

HARN MUSEUM OF ART / SPRING 2021





After closing to the public to prevent the spread of COVID-19 in March and reopening in July with precautions in place, the Harn Museum of Art welcomed 26,685 visitors in 2020. It has been our pleasure to have our doors open to you at a time when the power of art is needed most and in our 30th Anniversary year. We are especially pleased to welcome UF students back to campus this semester and to provide a safe environment to explore and learn—whether in person or virtually—through our collection. The Harn looks forward to being a

welcoming space for all in 2021 while continuing to provide virtual engagement opportunities, such as Museum Nights, for UF students and community members alike.

As we bring in 2021 and continue to celebrate our 30th Anniversary, we are pleased to announce the acquisition of The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, which includes more than 1200 works by over 700 artists given as a generous donation by Florida’s own Sam and Robbie Vickers.

As an integral part of the University of Florida campus, the Harn Museum of Art will utilize the Vickers’ gift as an important new resource to strengthen faculty collaboration, support teaching and enhance class tours, and provide research projects for future study.

As the University of Florida’s art museum, we look forward to sharing the collection with our visitors. You can learn more about our generous donors, Sam and Robbie Vickers; this exciting new collection; its exhibition at the Harn; and many other things in store for 2021 in the pages that follow.

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This amazing collection includes artworks by modern masters like Thomas Moran, Andrew Wyeth, John Singer Sargent, Marguerite Zorach and Winslow Homer. We are very thankful to Sam and Robbie Vickers for their generosity. This is a transformational gift for the Harn and the University of Florida. To immediately place it on display for the university and community to celebrate its new home is amazing.

Sincerely,  
Lee Anne Chesterfield, PhD  
Director



images: (opposite page) UF writing class in-person and virtual tour (note the mobile video cart); (top) Ralston Crawford, *Overseas Highway #2*, 1941; (bottom) Thomas Moran, *Fort George Island*, 1880; The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers; Art images photography by Randy Batista

# A FLORIDA LEGACY:

## GIFT OF SAMUEL H. AND ROBERTA T. VICKERS



### **DULCE MARÍA ROMÁN**

Chief Curator and  
Curator of Modern Art

*A Florida Legacy: Gift of Samuel H. and Roberta T. Vickers* will feature nearly 170 paintings, watercolors and drawings representing 120 artists who drew inspiration from Florida's history, landmarks and natural attractions. *A Florida Legacy* is the inaugural exhibition celebrating the transformative gift to the Harn Museum of Art from Sam and Robbie Vickers who formed one of the country's best private collections of Florida-themed art. The exhibition will feature many of the most prominent American artists from the late nineteenth to the mid-twentieth centuries, including Milton Avery, Ralston Crawford, Winslow Homer, Martin Johnson Heade, Thomas Moran and John Singer Sargent, as well as lesser-known artists such as Earl Cunningham, Emmet





Fritz, Jane Peterson, D.W. Stokes and Martha Walter. The selected works on display will cover a broad range of themes such as lyrical views of scenic coastlines and natural waterways, depictions of well-known historic landmarks, and scenes capturing popular forms of entertainment enjoyed by locals and tourists alike.

*A Florida Legacy* will be organized along six thematic sections that address many prominent subjects represented in the Vickers Collection. The exhibition will begin with a section on “Florida Nature” with iconic views of Florida forests, beaches and wetlands, such as Thomas Moran’s *Fort George Island* (1880) and Martin Johnson Heade’s *Tropical Sunset: Florida Marsh* (c. 1885-1890). Key works in the “Florida History” section will include Thomas Moran’s *Old Watchtower at St. Augustine* (1881), George Catlin’s nineteenth-century drawings of figures in Seminole history, and an early map of Florida. The “Florida Landmarks” section will showcase views of historic forts, town squares and famous roads such as Ralston Crawford’s *Overseas Highway*

#2 (1941), (seen on page 2), which depicts U.S. Route 1 as it traverses the Florida Keys. The “Florida Diversions” section will feature familiar sites such as people enjoying themselves at crowded beaches or at other popular destinations such as Coral Gables’ Venetian Pool and Jungle Island, formerly Parrot Jungle, on Miami’s Watson Island. The “Florida Living” section will focus on domestic architecture and scenes of daily life such as Stevan Dohanos’ *Briny Breezes Trailer Park, Delray Beach* (c. 1952). The final section, “Florida Impressions,” will include lively sketches on paper such as Winslow Homer’s watercolor *Foul Hooked Black Bass* (1904). Many of the drawings and watercolors in this section were created “on the spot” and represent the artists’ immediate, personal responses to their Florida subjects.

images: (opposite page) Thomas Moran, *Old Watchtower at St. Augustine*, 1881; (above) Stevan Dohanos, *Briny Breezes Trailer Park, Delray Beach*, c. 1952; The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers; Art photography by Randy Batista

## **A Florida Legacy: Gift of Samuel H. and Roberta T. Vickers**

February 26 – August 1, 2021

[harn.ufl.edu/afloridalegacy](http://harn.ufl.edu/afloridalegacy)



**CAROL MCCUSKER**  
Curator of Photography

# STORIES OF THE

*Terry Evans: Stories of the American Prairies* features thirty-three photographs by acclaimed Chicago-based photographer, Terry Evans. It is a love letter to America's Heartland that documents the ecological transformations of the Midwest from Texas to Canada. Evans's micro-to-macro perspective examines the land through close-up and zoomed-out views, taken on the ground and from the air (the latter not by drone). I personally fell in love with the Earth seen from the air on my very first plane trip. The land below was fascinating, beautiful, complex and a language of signs I wanted to learn how to 'read.' (I still ask for a window seat when flying. Now, the shapes and marks on the Earth are far more mysterious and menacing.) Art historian, Albert Boime, called this view from above (referring to 19th-century painting particularly) the "Magisterial Gaze," implying The Creator, or the doctrine of Manifest Destiny, which



claimed, through the eye, all it could see. It is not Terry Evans's desire to claim anything, but to understand from a distance and up-close, the land and people she calls "home."

**Terry Evans: Stories of the American Prairies**

November 27, 2020 - July 4, 2021

[harn.ufl.edu/terryevans](http://harn.ufl.edu/terryevans)

# AMERICAN PRAIRIES

The Midwest is often referred to as “fly-over” country, yet it produces much of America’s resources. Evans’s flyovers, slow and specific, correct this blind spot. The exhibition contains her photographs of 19th century specimens (rabbits, birds, flora and fauna) found in the archives of Chicago’s famed Field Museum of Natural History to bring attention to what has been, or still thrives, inside a shrinking prairie. She makes portraits of the people who live in, work and advocate for the land. There are awesome aerial photographs taken over three decades that show urban and rural landscapes alike. The exhibition concludes with new, large photographic collages of present-day thicket and woods amid serene horizons made during Evans’s

routine walks. Hers is an inspiring optimism. Terry Evans’s art comes out of a knowledge of the history of landscape photography, art history, the history of her region, and America’s industrial development. She is equally an activist, who has also run for political office. Her vision is informed and distinctly humanist, at once grassroots and universal, making visible the ongoing rupture and repair of her lifelong home that stands in for the larger planet. Lastly, Evans’s vision and message (equal parts fable, history and autobiography) is relevant to Gainesville, also a prairie land with rapid development. Her photographs speak to our collective health and well-being, fitting for our time.



images: Terry Evans; (opposite page) *Train North of Matfield Green, Chase County, Kansas, July 2009*, From the series *Matfield Green*, Negative: 2009, Print: 2018, Museum purchase, funds provided by David A. Cofrin Acquisition Endowment; (above) *Petcoke piles stored at Koch Bros. storage site on Calumet River, Chicago, IL.*, From the series *Petcoke vs. Grassroots*, Negative: 2014, Print: 2020, Museum purchase, funds provided by Caroline Julier and James G. Richardson Art Acquisition Fund

# CELEBRATING A HIGHPOINT IN THE HARN'S COLLECTIONS



**DULCE MARÍA ROMÁN**

Chief Curator and  
Curator of Modern Art



**CAROL MCCUSKER**

Curator of Photography

*Breaking the Frame: Women Artists in the Harn Collections* celebrates the growth of the Harn's collections since the museum opened its doors in 1990. The exhibition specifically highlights work by women artists during the museum's 30th Anniversary and opened around the 100th Anniversary of women's suffrage. Many of the works entered the collection after 2012, when the Harn began to purposefully acquire more women artists in each of its five collecting areas of modern, contemporary, photography, African and Asian art. The result is a dynamic exhibition of forty-four international works by thirty-four women artists.

Recent acquisitions in *Breaking the Frame* include paintings, photographs, prints and textiles representing artists from Japan, Lebanon, Mali, Mexico and the United States. Okuhara Seiko (Japanese, 1837–1913), the daughter of a high ranking samurai, was considered a feminist revolutionary in late 19th-century Japan. Her scroll painting (pictured left), *Winter Landscape with Crows*, c. 1865, memorializes her initiation to the scholar literati. Nakunté Diarra (Malian, born 1933) is an internationally recognized master of bógólanfin, mud-dyed textiles worn by Malian women during important events. The Harn's *Mudcloth Wrapper (tafè)*, 2017, is an excellent example of Diarra's work.

In Graciela Iturbide's (Mexican, born 1942) iconic photograph (pictured right), *Mujer ángel, Desierto de Sonora, México (Angel Woman, Sonoran Desert, Mexico)*, 1979, the photographer blends the ancient past with a contemporary woman who, in traditional dress, walks through the desert with a boom box in hand. Kara Walker (American, born 1969) also reflects on the past through her body of work that represents more complete and/or reimagined Black histories. Her etching, *Resurrection Story*, 2017, utilizes the cut-out silhouette form (common to 18th-century portraiture before photography) to illustrate an enigmatic aspect of the



Middle Passage slave trade. The Guerilla Girls, an anonymous group of feminist activist artists, produce prints that bring awareness to social issues. One of two examples in the exhibition, titled, *The Advantages of Being a Woman Artist*, sardonically addresses the stereotypes and biases women artists face in a male-dominated art world.

Four photographs by Rania Matar (Lebanese American, born 1964) represent the most recent acquisitions in *Breaking the Frame*. These poignant photographs, from her series, *Across the Windows – Portraits During Covid-19*, 2020, are her response to the pandemic. These moving psychological portraits reveal the isolation and ennui of life in the time of COVID.

These are just a few of the many women artists represented in the Harn's collections. *Breaking the Frame* pays tribute to the hard-won accomplishments of women, and the continual need to promote equitable representation of their unique vision in the arts in a rapidly changing, more inclusive world.



images: (opposite page) Okuhara Seiko, *Winter Landscape with Crows*, c. 1865, Museum purchase, funds provided by the Robert H. and Kathleen M. Axline Acquisition Endowment; (above) Graciela Iturbide, *Mujer ángel, Desierto de Sonora, México (Angel Woman, Sonoran Desert, Mexico)*, 1979, Museum purchase, funds provided by the David A. Cofrin Acquisition Endowment

**Breaking the Frame: Women Artists in the Harn Collections**  
 September 24, 2020 – May 2, 2021  
[harn.ufl.edu/breakingtheframe](http://harn.ufl.edu/breakingtheframe)

# ON VIEW

**A Florida Legacy: Gift of Samuel H. and Roberta T. Vickers**  
Opens February 26, 2021

**Terry Evans: Stories of the American Prairies**  
November 27, 2020 – July 4, 2021

**Breaking the Frame: Women Artists in the Harn Collections**  
September 24, 2020 – May 2, 2021

**Everyday to the Extraordinary: Highlights from the Korean Collection**  
August 27, 2020 – Ongoing

**Tempus Fugit :: 光陰矢の如し :: Time Flies**  
December 21, 2019 – February 27, 2022

**Global Perspectives: Highlights from the Contemporary Collection**  
October 12, 2019 – June 5, 2022

**Elusive Spirits: African Masquerades**  
Ongoing

**Highlights from the Asian Collection**  
Ongoing

**Highlights from the Modern Collection**  
Ongoing, Temporarily Closed for Renovations  
February 22 – March 22, 2021



Karen Glaser, *Edge of Orange Sink*, 2006, Museum purchase, funds provided by The Melvin and Lorna Rubin Fund, currently on view in *Breaking the Frame: Women Artists in the Harn Collections*



**CAROL MCCUSKER**  
Curator of Photography

# THE ART OF WORDS

A new photograph has entered the Harn's collection. Titled *Harem Women Writing*, it is by Moroccan artist Lalla Essaydi (born 1956 in Marrakesh, now living in Boston & New York), from her series, *Les Femmes du Maroc*.

The photograph is beautifully seductive, as is all of Essaydi's art. In the image, fabrics fill the central space like a gigantic parachute that might inflate at any moment to carry away the two young women absorbed in its midst. Heads bent, they appear to write copious words in henna over every surface. This is not text that has been Photoshopped to lay over the existing image, but henna-based writing painstakingly applied to every cloth, face and wrist. How long have they been at it? More to the point, what are they saying?



Lalla Essaydi, *Les Femmes du Maroc: Harem Women Writing*, Negative 2008, Printed 2020  
Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

In many of Essaydi's images, her all-female models quietly rebel by writing in calligraphy (practiced by men only) and in poetry and verse (also a male preserve). What the artist is proclaiming here is a new Islamic feminism, an assertion of herself and her subjects in order to express who they are and what they want. They are talking back; they will not be silent or invisible! This is a protest, albeit a soft rendering of it, coming from a sector of the population we might stereotype as without voice. Essaydi is among a cadre of Arab women artists who continue to disturb the status quo. The Harn welcomes the artist into the collection as one of the initiating voices in Arab feminist photography.

## Global Perspectives: Highlights from the Contemporary Collection

October 12, 2019 – June 5, 2022

[harn.ufl.edu/globalperspectives](http://harn.ufl.edu/globalperspectives)

# BECOMING A UF CAMPUS AND COMMUNITY DESTINATION



**LEE ANNE CHESTERFIELD**  
Director

As a part of our strategic planning process in 2020, the Harn conducted an extensive internal research phase to better understand the museum's current visitors, what they are interested in, what they think about the Harn and who they are. Key research and survey insights included:

- Of the Harn's roughly 100K annual visitors, 50% are college students with the remaining 50% divided between the general community and tourist population. They come from diverse backgrounds with 50% identifying themselves as other than white.
- Nearly 50% of survey participants who had not visited the Harn stated their reason for not coming was they did not know admission was free.
- 83% of those who responded to the intercept survey stated they were likely to return. If they were at the museum for an activity or program, this percentage increased to 95%.
- When asked about their time at the museum, visitors stated they were largely satisfied with their experience at the Harn.

## STRATEGIC PLAN GOAL

Become a UF campus and community destination by enhancing the Harn's visibility and visitor experience.

# 3

Goal 3 of the Harn's Strategic Plan—become a UF campus and community destination by enhancing the Harn's visibility and visitor experience—was developed utilizing this data. However, this data came to the Harn prior to the start of the ongoing COVID-19 pandemic, and as plans were being made, our staff pivoted tactics and timelines accordingly. This goal

is centered on a comprehensive marketing campaign that will both increase visibility and awareness and encourage increased attendance to the museum both virtually and in-person as safety allows. Likewise, this goal will include improving the overall visitor experience through potential changes to amenities, programming and eventually extended hours.



## SO WHAT DOES THIS ALL MEAN?

During COVID-19, visitors will begin to see changes outside of the Harn and its surroundings, such as light pole banners that feature works from the collection outside the museum and a revitalized entryway with new landscaping to welcome our visitors. Conservation and installation of outdoor sculptures accompanied by outdoor, virtual programming will occur. You will even hear and see more advertisements about the Harn. And, soon you will begin to see interior enhancements and changes to the museum so that it may grow into a gathering place for all, where visitors are surrounded and inspired by original works of art.



# REFLECTIONS OF

Thomas Moran's 1880's colors-drenched masterwork (front cover image) capturing a storm cloud over Fort George Island is now at the Harn. So too is Martin Johnson Heade's 1883 oil of a cattle ranch near Lake Alto. A 1904 Winslow Homer painting of a bass leaping in a lagoon, a 1925 Frank Weston Benson ink drawing of pelicans in flight and a 1945 Jane Peterson intensive study on coconuts.

All are part of the Harn's new mesmerizing collection of Florida art. The estimated 1,200 oil paintings, watercolors, drawings, prints and books — the largest single art collection ever donated to the University of Florida — is a gift from native Floridians Sam and Robbie Vickers.

The works of art — some created by the foremost artists of their time, such as American expatriate John Singer Sargent, Homer, Moran and Heade — capture the state's landscape and wildlife, historical moments and people, rural life and high society gatherings. The works date from the early 1800s to mid-1900s.

The Jacksonville couple began meticulously assembling their collection 40 years ago, acquiring pieces at auctions, fine art galleries, and through private sales. Robbie Vickers is an artist who has brought her eye to the collection, while Sam Vickers has traveled the country — and in some cases even to Europe — to find art by world-renowned artists who came to Florida and captured its beauty. In the time since they began collecting, they have loaned art from their collection to New York's Metropolitan Museum of Art and the Whitney Museum of American Art, the National Gallery of Art in Washington, D.C., and assorted Florida museums. In 2000, the Vickers loaned works from their collection to the Harn for an exhibition called *The Swamp: On the Edge of Eden*.

**The Vickers Collection is a transformational donation for the Harn Museum, which celebrated its 30th Anniversary in September. The scope and importance of the collection will add considerably to the museum's strategic plan, which includes the construction of a new wing that will include galleries and a print study and conservation center for the display and study of the collection.**



# FLORIDA'S SPLENDOR



images: (opposite page) Winslow Homer, *Foul Hooked Black Bass*, 1904; (above) Martha Walter, *The Venetian Pool, Coral Gables*, undated; The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista

“Fortunately, we were interested in Florida things before it became fashionable,” says Sam Vickers, CEO of the world’s leading container supplier, Design Containers. “So we were able to acquire a lot of things that are rare.”

The Vickers Collection is a transformational donation for the Harn Museum, which celebrated its 30th Anniversary in September. The scope and importance of the collection will add considerably to the museum’s strategic plan, which includes the construction of a new wing that will include galleries and a print study and conservation center for the display and study of the collection.

“The Vickers Collection is unique in its power to convey both the exquisite natural beauty and the rich history of people in Florida — the ruggedness and grandeur of its landscapes and the highs and lows of its human history through the centuries,” UF President Kent Fuchs said. “Sam and Robbie have shared a treasure with us, and we are thrilled to have the privilege of sharing their collection in turn with all visitors to the Harn Museum.”

**“The educational part of it is very important to us. Even though we know a great deal about the artists and the works of art, students and faculty and scholars can research and find out more. We want [the collection] to go to a place where that’s going to happen.”**

**- Robbie Vickers**



images: (above) Martin Johnson Heade, *Tropical Sunset: Florida Marsh*, c. 1885–1890; (opposite page) Everett Shinn, (detail) *Saturday Night at the Ringling Hotel*, 1948; Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista



As an integral part of the University of Florida campus, the Harn Museum of Art will utilize the Vickers' gift as an important new resource to strengthen faculty collaboration, support teaching and enhance class tours, and provide research projects for future study.

“The educational part of it is very important to us,” Robbie Vickers says. “Even though we know a great deal about the artists and the works of art, students and faculty and scholars can research and find out more. We want [the collection] to go to a place where that’s going to happen.”

Adds Sam Vickers: “The flagship university of our state is a place where there’s already a wonderful museum, but our things will be able to be studied and enjoyed for decades to come. That will mean a lot to us. We know how great a home it will be.”

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**- Sam Vickers**



images: (above) Sam and Robbie Vickers; (opposite page) Herman Herzog, (detail) *Sunset Near Low Creek, Florida* c. 1900, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers; Photography by Randy Batista



# TEACHING IN AN ART MUSEUM DURING A PANDEMIC



**ERIC SEGAL**  
Director of Education and  
Curator of Academic Programs

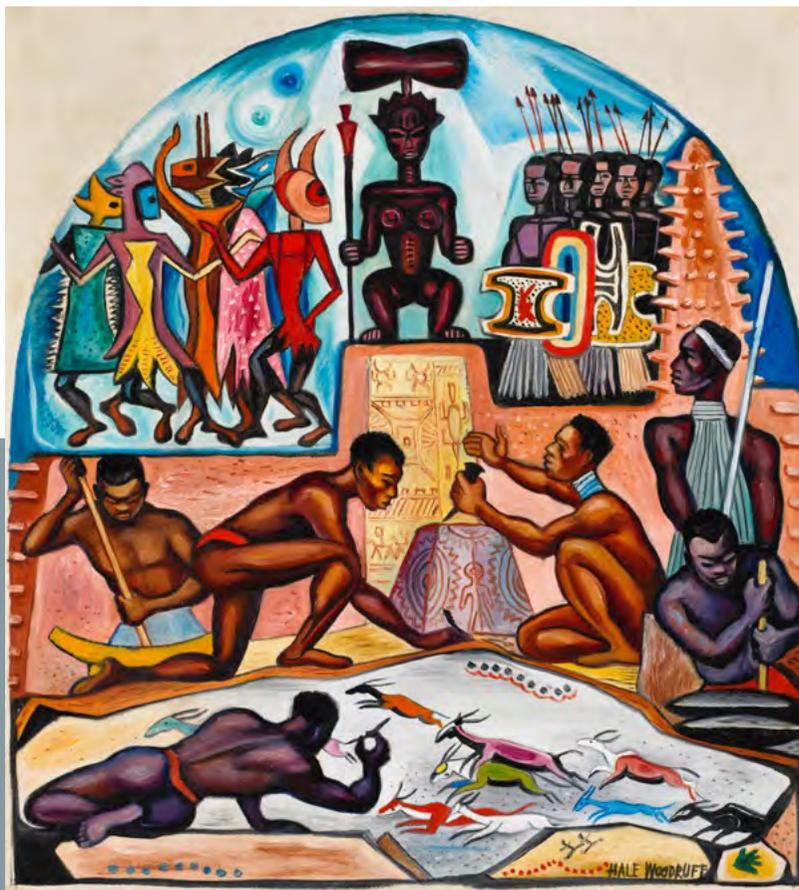
For just about everyone at UF, the fall semester presented unexpected challenges that pushed us to work towards our educational commitments in entirely new ways. The experimental and improvisational approaches that have emerged—many successful, others chalked up to learning—have drawn on our adaptability, creativity, empathy, energy, expertise and shared commitment to the proposition that art inspires, enriches and illuminates.

In working with UF Professor Rachel Silveri, our challenge was to provide engaging and enlightening content for her Introduction to the Principles and History of Art course of 75 students taught with two teaching assistants. The plan we settled on was to provide a video recording of a conversation held in the galleries to bring students to the museum—virtually. While the interpretive philosophy of the Harn typically leads us to discussion-based tours emphasizing participation and shared inquiry, that was not feasible with a pre-recorded tour. Instead, Professor Silveri came up with the idea for an informal exchange with herself, her TAs Kyra Rietveld and Faith Barringer, and me. Professor Silveri selected a range of works from the Harn collection that addressed themes covered in her course.

Our conversation featured works by Suzy Frelinghuysen, Lee Krasner, Jacob Lawrence, Hale Woodruff, Ellis Wilson, Palmer Hayden and Kehinde Wiley, and explored themes of

creativity, modernism and gender in the visual arts; race, representation and the Harlem Renaissance, and contemporary painting. The goals were to build on students' understanding of artists and issues in their course; to introduce students to art museums as enriching and accessible resources; and to model ways of engaging with artworks, including through visual analysis and contextual interpretation. This class tour allowed students to experience the Harn while enjoying a format that provided a break from the usual Zoom class meeting. Although they were not in the galleries, the recording gave students access to a dynamic conversation around course themes.





### HIGHLIGHTS FROM THE CONVERSATION

**Eric:** Hale Woodruff's painting is a study for a series of six murals located at Clark Atlanta University which he titled, *The Art of the Negro*. This canvas, *Native Forms*, focuses on the art of specific African cultures and periods.

**Rachel:** This painting is important as an example of how African American modernist artists reworked the appropriation of African art by European modernists — such as Picasso's use of masks — to express a connection to historical Africa. Where European modernists tended to employ formal aspects of a fetishized African art, Woodruff reflected on diasporic black experiences. In Woodruff's painting, he embraces a broader history of Africa as a source of inspiration for Black artists and Black viewers.

**Kyra:** It's interesting that, where European modernists appropriate African Art as if it were timeless and placeless, Woodruff claims specific histories and times for his sources.

**Faith:** And the figures themselves are depicted as dignified and elegant. And then the central figures glow in a way that reflects the colors used to depict the carvings behind them, connecting the art (its colors) back again to human expression of specific cultures.

image: Hale Woodruff, *The Art of the Negro: Native Forms*, 1950, Museum purchase, gift of an anonymous donor with additional funds provided by exchange, gift of Helen Sawyer Farnsworth

# ART KITS

## ENCOURAGE CREATIVITY



### **PAIGE WILLIS**

Early Learning, Intern and  
Family Programs Coordinator

In the fall of 2020, the Harn Museum of Art created art kits to spark creativity within kids throughout the Gainesville community. Recognizing that, now more than ever, children need hands-on, non-screen creative activities, we put together a fun and accessible project to distribute widely. Packaged in a vibrant orange drawstring bag, each kit contains a pack of 24 colorful watercolor pencils, a paintbrush, 20 sheets of watercolor paper and a set of prompts and instructions to guide creation. Free to the public, the art kits are designed to enrich, uplift and engage museum audiences through an activity that promotes reflection, social connections and creative expression.

To date, 240 art kits have been distributed to museum visitors and to partners, providing children and families throughout Gainesville access to art supplies. The Southwest Advocacy Group (SWAG) received 50 kits to distribute to neighbors in Southwest Gainesville. Robin Wilkerson, SWAG Family Support Facilitator, distributed them with Christmas gifts during annual holiday programming. In East Gainesville, The Gainesville Chapter of the Links, Incorporated assisted in the distribution of 100 art kits to students at the Caring and Sharing Learning School and Marjorie Kinnan Rawlings Elementary School. Remaining art kits were available for pick up at the Harn's Visitor Services Desk and enjoyed by museum visitors.

These kits were made possible with generous support provided by Art Bridges. With additional support from an anonymous donor in 2021, we will produce a second round of art kits, putting art supplies in the hands of even more young creatives. The Harn is committed to offering accessible and educational opportunities to the Gainesville community and looks forward to presenting additional art kits for students and families.





# GIFT PLANNING



**KELLY C. HARVEY**  
Director of Development

When you think of Gift Planning, you may think that it's only a conversation for those who are retiring, making estate plans, or only for the very wealthy. However, this isn't so—you can plan your giving at any age from your 20s through your 80s and 90s. This article shares a few ways you can begin to plan your giving throughout your lifetime and include philanthropy as part of your plans now and in the future.

If you're in your 20s and 30s, you've likely just begun your career and maybe have plans to start a family. Planning how you wish to support your local museum, university or other charities throughout your lifetime may seem a distant thought. In addition to annual gifts, membership dues and purchasing tickets for fundraisers, one thing you can consider is designating a portion of future assets from your retirement account to support your favorite causes when you no longer need those resources.

If you're in your 40s and 50s, you may have an established career and are saving for large anticipated expenses such as college tuition, your retirement or caring for elderly family members.



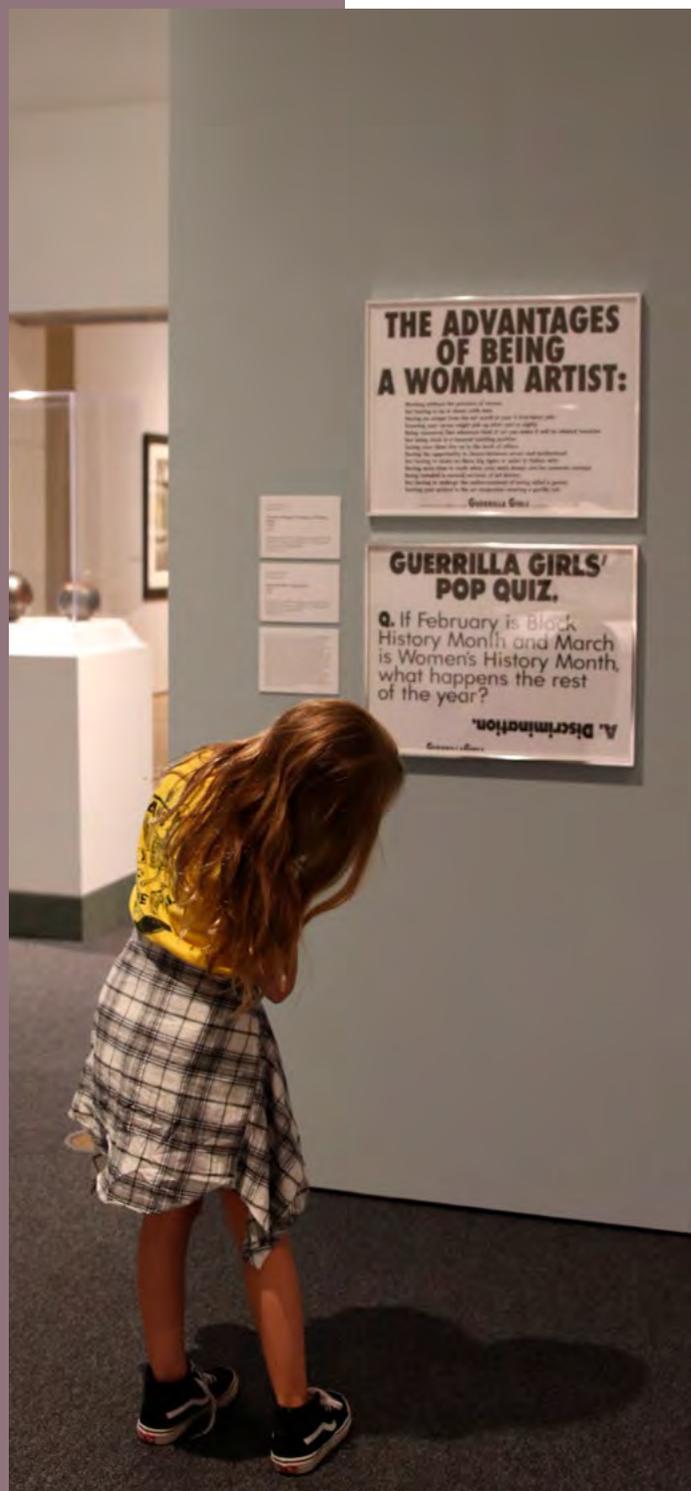
Again, planning your giving could fall outside of your immediate priorities, but there are a few options worth consideration. The first is a simple inclusion of the museum in your estate documents. Another is the donation of appreciated securities which could offer you some tax advantages and allow you to have an immediate impact on the museum.

If you're in your 60s and 70s, you may be planning your retirement and thinking about the income you will need for the remainder of your life. There are giving options that will not only allow you to make an impact at the museum, but also give you tax benefits and potentially a stream of income. A gift of real estate, a charitable remainder trust, or using the minimum distribution from an IRA may be perfect options for you to include in your philanthropic plan.

If you're in your 80s and 90s, you may be thinking about having a steady stream of income, taking care of your children and grandchildren or leaving a legacy at a beloved institution like the Harn. Again, there's a solution which may fit into your plan. A Charitable Gift Annuity will allow you to not only make a charitable contribution, but also receive a fixed payment for the remainder of your life.

The future is bright, the options are endless, and there are so many important things to plan for. Be sure to include your plans for philanthropy and know that assistance in making these plans a reality is at your fingertips. I can be reached at the museum and look forward to being of assistance as you plan your generous and exciting future.

Please contact [membership@harn.ufl.edu](mailto:membership@harn.ufl.edu) for more information.



# INSPIRED GIVING



**ALLI HUDSON**

Assistant Director of Development

For more than 30 years, partners like you, on campus and in the local community, have fueled the Harn's exhibitions, programs and outreach initiatives. As a docent and longtime supporters, Roslyn and Norm Levy have seen the rewards of their giving multiplied several times over. "I have been gratified and thrilled to see the difference we make in the lives of our visitors, both young and old, as they open their eyes to the treasures exhibited in the museum. Through the generosity of its donors, the Harn has brought world class art to Gainesville and created educational and outreach programs that further enhance its impact on our community," shared Mrs. Levy.

As the Harn embarks on a new year, gifts of every size will help provide a bridge from the challenges and lessons of 2020 to the vision for, and impact of, 2021. This path is made possible by your generosity and ongoing support of the Harn Annual Fund. Please consider making a gift today at [harn.ufl.edu/giveonline](http://harn.ufl.edu/giveonline) or contact [ahudson@harn.ufl.edu](mailto:ahudson@harn.ufl.edu) to identify the best way for you to support the Harn now and in the future.

Pictured: Norm and Roslyn Levy

## YOUR GIFT MAKES A DIFFERENCE

The Harn Museum of Art  
relies on individuals, foundations  
and corporate entities  
to support exhibitions,  
programs and other initiatives.

Make a gift today at  
[harn.ufl.edu/giveonline](http://harn.ufl.edu/giveonline)



## BEHIND THE COVER ART

*Fort George Island* was painted by Thomas Moran in 1880. This work was a recent gift, one of 1,200 works, given to the Harn by Sam and Robbie Vickers in December of 2020. Fort George Island is located on Highway A1A between Jacksonville and Fernandina, Florida and is now part of the Timucuan Ecological and Historic Preserve.

image: (front cover detail and right) Thomas Moran, *Fort George Island*, 1880, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista



## THE HARN MUSEUM STORE IS OPEN

Shop in the Harn Store this spring for a selection of unique items from handcrafted jewelry, home décor and games to loose leaf teas, stainless steel infusers and elegant teacups. Your purchases support programs and exhibition at the Harn.



CELEBRATE



University of Florida, Harn Museum of Art  
PO Box 112700  
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(Section 286.25, *Florida Statutes*).

## HOURS:

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image (detail): Jane Peterson, *Coconuts*, 1945, The Florida Art Collection,  
Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista

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