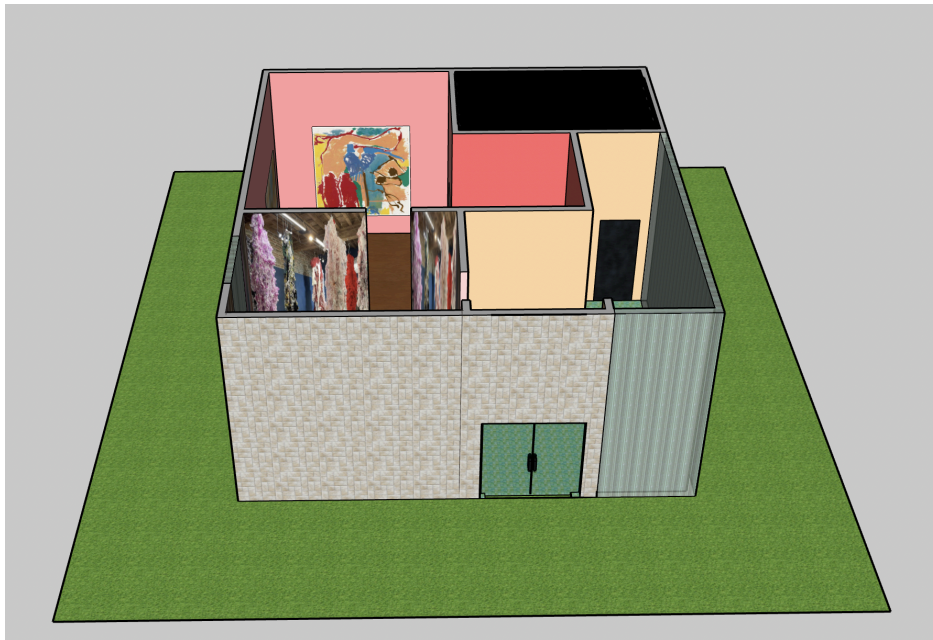


Visual Showroom

View in SketchUp:

https://app.sketchup.com/share/tc/northAmerica/j6CNcDd8wyE?token=2x0JLeq8uWIY6lu-A5eb_40OgnxnNewJjyGCIzsT8L1WQJe9Tzze8ajlh7eoSaQP&source=web

Additional Photos:



Communication Strategy

Our communication strategy focuses on engaging a broad audience by highlighting the immersive and participatory nature of our exhibition through an engaging online presence. Social media platforms like Instagram, TikTok, and Facebook will assist us in showcasing sensory storytelling that lets viewers "travel" through the artworks. As our audience leans towards the younger generation, social networking sites are necessary as they are “the twenty-first-century way of creating brand identity, strength, and recognition.”³ Interactive polls and stories that we post will invite audiences to share their travel experiences and interpretations of identity, building a community connected to the exhibition's themes. We will also create a specific website of our own that allows interested parties to contact us and view what we have to offer.

Vital to our exhibition is the element of viewer participation. Given the immersive nature of our exhibition, we already have in place multiple experiences on constant display. However, for one night a week, we will host an after-hours *Under-the-Stars* Mindful Meditation to encourage those with interest in the gallery to visit the Exhibition for the activity and become members of our community.

Feedbacks

To collect the feedback we need for our exhibition, our gallery will be conducting a quick exit survey via QR code that links to a few questions gauging how they felt coming into the exhibition vs. leaving, how their experience was overall, and if they would recommend the gallery to peers.

We also intend to add a dedicated page to the gallery website for visitors to leave comments or participate in discussions with each other on what we currently have displayed. This will allow us to have a constant stream of feedback outside of the general questions we have on the exit survey.

Lastly, we will be gathering a focus group of study abroad students a few days before opening in order to get an initial ‘first look’ and a fresh response to the exhibit before public release.

³ BRINDLE M., DEVEREAUX C., *The Arts Management Textbook: New Directions for Students and Practitioners*, M.E. Sharpe - Publisher, 2011, p. 137.