Director's Message

In a year with many highlights, including an array of beautiful exhibitions and stimulating programs as well as more than 270 acquisitions benefiting all collecting areas of the museum, the overwhelming focus was undoubtedly on the opening of the David A. Cofrin Asian Art Wing on March 30 and the accompanying festivities. More than 1400 people participated in the opening celebration, which began with aerial dancers and ended with a spectacular fireworks display. The next day, more than 1200 area residents came out for an all-day community open house with Korean music, a Hindu opera, origami and other cultural offerings. Then for the April Museum Nights program we witnessed the highest attendance ever, with more than 1000 people—most of them college and university students—enjoying Asian music, art-making activities, martial arts demonstrations, Asian cuisine and tours of the Asian art exhibitions featuring nearly 700 works from the Harn collection.

After the hubbub of the opening festivities wound down, people continued to flock to the museum to enjoy and reflect on the elegant and thoughtful exhibitions of Asian sculpture, ceramics, painting and other treasures and to revive their spirits in the peaceful Asian gardens of the new wing.

In part due to the excitement of the Asian wing opening, museum membership and attendance reached new heights and national and international media brought the attention of art lovers across the country and around the world to the University of Florida's Harn Museum of Art.

We are deeply grateful to the late Dr. David A. Cofrin, his wife Mary Ann Harn Cofrin, and their family for their continuing support of the Harn and for making the Asian wing and gardens a reality.
In reading through this report, please note in the orange bands, at the bottom of each page, the individuals and companies who have made possible a successful year at the Harn Museum of Art.

### Endowments
- The Kathleen M. Aeline Acquisition Endowment
- The Caroline Juliet and James G. Richardson Acquisition Fund
- The Eloise R. Chandler Program Endowment
- The Michael A. Singer Fund
- The S.F.I. Endowment
- The Sidney Knight Endowment
- The Criser Internship Fund
- The Harn Program Endowment
- The Melvin and Lorna Rubin Fund
- The Wells Fargo Museum Tech Endowment
- The David A. Cofrin Acquisition Endowment
- The Londono Family Endowment
- The Dixie Neilson Museum Studies Registration Internship
- The Phil and Barbara Emmer Art Acquisition Endowment
- The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art
- The 150th Anniversary Cultural Plaza Endowment
- The Myra L. Engelhardt and Lawrence E. Malvern Endowment
- The Fogler Family Endowment

### African
- **Yelimane Fall**
  - *Jawartu*
  - 2002
  - Acrylic on canvas
  - 30 x 49 in. (76.2 x 124.5 cm)
  - Museum purchase, funds provided by the Caroline Juliet and James G. Richardson Acquisition Fund
  - 2011.44.5

  Yelimane Fall’s paintings are bold renderings of calligraphic script based on sacred writings, many of them by Sheikh Amadou Bamba, a Sufi philosopher who is regarded in Senegal as a saint and founder of the Mouride sect. This painting illustrates line 22 from Bamba’s poem, “Jawartu.” Translated from Arabic it reads, “That the Eternal, thanks to the Qu’ran, preserve me from evil and that I know no loss in my commerce.”

### Modern
- **Paul Jacoulet**
  - *La Geisha Kiyoka, Tokyo (The Geisha Kiyoka, Tokyo)*
  - 1935
  - Color woodcut print
  - 11 3/4 x 15 1/2 in. (29.8 x 39.4 cm)
  - Gift of Eugene Finkin in memory of Dorothy Finkin
  - 2012.9.13

  Inspired by his travels to Japan, Korea, China and the South Pacific, Paul Jacoulet’s color woodcuts are superb examples of masterful craftsmanship. These inventive compositions demonstrate a synthesis of traditional Japanese and modern European aesthetics which makes this an exciting complement to both the Harn’s modern and Asian collections.

### Contemporary
- **Olafur Eliasson**
  - *Fivefold Dodecahedron Lamp*
  - 2006
  - Copper, semitransparent mirror, steel, bulb, cable and tripod
  - 6 ft. 2 3/4 in. x 23 1/2 in. x 23 1/2 in. (189.9 x 59.7 x 59.7 cm)
  - Gift of Debra and Dennis Scholl
  - 2012.5

  Danish/Icelandic artist Olafur Eliasson is an internationally acclaimed artist who connects elements of the natural world together with geometry, architecture and industrial materials. In his large-scale installation, Fivefold Dodecahedron Lamp, Eliasson uses light and shadow to create a fantastic environment heightening the senses and engaging the physical, intellectual and emotional dimensions of the viewer’s experience.

### Asian
- **Otagaki Rengetsu**
  - *Tanuki Kogo*
  - Glazed ceramic
  - 2 1/4 x 2 11/16 x 2 5/8 in. (5.7 x 6.8 x 6.6 cm)
  - Bequest of the Estate of Sandra G. Saltzman
  - 2012.8.65

Kogo are small containers to house pieces of incense wood or blended aromatics for ceremonial use. This kogo in the animated and witty form of a Tanuki (a badge-like creature) was created by a 19th-century Buddhist nun, poetess, potter and calligrapher Otagaki Rengetsu (1791–1875). The inscription incised about the body reads: In a mountain village, a sickle sharpened for next day’s work, moonlight glows in the blade.

### Photography
- **Maggie Taylor**
  - *The Herald*
  - 2006
  - Pigment inkjet print
  - 30 x 30 in. (76.2 x 76.2 cm)
  - Gift of Jerry Uelsmann and Maggie Taylor
  - 2012.22.13

  Maggie Taylor is among the most accomplished and innovative masters of digital imaging processes working today. Using sources ranging from snapshots to 19th-century daguerreotypes and tintypes, she constructs fantastic narratives. The Herald, a composite ink-jet print, is from a new set of 45 illustrations that Taylor created to accompany a new edition of Lewis Carroll’s classic text, “Alice’s Adventures in Wonderland.” Her inventive combination of digital processes and older sources provides inspiration to contemporary artists and photographers pushing the boundaries of new media.
Exhibitions

Sebastião Salgado: World Witness
July 19, 2011 – May 27, 2012
This exhibition featured the work of Sebastião Salgado, considered by many to be the most highly recognized photojournalist in the world. Forty-two photographs, selected from the two series Workers and Sahel: The End of the Road, represent conditions in Latin America, Asia, Africa and Europe in the late 1980s and early 1990s. Emerging out of a humanist perspective, Salgado’s work chronicles the wrenching experience of people caught in a shift to a new world order dominated by transnational capitalism and excluded from the promise of global development. His work aims to pierce the veil of complacency in order to affect social change and restore cultural justice. This exhibition was made possible by the Sidney Knight Endowment.
Program: Gallery Talk, September 18, 2011, Kerry Oliver-Smith

The Mind’s Eye: 50 Years of Photography by Jerry Uelsmann
June 14 – September 11, 2011
The Mind’s Eye: 50 Years of Photography by Jerry Uelsmann was the first critical retrospective of American photographer Jerry Uelsmann’s work. Known for his iconic, surreal style and his innovative photomontage techniques, Uelsmann has spent 50 years challenging and advocating for the acceptance of photography as an experimental art form.
This exhibition featured more than 100 works from every phase of the artist’s wide-ranging career, including a rare selection of photographs that have never before been on public view. Approximately 20 additional works from the artist’s collection were on view only at the Harn.

Highlights from the Modern Collection
Fall 2011 – ongoing
This exhibition presented highlights from the museum’s holdings of modern American, European and Latin American art spanning the mid-19th century through the first half of the 20th century. Featured works included landscapes, city views, mural studies, portraits, figurative studies and sculptures by more than 40 artists. Among the artists represented were 19th century artists Claude Monet, Theodore Robinson and Auguste Rodin, and 20th century artists Milton Avery, George Bellows, Isabel Bishop, Pedro Figari, Raphael Soyer and Hale Woodruff.
In addition, the exhibition included a special area devoted to works on paper, such as prints, drawings and watercolors that rotated every six months. This exhibition was made possible by the Eloise R. Chandler Program Endowment.
Program: Gallery Talk, December 4, 2011, Dolce Romain, Curator of Modern Art

Alchemy: From Dust to Form
March 1 – September 11, 2011
Alchemy: From Dust to Form presented new and innovative works from the contemporary field of American ceramics. Richly varied, the works take form as large-scale sculptures, complex installations and delicate works you could cup in one hand. Artists weave function, fantasy and social critique into extraordinary and intricately crafted work. This exhibition was organized by the Harn Museum of Art in collaboration with the UF School of Art + Art History, College of Fine Arts, and was funded by Michael and Donna Singer and the Harn 20th Anniversary Fund, with additional support from the Harn Program Endowment.
Program: Spotlight Tour, September 4, 2011

A Sense of Place: African Interiors
Ongoing
This exhibition is comprised of works from the Harn Museum’s African art collection and features objects from homes, palaces, shrines and other sacred spaces. Diverse mediums and object types are represented, including sculptures, paintings, ceramic vessels, textiles and architectural elements such as doors, window frames and roof ornaments. Groups of objects are displayed to suggest particular spaces, including an Owo Yoruba ancestral shrine, a Yoruba palace, an Ethiopian church, a Somali pastoralist home, Igbo guardian deity shrines and a men’s communal house. This exhibition is made possible by the Harn Program Endowment.

The Laura and Kenneth Berns Docent Program
The Ruth Pruitt Phillips Endowment
The Margaret J. Early Program Endowment

The Dixie and Peter Nelson Conservation Endowment
The David A. Cofrin Fund for Asian Art
The Julia C. & Budd H. Bishop Endowment
The TBA Curator of Photography
The William E. and Katherine A. Elmore for Asian Art Conservation
The Mary M. James Inspiration Fund for the Harn Museum of Art
The Cofrin Curator of Asian Art

Hamp National Council
Ken and Laura Berns Gainesville, Florida
Norman and Irma Braman Miami, Florida
Harn National Council
The Margaret J. Early Program Endowment
The Laura and Kenneth Berns Docent Program
The John Early Publications Endowment
The Dixie and Peter Nelson Conservation Endowment
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Ken and Laura Berns Gainesville, Florida
Norman and Irma Braman Miami, Florida
In optics, refraction refers to the way light can appear to split and alter the angle of an image. It explains the apparent bending of a straw when it is partially immersed in water and viewed from above. The act of looking is a creative and transformative event that alters the viewer’s perspective and creates multiple images of the object observed. Modern and contemporary artists are keenly interested in the act of perception itself and have focused on the phenomena of reflection, refraction, mirroring and other unusual effects of light and shadow. This exhibition was made possible by the 150th Anniversary Cultural Plaza Endowment.

Program: Exhibition Spotlight Tour, August 7, 2011

**Toshiko Takaezu: Expressions in Clay**

May 17 – August 2011

Toshiko Takaezu (1922–2011) was one of America’s most eminent ceramists. Takaezu frequently treated the surfaces of her works like paintings; she created unusual effects of light and shadow. This exhibition was made possible by the Harn Program Endowment.

Program: Exhibition Spotlight Tour, August 7, 2011

**A Singular Vision: Recent Gifts from the Freundlich Collection**

November 15, 2011 – June 3, 2012

A Singular Vision celebrated the recent gift of nearly one hundred works on paper from the collection of Dr. August and L. Tommie Freundlich. On view for the first time, the selected prints and drawings spanned the years 1908 to 1986 and represented more than forty American and European artists as well as a variety of themes, such as portraiture, figural study, caricature, social commentary and landscape. The collection and exhibition reflected the Freundlichs’ admiration for artist sketches as intimate, direct expressions of the creative process. The museum extends its appreciation to Dr. Freundlich. A special acknowledgement is extended to John A. and Mallory McCane O’Connor whose friendship with the Freundlichs assisted in the decision to make the Harn the recipient of this gift. This exhibition was made possible by the Eloise R. Chandler Program Endowment.

Program: Gallery Talk, January 22, 2012, Dulce Román, Curator of Modern Art

**Skimming the Surface: Explorations in Art History Methodologies**

October 16 – December 31, 2011

Skimming the Surface drew from the research that UF students conducted on works in the Harn Museum of Art’s collection for Professor Joyce Tsai’s graduate seminar “Methods of Research,” held in fall 2010. This exhibition was developed by The Samuel P. Harn Memorial Exhibition Skimming the Surface: Explorations in Art History Methodologies, 2011, photo © Taku Saiki

Program: Gallery Talks, October 1, 2011, Armando Morales

**Open Engagement: Strategies in Art, Love and War**

September 6, 2011 – August 12, 2012

Open Engagement represented 25 international artists who explored, recreated and imagined the nuances of love and war across time and place. The artists considered the bonds of connectivity in personal and community relationships as well as the conflicts of civil and international war. The works of Christine Borland and Louise Bourgeois touched on intimate and familial love, while the work of Armando Morales referred to civil and nationalistic war in Nicaragua. This exhibition was made possible by the 150th Anniversary Cultural Plaza Endowment.

Programs: Gallery Talks, October 1, 2011, Armando Morales; Kerry Oliver-Smith, October 9, 2011

(Detail) Louise Bourgeois, Ode à Oublié (Ode to Forgetfulness), 2004, Museum purchase, funds provided by the David A. Cofrin Acquisition Endowment

**Soaring Voices: Contemporary Japanese Women Ceramic Artists**

October 16 – December 31, 2011

Soaring Voices featured 87 works by 25 exceptional female artists whose work reflects Japan’s rich and innovative ceramic culture. For thousands of years, women have been highly active in producing ceramics, but their names have largely been unknown. The exhibition provided contemporary interpretations of a traditional art form through the work of female artists using a range of methods, materials and motifs, many inspired by the natural world.

Soaring Voices was developed by The Shigaraki Ceramic Cultural Park, Shiga Prefecture, and huis-10, Inc., Tokyo, Japan and organized for tour by International Arts & Artists, Washington D.C. The exhibition was generously supported in part by the E. Rhodes & Leona B. Carpenter Foundation and the S&R Foundation and made possible locally by the AEC Trust.

Souvenirs of Modern Asia: The Prints of Paul Jacoulet

Souvenirs of Modern Asia featured a remarkable set of 55 woodcuts by French artist Paul Jacoulet (1896 – 1960) who lived and worked in Japan most of his life. These colorful and masterfully printed woodcuts were inspired by Jacoulet’s extensive travels in China, Japan, Korea and the South Pacific. They demonstrate a synthesis of traditional Japanese printing techniques with modern European aesthetics. The exhibition provided an opportunity to celebrate recent gifts of prints from the estate collections of Linda and Eugene Finkin and Norma and William Roth. The exhibition also included a unique selection of the artists’ archival materials, such as letters, brochures and photographs. These were gifted to the museum by Eugene Finkin whose mother, Dorothy Finkin, was Jacoulet’s New York dealer. This exhibition was made possible by the Harn Program Endowment, the Margaret M. and John E. Duryea Annual Fund with additional support from the Harn Annual Fund.

Deep Roots, Bold Visions: Self-Taught Artists of Alachua County
May 29 – September 9, 2012

Deep Roots, Bold Visions: Self-Taught Artists of Alachua County was an original exhibition organized by the Harn Museum of Art. It presented paintings, sculptures and a variety of mixed media works by self-taught artists in Alachua County, who work outside mainstream art traditions. Some of the artists featured are nationally recognized and are represented in private collections and museums beyond the Southeast. The exhibition included approximately 60 works by seven artists, four of whom are still living in the county. This exhibition was organized by the Harn Museum of Art and made possible by the Harn Program Endowment, with additional support from the Harn Annual Fund.

Programs: Family Day, June 16; Gallery Talk, June 24, Robert Moore author of “Francis Read Moore, Florida Folk Artist: Primitive Paintings and Photos of a Time and Place in North Central Florida,” Kate Barnes, Francis Moore’s first art instructor, Debbie Moore Brown, daughter of Francis Moore; Collectors’ Panel, July 21, 3 p.m., Mark Newman, Wayne and Jean Tyson, Edward Blue and Don Cavanaugh, Hector Puig and Lennie Kesl; Gallery Talk, August 19, Rebecca Nagy, Director and Susan Cooksey, Harn Curator of African Art.

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Framing the Frame
February 11 – July 22, 2012

This UF student-curated exhibition invited viewers to engage critically with various framing methods within an art museum. This exhibition outlined the various functions of frames in regards to style and design techniques. The display also considered the ways that frames influenced our interpretation of art. The exhibition was curated by Kathleen Boyle, Laura Ferrante and Hannah Solt; students of the art history and museum studies graduate programs in the School of Art + Art History, University of Florida. This exhibition was made possible through the support of the Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art.

Verdant Earth and Teeming Seas: The Natural World in Ancient American Art
February 11 – November 4, 2012

This exhibition highlighted the Harn Museum of Art’s collection of ceramic figures and ceramic vessels, stone sculptures and jade ornaments from the diverse cultures of Ancient America including Mesoamerica, Central America and the Andes. This exhibition explored the many ways in which Mayan, Incan and Aztec cultures were inspired by the natural world. It introduced the natural materials used and features various portrayals of flora and fauna from ancient American environments. Co-curated by Susan Cooksey, Curator of African Art and Maya Stanfield-Mazzi, Assistant Professor of Art History at the University of Florida, the exhibition was made possible through the support of the Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art. This endowment was developed to foster collaboration between Harn Museum curators and University of Florida faculty to enhance teaching at the university.

Jades: Imperial Material
Ongoing
Chinese jades and glass works from the Ming (1368 – 1644) and Qing dynasties (1644 – 1911) are featured in this exhibition. Intricate carvings of landscapes and animals, as well as vessels, demonstrated the importance of jade and glass to China’s artistic traditions and creative imaginations.

Korean Art: Collecting Treasures
Ongoing
The south gallery highlights Korean masterpieces. Paintings, ceramics, sculpture and folk materials from the first several centuries C.E. through the early 20th century are on display. The inaugural installation of this gallery is made possible through the generous support of the Korea Foundation, with additional support from the Korea Cultural Heritage Administration. The majority of the works were given to the University of Florida in 1988 by General James A. Van Fleet.

Ceramics: Avenues of Exchange
Ongoing
Ceramics from China, Japan, Central Asia, and South and Southeast Asia mark the transition space between the new wing and existing galleries to remind visitors that the Silk Road and Silk Maritime routes were points of new cultural contact. Ceramic wares across the regions are displayed to create a visual dialogue that highlighted the inspiration each culture owed the other.

Gifts in Memoriam and Tributes
“Gift in Honor of Dr. and Mrs. Russell Fogler”
December 28, 2011
Mr. Bernard E. Garnett and Ms. Dorothy Garnett
“Gift in Memory of Dr. David A. Cofrin”
September 8, 2011
Mrs. Donna Nicholson and Mr. Ned V. Nicholson

Business & Professional Friends
Tomyr & Jennifer McIntosh
Prudential Financial Realty
Domenic & Holly Scorpio
Prudential Trend Realty
Tommy & Jennifer McIntosh
Leader ($1,000)
Bertram Hughes, D.D.S.
Hughes Family Dentistry
Gator Spirits & Fine Wines
Jared C. Johnson
Tobii
Raymond C. Land, III

Traditions and Modernities:
China, India and Japan
March 31 – September 17, 2012
The Chinese painting section examined Chinese female artists work against the male-dominated painting culture of 18th and 19th century China. Modern works from India and Japan were juxtaposed to show the nation’s artistic response to nationalistic sentiments during the 20th century. Generous support from Central Florida Office Plus assisted in framing the installation of this gallery.

Himalayas: Enlightenment Embodied
Ongoing
Tibetan and Nepalese works highlight faith and reinforce the role of the religious arts for people in the Himalayan region.

Masks: Festive, Dramatic and Protective
March 31 – July 17, 2012
Indian and Japanese masks used in festivals, performances and as architectural elements were displayed in this area.

Sculptures: Religion in the Round
Ongoing
This exhibition features sculpture from throughout Asia made from stone, ivory and wood, dating from the 4th and 5th centuries. It examines various religious traditions side by side to demonstrate the multiple forms and functions of sculptures throughout Asia.

Wit and Wonder of Kogo Incense Boxes: The Sandra G. Saltzman Collection
Ongoing
Kogo are small containers that house pieces of incense wood or blended aromatics for ceremonial use. They come in a variety of shapes, sizes, designs and materials. This exhibition is generously supported by the AEC Trust.

Buddhist Lion Group
Bequest of Dr. David A. Cofrin

GIFTS AND GRANTS

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COFRIN ASIAN ART WING OPENING EVENTS

Public Opening, March 31, 10 a.m. – 5 p.m.

Dedication Ceremony, March 30, 5 p.m.

Formal ceremony including a ribbon cutting and remarks by Harn Director Rebecca Nagy, Harn Cofrin Curator of Asian Art Jason Steuber, University of Florida Board of Trustees Chair Carlos Alfonso, University of Florida Student Body President Anthony Reynolds, Mayor of Gainesville Craig Lowe and University of Florida President J. Bernard Machen.

Member Opening Celebration, March 30, 6 – 9 p.m.

Members were the first to browse the more than 700 works on display in the new wing while savoring specially prepared Asian cuisine and signature cocktails. The celebration included entertainment and activities celebrating Asian culture and included an end of the evening firework display.

Museum Nights, April 12, 6 – 9 p.m.

Visitors to Museum Nights enjoyed an interactive evening of entertainment, activities and Asian cuisine. Activities included martial arts, sumo wrestling demos, tours, music performances and art-making activities.

Family Day, April 21, 1 – 4 p.m.

Children and their families learned about Asian artists and how they honor our natural world. Activities included bamboo brush painting and creating a hanging scroll.
Additional Programs

**Family Days**
Let’s Move at the Museum, September 17, 2011

**Workshops**
Educator Workshop, October 19, 2011

**Museum Nights**
“Destination Latin America,” September 8, 2011
“Art in Engineering,” October 13, 2011,
“Winter Wonderland,” December 8, 2011
“European Nights,” January 12, 2012
“Community Arts Showcase,” March 8, 2012

**Lectures**
Victoria H.F. Scott, October 31, 2011
Michelle Kuo, November 29, 2011
Tug Greenfort, January 19, 2012
Peter H. Wood, February 7, 2012
Eduardo Kac, February 23, 2012
Todd Silber, March 22, 2012

**Spotlight Tours**
Beat the Heat, Escape Reality, July 24, 2011
Remembrance, Memory, Memorials:
9/11 at the Harn, September 11, 2011
Latin American Art at the Harn, September 25, 2011
Food in Art at the Harn, November 27, 2011
Celebrations in Art at the Harn, December 11, 2011
Freedom and Hope at the Harn, January 15, 2012
Representations of Love in Art at the Harn, February 12, 2012
African American Artists at the Harn, February 26, 2012
Transition in Art at the Harn, March 11, 2012
Contemporary Painting at the Harn, March 25, 2012
Gardens in Art at the Harn, April 22, 2012

**Tot Time**
Real and Imaginary Spaces,
July 26 and August 5, 2011
Again and Again: Patterns in Art,
September 27 and November 4, 2011
Shapes Make Patterns,
January 6 and March 27, 2012
Scultpures Rock!,
January 31 and February 3, 2012
Fun With Lines,
February 28 and March 22, 2012
Nature in Art,
April 24, 2012

**History through the Harn Eminent Scholar Endowment**
These events were organized by the School of Art + Art History.

**Museum-Wide Book Sale**
December 8 Sunday–December 11, 2011

**Objects/ 5 Continents” International Education Week**
November 14 – 18, 2011

**Local Artist Trunk Show and Demonstration**
November 6, 2011

**Art History Graduate Student Symposium “Treasures of the Harn”**
September 11, 2011

**MindSight Partnership with Gator Lions Club**
March 17, 2012

**Slow Art Day**
April 15 and 28, 2012

**Gainesville Chamber Orchestra Presents “A Latin Fiesta.”**
April 27, 2012

**Art History Graduate Student Symposium “Treasures of the Harn”**
September 11, 2011

**National Arts and Humanities Month, October 2011**

**Local Artist Trunk Show and Demonstration, November 6, 2011**

**International Education Week, November 14 – 18, 2011 Tour: “Art Across the Globe: 5 Continents”**
Museum-Wide Book Sale, December 8 Sunday–December 11, 2011
Center for African Studies

The “Under African Skies” Museum Night on February 9, 2012 was a programming collaboration. The evening’s activities included a “Pazeni Sauti” Africa Choir performance, film screening of Edouard Glissant: Un monde en relation, storytelling by Baba Ona, art making activities, poetry readings and dance performances.

Dr. Agnes Leslie, Senior Lecturer and Outreach Director at the Center for African Studies, presented material and worked with Alachua County K-12 teachers in the Ham’s Summer Teacher Institute on Africa offered June 11 – 22, 2012.

Collaborations

Working with UF Colleges and Centers

The Ham Museum is an integral part of the University of Florida. The museum contributes to an interconnected, international community by integrating the arts and culture into curricula throughout UF’s system of colleges and centers and partnering with campus organizations. Below are examples from fiscal year 2011-2012.

Center for African Studies

Youth Programs

- Collaborated with other centers and offices to produce programs related to African art and culture.

- Hosted educational programs for children and families.

- Provided opportunities for community engagement through cultural events and exhibitions.

Asian American Student Union

- Participated in programming and events organized by the School of Art + Art History.

- Provided opportunities for students to explore Asian American history and culture through art and culture exhibits.

Center for European Studies

- Worked with UF Colleges and Centers to create programming opportunities.

- Offered special exhibitions and events related to European history and culture.

- Provided opportunities for students to explore European art and culture through art and culture exhibits.

Center for Latin American Studies

- Hosted special exhibitions and events related to Latin American history and culture.

- Provided opportunities for students to explore Latin American art and culture through art and culture exhibits.

Center for Latin American Studies

- The “Destination Latin America” Museum Night on September 8, 2011 was a programming collaboration. The evening’s activities included a gallery talk on the prints of Armando Morales, viewing photography by Brazilian photojournalist Sebastião Salgado, making Mexican paper flags and god’s eyes, Brazilian musical group Macaveia Roots, Capoeira, a Brazilian martial art, and film screening of “5 Dias Sin Nora (Nora’s Will).”

- Collaborated with Museum Nights.

- Organized events that included presentations, demonstrations, and virtual tours of Latin American culture.

- Provided opportunities for students to explore Latin American art and culture through art and culture exhibits.

- Collaborated with the Office of the Provost to produce a website in collaboration with the Museum Nights.

- Provided opportunities for students to explore Latin American art and culture through art and culture exhibits.

Center for the Environment

- Collaborated with the College of Engineering to produce events related to environmental science.

- Hosted special exhibitions and events related to environmental science.

- Provided opportunities for students to explore environmental science through art and culture exhibits.

- Collaborated with the College of Engineering to produce events related to environmental science.

Asian American Student Union

- Participated in programming and events organized by the School of Art + Art History.

- Provided opportunities for students to explore Asian American history and culture through art and culture exhibits.

- Collaborated with other centers and offices to produce programs related to Asian American art and culture.

- Hosted educational programs for children and families.

- Provided opportunities for community engagement through cultural events and exhibitions.

Asian Student Union

- Collaborated with other centers and offices to produce programs related to Asian art and culture.

- Hosted educational programs for children and families.

- Provided opportunities for community engagement through cultural events and exhibitions.

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- Hosted educational programs for children and families.

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Statement of Net Assets as of June 30, 2012

<table>
<thead>
<tr>
<th>Assets</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$905,574</td>
<td>$743,265</td>
<td>$1,648,839</td>
</tr>
<tr>
<td>Investments at Fair Value</td>
<td>4,418,180</td>
<td>11,785,029</td>
<td>16,203,209</td>
</tr>
<tr>
<td>Permanent Collection</td>
<td>273,717</td>
<td>32,717,491</td>
<td>33,991,208</td>
</tr>
<tr>
<td>Real Estate held for resale</td>
<td>150,000</td>
<td>183,152</td>
<td>333,152</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$5,747,471</strong></td>
<td><strong>$44,685,672</strong></td>
<td><strong>$49,527,569</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td>2,421</td>
<td>11,409</td>
<td>13,830</td>
</tr>
<tr>
<td>Net Assets</td>
<td>5,745,050</td>
<td>44,674,264</td>
<td>49,513,719</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td><strong>$5,747,471</strong></td>
<td><strong>$44,685,672</strong></td>
<td><strong>$49,527,569</strong></td>
</tr>
</tbody>
</table>

This report includes unaudited accrual based financial information for the year ended June 30, 2012 and is not intended to represent a complete financial statement presentation.

Statement of Activities and Changes in Net Assets for the period July 1, 2011 through June 30, 2012

<table>
<thead>
<tr>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beginning Fund Balance</strong></td>
<td>($48,147)</td>
<td>0</td>
</tr>
<tr>
<td><strong>Net Surplus/(Deficit)</strong></td>
<td>253,179</td>
<td>0</td>
</tr>
<tr>
<td><strong>Ending Fund Balance</strong></td>
<td>$253,124</td>
<td>0</td>
</tr>
</tbody>
</table>

Statement of Activities and Changes in Net Assets

<table>
<thead>
<tr>
<th>Revenues</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>$489,798</td>
<td>$549,087</td>
<td>$1,038,885</td>
</tr>
<tr>
<td>State Match</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Contributions/Artwork</td>
<td>0</td>
<td>193,055</td>
<td>193,055</td>
</tr>
<tr>
<td>Government Support</td>
<td>1,675,484</td>
<td>0</td>
<td>1,675,484</td>
</tr>
<tr>
<td>Grants</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Membership</td>
<td>179,335</td>
<td>0</td>
<td>179,335</td>
</tr>
<tr>
<td>Investment Income/Realized Gains</td>
<td>272,706</td>
<td>231,442</td>
<td>504,148</td>
</tr>
<tr>
<td>Auxiliary Revenues</td>
<td>171,390</td>
<td>0</td>
<td>171,390</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td><strong>$3,762,297</strong></td>
<td>0</td>
<td><strong>$3,762,297</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel Costs</td>
<td>2,008,531</td>
<td>0</td>
<td>2,008,531</td>
</tr>
<tr>
<td>General and Administrative</td>
<td>180,267</td>
<td>189,281</td>
<td>369,548</td>
</tr>
<tr>
<td>Galleries, Curatorial and Exhibitions</td>
<td>194,225</td>
<td>0</td>
<td>194,225</td>
</tr>
<tr>
<td>Education</td>
<td>76,785</td>
<td>0</td>
<td>76,785</td>
</tr>
<tr>
<td>Development and Marketing</td>
<td>267,686</td>
<td>0</td>
<td>267,686</td>
</tr>
<tr>
<td>Auxiliary costs</td>
<td>76,867</td>
<td>0</td>
<td>76,867</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>$3,488,263</strong></td>
<td>0</td>
<td><strong>$3,488,263</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Transfers</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Transfers</td>
<td>$32,500</td>
<td>531,124</td>
<td>$563,624</td>
</tr>
<tr>
<td><strong>Beginning Fund Balance</strong></td>
<td>($48,147)</td>
<td>0</td>
<td>$(48,147)</td>
</tr>
<tr>
<td><strong>Net Surplus/(Deficit)</strong></td>
<td>253,179</td>
<td>0</td>
<td>253,179</td>
</tr>
<tr>
<td><strong>Ending Fund Balance</strong></td>
<td>$244,439</td>
<td>531,124</td>
<td>$775,563</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Attack</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Total Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011 – 2012</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010 – 2011</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009 – 2010</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2008 – 2009</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2007 – 2008</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Acquisitions

**Songhay people**
- **Niger**
  - Wall Hanging
  - Late 20th century
  - Wool (and cotton?)
  - Gift of Kenneth and Bonnie Brown
  - 5 ft. 7 in. x 10 ft. 6 in. (170.2 x 330.2 cm)
  - 2009.43

**Lorenzo Homar**
- **Puerto Rican, 1913–2004**
  - Homaje al Dante
  - Puerto Rican, Lorenzo Homar
  - Engraving, hand-colored
  - 1731 (1771)

**John Gould**
- **British, 1804–1881**
  - Hompaestis Carnarius
  - Museum purchase, funds provided by John and Heidi Niblack
  - 2011.27.1

**Mark Catesby**
- **English, 1662/3–1749**
  - 34 (vol 2) Sea Girt Hermit Crab
  - 1731 (1771)

**John Golld**
- **British, 1804–1881**
  - 415 Aventium Disturum
  - 1849–1861
  - Lithograph, hand-colored
  - Sheet: 21 1/2 x 14 1/2 in.
  - Gift of Susan Emmick
  - 2011.27.2

**Giovanni Battista Ferrari**
- **Italian, 1864–1865**
  - 439 Aurantium Maximus
  - 1849–1861

**John Gould**
- **British, 1804–1881**
  - 77 Malum Citreum Multiforme
  - 1731 (1771)
  - Engraving, hand-colored
  - Museum purchase, funds provided by Jay Scott Tucker
  - 2011.27.3

**John Gould**
- **British, 1804–1881**
  - 179 Zed Citreum Desequit
  - 1849–1861

**Yoruba people**
- **Nigeria**
  - Wrapper
  - 2011.27.4

**Morocco**
- **Groom’s Belt**
  - 1849–1861

**Isamu Noguchi**
- **Japanese/American, 1904–1988**
  - Human Face Form Plaque
  - 1974

**Maasai people**
- **Beaded Necklace (imaraoke)**
  - 1849–1861

**Table of Contents**
- **Bridal Belt**
  - 1974
  - Brass, wood, fiber
  - Gift of Susan Emmick
  - 10 x 50 in. (25.4 x 127 cm)
  - 2011.35.2

- **Beaded Headband**
  - 1974
  - Glass beads, fiber
  - Gift of Susan Emmick
  - Diameter: 10 in. (25.4 cm)
  - 2011.35.3

- **Wedding Bracelets for Bride**
  - 1974
  - Glass beads, brass, fiber
  - Gift of Susan Emmick
  - Diameter: 4 in. (10.2 cm)
  - 2011.35.4

- **Wedding Bracelets for Groom**
  - 1974
  - Glass beads, brass, fiber
  - Gift of Susan Emmick
  - Diameter: 4 in. (10.2 cm)
  - 2011.35.5

- **Brass, wood, fiber**
  - Gift of Susan Emmick
  - 8 in. (20.3 cm)
  - 2011.35.7

**Shigaraki-ware stoneware with applied black iron oxide glaze**
- Museum purchase, funds provided by The David A. Cofrin Fund for Asian Art
  - 9 1/2 x 20 x 7/8 in. (24.1 x 52.4 x 2.2 cm)
  - 2011.38
So’chi
Korean, 1809-1893

Aeony Blossom
19th century

Ink on paper; mounted on brocade

Museum purchase, funds provided by the Kathleen M. Axline Acquisition Endowment

38 1/2 x 21 3/4 in. (97.8 x 55.2 cm)

Kathleen M. Axline Acquisition Endowment

Museum purchase, funds provided by the

Early 20th century

Vairocana Buddha

Ink on paper; mounted on brocade as 4-panel folding screen

Museum purchase, funds provided by the Kathleen M. Axline Acquisition Endowment

2011.39.1

2011.39.2

Kathleen M. Axline Acquisition Endowment

Ink on paper; mounted on brocade as 3-panel folding screen

Museum purchase, funds provided by the Kathleen M. Axline Acquisition Endowment

2011.39.4

5 ft. 1/2 in. x 10 ft. 7 1/4 in. (183.8 x 221 cm)

Kathleen M. Axline Acquisition Endowment

Ink on paper; mounted on brocade

19th century

Korean, 1809-1893

Yongjin Kim

Korean, 1879-1968

Fruit and Blossom

Korean, 1879–1968

Yongjin Kim

Fruit and Blosom

Korean, 1879–1968

Yongjin Kim

Jawartu, Verse 8,
(171.5 x 59.4 cm)

With hanger: 5 ft. 7 1/2 in. x 23 3/8 in.

David A. Cofrin Fund for Asian Art

Museum purchase, funds provided by The

Joseon Dynasty (1392–1910), 19th century

Tiger

American, born 1934

Reparentiation: From A Box to Sacred Earth

1940

Gelatin silver print

Gift of the Artist

American, born 1934

Mark Petty

American

Stetson Kennedy in His Study, Fruit Cove, FL

Gelatin silver print

Gift of the Artist

Phyllis and Family, Gulfport, FL

Gelatin silver print

Gift of the Artist

Pierre Joseph Buchoz

French, 1733–1807

XXVI Palma Maripa

1774–1780

Engraving, hand-colored

Museum purchase, funds provided by Kenneth H. Albers

18 1/2 x 11 1/4 in. (47 x 28.6 cm)

2011.47.1

So’chi
Korean, 1809-1893

Figures Boating Amidst Mountain Landscape

Late 19th century

Ink on silk; mounted on brocade

Museum purchase, funds provided by the Kathleen M. Axline Acquisition Endowment

8 x 11 3/4 in. (20.3 x 28.6 cm)

2011.39.9

Sekh Mo Rohn
Korean, unknown

Tiger

Joseon Dynasty (1392–1910), Late 19th century

Ink and color on paper

Museum purchase, funds provided by The David A. Cofrin Fund for Asian Art

With hanger: 5 ft. 7 1/2 in. x 23 3/8 in. (171.5 x 59.4 cm)

2011.41

Hayashi Yūichi
Japanese, 1899-1899

Autumn at Izuokushima (Island)

1934

Byōdo or folding screen in two panels, painted on paper in mineral pigments, gofun or clam shell gesso, and sumi ink

Gift of Kagedo Japanese Art

2011.43

Yelimane Fall
Senegalese, born 1953

Jawartu, Verse 1, 2002

Acrylic on canvas

Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

29 5/8 x 45 1/2 in. (75.2 x 115.6 cm)

2011.44.1

Jawartu, Verse 2, 2002

Acrylic on canvas

Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

29 5/8 x 45 1/2 in. (75.2 x 115.6 cm)

2011.44.2

Jawartu, Verse 8, 2003

Acrylic on canvas

Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

30 1/8 x 48 1/2 in. (76.5 x 123.2 cm)

2011.44.3

Mark Petty

American

Stetson Kennedy in His Study, Fruit Cove, FL

2006

Gelatin silver print

Gift of the Artist

Phyllis and Family, Gulfport, FL

Gelatin silver print

Gift of the Artist

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XXVI Palma Maripa

1774–1780

Engraving, hand-colored

Museum purchase, funds provided by Kenneth H. Albers

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2011.47.1

Sekh Mo Rohn
Korean, unknown

Tiger

Joseon Dynasty (1392–1910), Late 19th century

Ink and color on paper

Museum purchase, funds provided by The David A. Cofrin Fund for Asian Art

With hanger: 5 ft. 7 1/2 in. x 23 3/8 in. (171.5 x 59.4 cm)

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1774–1780

Engraving, hand-colored

Museum purchase, funds provided by Kenneth H. Albers

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Korean, unknown

Tiger

Joseon Dynasty (1392–1910), Late 19th century

Ink and color on paper

Museum purchase, funds provided by The David A. Cofrin Fund for Asian Art

With hanger: 5 ft. 7 1/2 in. x 23 3/8 in. (171.5 x 59.4 cm)

2011.41

Hayashi Yūichi
Japanese, 1899-1899

Autumn at Izuokushima (Island)

1934

Byōdo or folding screen in two panels, painted on paper in mineral pigments, gofun or clam shell gesso, and sumi ink

Gift of Kagedo Japanese Art

2011.43

Yelimane Fall
Senegalese, born 1953

Jawartu, Verse 1, 2002

Acrylic on canvas

Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

29 5/8 x 45 1/2 in. (75.2 x 115.6 cm)

2011.44.1

Jawartu, Verse 2, 2002

Acrylic on canvas

Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

29 5/8 x 45 1/2 in. (75.2 x 115.6 cm)

2011.44.2

Jawartu, Verse 8, 2003

Acrylic on canvas

Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

30 1/8 x 48 1/2 in. (76.5 x 123.2 cm)

2011.44.3

Mark Petty

American

Stetson Kennedy in His Study, Fruit Cove, FL

2006

Gelatin silver print

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Phyllis and Family, Gulfport, FL

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Pierre Joseph Buchoz

French, 1733–1807

XXVI Palma Maripa

1774–1780

Engraving, hand-colored

Museum purchase, funds provided by Kenneth H. Albers

18 1/2 x 11 1/4 in. (47 x 28.6 cm)

2011.47.1
26

LXXV Aloe Perforolata
1744–1780
Engraving, hand-colored
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
1734–1755
Lithographs, hand-colored
1840
Museum purchase, funds provided by The
Gladys Harn Harris Art Acquisition Endowment
2011.60.2

LXXVI Besenaulia Senegalensis
1774–1780
Engraving, hand-colored
W. Graham Arader III, Arader Galleries
1774–1780
17 1/2 x 11 1/2 in. (44.5 x 29.2 cm)

Moses Harris
English, 1730–1788
XI
1840
Engraving, hand-colored
Museum purchase, funds provided by
Museum purchase, funds provided by The
Ford Family Foundation, David Ford
14 1/2 x 10 1/2 in. (36.8 x 26.7 cm)
2011.62.2

Jane Webb Loudon
English, 1807–1858
40 Martynia Procumbens
1840
Lithographs, hand-colored
Museum purchase, funds provided by
Museum purchase, funds provided by Dr.
Dorothy E. Dreyer
2011.61.2

Andrew Bell
Scottish 1726–1809
CLV Six Banded Armadillo
c. 1791
Engraving
Museum purchase, funds provided by
Sally P. & Pushpa S. Kalra
Ray G. & Ann B. Huffaker
2012.1.2

Gu Mei
China, 1619–1664
Butterflies Amidst Blossoming Flowers
17th century
Ink and color on paper
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
6 13/16 x 19 3/8 in. (17.3 x 49.2 cm)
2011.53

LXXVII Aloe Perfoliata
1744–1780
Engraving, hand-colored
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
1734–1755
Lithographs, hand-colored
2011.60.2

LXXVIII Aloe Perfoliata
1744–1780
Engraving, hand-colored
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
1734–1755
Lithographs, hand-colored
2011.60.2

LXXIX Aloe Perfoliata
1744–1780
Engraving, hand-colored
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
1734–1755
Lithographs, hand-colored
2011.60.2

LXXX Aloe Perfoliata
1744–1780
Engraving, hand-colored
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
1734–1755
Lithographs, hand-colored
2011.60.2

LXXXI Aloe Perfoliata
1744–1780
Engraving, hand-colored
Museum purchase, funds provided by
Kathleen M. Axline Acquisition Endowment
1734–1755
Lithographs, hand-colored
2011.60.2

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Albert Seba
German, 1665–1736
LV
1734–1755
Engraving, hand-colored
Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.4

LVII
1734–1755
Engraving, hand-colored
Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.6

LVIII
1734–1755
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Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.8

LX
1734–1755
Engraving, hand-colored
Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.10

LXI
1734–1755
Engraving, hand-colored
Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.12

Alfred Seba
German, 1665–1736
LV
1734–1755
Engraving, hand-colored
Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.14

LII
1734–1755
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Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.16

LIII
1734–1755
Engraving, hand-colored
Museum purchase, funds provided by Drs. Mark and Rowena Braunstein in honor of her father, Dr. Andrew Sobczyk, University of Florida 2012.11.18

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Helen Hyde
American, 1866–1919

Going to the Fair
1910

Color woodcut
Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund
10 1/2 x 22 1/8 in. (26.7 x 56.2 cm)
2011.64.2

Moon Bridge at Kameido
1914

Color woodcut
Museum purchase by exchange, gift of Leonard Carter and an anonymous donor, with additional funds provided by the Caroline Julier and James G. Richardson Acquisition Fund
16 1/8 x 10 1/4 in. (41. x 26 cm)
2011.65.2

Charles W. Bartlett
English, 1860–1940

Japan Series: Kyoto
1916

Color woodcut
Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund
10 1/4 x 7 3/8 in. (25.4 x 18.7 cm)
2011.66.1

Warrior Before a Mirror
1915

Color woodcut
Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund
16 1/8 x 7 in. (41. x 17.8 cm)
2011.66.3
MEMBERS | FRIENDS

Ozlem Yilmaz
Peggy M. & Glenn G. Williamson
Philip J. & Victoria Condor-Williams

2011.71.14
Gift of Bea Nettles
Photo screen prints, graphite, oil paint
1969
Story of the Thousand Hat... Continued
American, born 1946
Bea Nettles

2011.71.16
15 x 18 in. (38.1 x 45.7 cm)
Cyanotype with oil paint, colored pencil
1976
Beach Portrait
20 x 22 in. (50.8 x 55.9 cm)
Gift of Bea Nettles
Graphite, colored pencil, thread
Two cyanotypes, machine stitched, 1970

Palm Patch
19 x 26 in. (48.3 x 66 cm)
Gift of Bea Nettles
Photo screen prints, graphite
1969

2011.71.12
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gum bichromate print on book binding
1971
Florida Fantasy

2011.71.18
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, color pencil and graphite
1971.7

2011.71.17
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread, and herbs
1971.5

Sleccion
1971.6

Sky Fish

1971.5

2011.71.15
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, bank check paper, solvent transfer, transparent thread
1971.7

2011.71.14
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, mylar, paper, gum
1971.3

2011.71.13
13 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toners
1971.2

Brown Illinois
1968

2011.71.20
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.1

2011.71.19
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.0

2011.71.18
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, mylar, paper, gum adhesive, green flock, thread
1971.9

2011.71.17
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.8

2011.71.16
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.5

2011.71.15
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.3

2011.71.14
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.2

2011.71.13
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.0

2011.71.12
11 x 14 in. (27.9 x 35.6 cm)
Gift of Bea Nettles
Gelatin silver print, Edwal toner, thread
1971.1
Maggie Taylor
American, born 1961

A very difficult game indeed. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 30 x 30 in. (76.2 x 76.2 cm) 2012.22.12

Jerry Uelsmann
American, born 1934

I’m grown up now. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.5

I am grown up. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.4

Explain yourself! 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.6

These strange adventures. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.15

It all seemed quite natural. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.2

The great puzzle. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.3

Ou est ma chatte? 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.14

These are strange adventures. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.20

It all seemed quite natural. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.15

The great puzzle. 2006
Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.2

These strange adventures. 2006
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Pigment inkjet print
Gift of Jerry Uelsmann and Maggie Taylor Image: 22 x 22 in. (55.9 x 55.9 cm) 2012.22.2
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Designed by Thea Nalls, Graphic Design Intern in the Marketing and Public Relations Department