IN THIS 25TH YEAR OF THE HARN’S SHORT BUT EVENTFUL HISTORY THERE HAS BEEN MUCH CAUSE FOR CELEBRATION. In honor of this milestone the museum received 100 new and promised gifts of African, Asian, Oceanic, modern and contemporary art, and photography, many of which you will see in the Acquisitions section of this report. In addition to these gifts, more than 500 longtime patrons and new friends honored and supported exhibitions and programs at the museum by attending a benefit party, “25 Candles,” held September 15. The gifts and funds raised in honor of the Harn’s 25th anniversary totaled more than $1 million. Highlights of the many generous donations and promised gifts to the Harn include

- 15 works of Tiffany glass and 14 works of Steuben glass given by Relf and Mona Crissey;
- 10 contemporary Japanese ceramic works promised by Jeffrey and Carol Horvitz;
- 5 Oceanic works, 3 African objects and one modern painting promised by C. Frederick and Aase B. Thompson;
- 5 photographic works given by artist Doug Prince;
- 4 paintings by Tony Robbin given by Norma Canelas Roth and William D. Roth;
- and a sculpture by Joel Shapiro given by Steve and Carol Shey.

A 25th Anniversary Public Celebration was held on September 27 with an attendance of over 600 visitors. On this occasion the Harn rolled out our new free membership program, which offers full participation in the life of the museum for everyone with no financial barriers.

The Harn’s six curators worked together to organize an exhibition highlighting 125 works of art selected from all of our collecting areas, Conversations: A 25th Anniversary Exhibition. This show celebrated the remarkable growth of the collections and featured work by many renowned artists as well as some wonderful less-well-known surprises visitors may not have seen previously. Among the 100 artists represented were Georgia O’Keeffe, Pablo Picasso, Louise Nevelson, Robert Rauschenberg, Jacob Lawrence, Kimiyo Mishima, Frank Stella, Maggie Taylor, Andy Warhol, Carrie Mae Weems, Jerry Uelsmann and Hale Woodruff, to name but a few. Organized along broad themes such as history, landscape and identity, the exhibition offered fresh and stimulating perspectives that gave rise to lively conversations and led to new insights into the people’s treasures held in trust for them at the Harn.
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JULY 1, 2015 - JUNE 30, 2016

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CONVERSATIONS

A 25th Anniversary Exhibition
Shibata Zeshin (1807 - 1891) was an artist of superior skill and versatility. He worked at the crossroads of the Edo and Meiji periods in Japan as a draftsman, printmaker and painter, but was especially well-known for his production of lacquerware and lacquer painting (urushi-e).

Zeshin’s urushi-e miniature album is an extremely rare and important work as it demonstrates his painterly skills through a wide variety of subjects. The album page shown here depicts the artist’s virtuosity in the manipulation of Japanese lacquer. Despite the heavy material, the artist’s innovative techniques and expert brushwork resulted in a spectrum of colors and textures as can be found in more fluid mediums.

Eugène Delestre (1862 - 1919) studied painting at the prestigious art school of the Académie des Beaux-Arts in Paris. As a professional artist, he exhibited regularly at the Paris Salon, an annual juried exhibition sponsored by the Académie. This still life of a cloth-draped table with two vases of flowers is set against a lush background of green vegetation. Delestre painted this scene with thick daubs of paint that animate the surface of the canvas and heighten the effect of reflected light. The tightly cropped view, upward tilt of the ground and the brightly colored carpet reveal his experimentation with surface patterns and spatial depth.

Shibata Zeshin, *Mother and Child*, 1880s, Ink and color on paper, 3 15/16 x 4 1/2 in. (10 x 11.5 cm), Museum purchase, funds provided by the David A. Cofrin Fund for Asian Art

Image: Eugène Delestre, *Fleurs sur Nappe (Flowers on a Tablecloth)*, 1909, Oil on canvas, 35 1/2 x 27 1/2 in. (90.2 x 69.9 cm), Gift of Aase B. Thompson in memory of Else and Svenn Duelund
PHOTOGRAPHY

Doug Prince, a former UF photography professor, has made a career of creating alternative realities on film, reminding us that photography is fact and fiction all at once. His much-celebrated 3-D photo-sculptures combine several images printed on film (as positives rather than as negatives) that are then sandwiched between 3 to 4 sheets of plexiglass. Using a strong light source to illuminate them, these jewel-like photo boxes create surreal scenarios of delicate beauty. Projection Screen is a playful juxtaposition of an image within an image, a screen within a screen that seduces us with its tactile details and depth.

Drs. John and Nicole Dintenfass donated a multi-figured wooden shrine object made by an Igbo artist of Nigeria. It was created near the northern town of Nsukka, in the late 19th century. The large scale of the work suggests that it was designed for a communal altar. Its prominent central feature of a head, possibly representing a deity or ancestor, is flanked on either side with male and female figures. The coiffures and headdresses are of particular interest, as they respectively reflect traditional modes of adornment, as seen in the swirls of the hair, and modern Western styles, as seen in the pillbox hats, introduced in the colonial era.

AFRICAN

Igbo people, Shrine sculpture, Igbo or Idoma, 19th century, Wood, traces of white, black and red pigment, 37 × 19 × 19 in (94 × 48.3 × 48.3 cm), Gift of Nicole and John Dintenfass
During the 1980s, the groundbreaking Guerrilla Girls emerged as leaders in the art world and the feminist movement as they fought for equal gender representation in the visual arts. Outraged by the scarcity of women’s work in galleries and museums, the Guerilla Girls decided to form a feminist art group that would tackle the underrepresentation of female artists. They began creating and posting posters and billboards throughout cities, which called attention to the gender inequalities in the entertainment and arts industries.

Though their take-no-prisoners attitudes and sarcastic posters drew the world’s attention, the group is perhaps best known for wearing gorilla masks. While the masks add humor to the “dreaded” feminist agenda, their main purpose is to conceal members’ identities. By wearing masks during public appearances and taking on the names of late female artists as pseudonyms, the group attempts to keep the public’s interest focused on the issues and not the members themselves.

Guerrilla Girls. Do women have to be naked to get into the Met. Museum?, 1989, Print, 11 × 28 in. (27.9 × 71.1 cm), Museum Purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund.
CONVERSATIONS
A 25th Anniversary Exhibition


Conversations: A 25th Anniversary Exhibition provided an opportunity to mark the Harn Museum’s anniversary through an installation that celebrated the growth of its collections over the past 25 years. The exhibition featured roughly 125 works representing more than 100 artists. The exhibition was made possible by the UF Office of the Provost with additional support from the Harn Program Endowment and Visit Florida.

PROGRAMS:

EXHIBITION ADVISORY COMMITTEE:
Victoria Condor-Williams, President, Latina Women’s League; Russel Etling, Gainesville Cultural Affairs Manager; Lynne Holt, Bob Graham Center for Public Service; Roy Hunt, Professor Emeritus and Dean of UF Law; Kirsten Madsen, Retired Medical Professor, Harn Docent; Victoria Pagan, Professor, UF Department of Classics; Tom Rider, Manager, former Goering’s Bookstore; Katheryn Russell-Brown, Professor, UF Law and Director, Center for the Study of Race and Race Relations; Bill Stephenson, Dept. Chair, Humanities and Foreign Languages, Santa Fe College; Jim Sullivan, Attorney at Law; Manuel Vasquez, Professor, UF Department of Religion
ART, TECHNOLOGY & THE NATURAL WORLD

AUGUST 19, 2014 – JULY 26, 2015

This exhibition included work by artists from Europe, Africa, Asia and the United States who work in multi-media from painting and photography to installation and film. Work by Andy Warhol was featured as well as a special installation, “Repurposing the Wunderkammer: Building A New Space for Science and Art.” “Repurposing the Wunderkammer” was a collaboration between the UF School of Art and Art History, the Florida Museum of Natural History and the Harn Museum of Art. This exhibition was made possible by the 150th Anniversary Cultural Plaza endowment.

PROGRAMS:
- Gallery Talk: Jason Benedict, artist and curator, “Cabinet of Curiosities: Bugs, Abandoned Spaces and a Coconut”

HOPPÉ PORTRAITS:
SOCIETY, STUDIO AND STREET


Over a decade ago, Emil Otto Hoppé’s work languished in utter obscurity. Yet, in the 1920s and 30s, he was one of the most highly regarded photographers in the world. Emigrating from Germany, he rapidly established himself as a leading portraitist in England photographing politicians, performers, painters, writers, socialites and the working class. This exhibition was made possible by the Harn Program Endowment and organized by the National Portrait Gallery, London, in collaboration with Curatorial Assistance and the E.O. Hoppé Estate Collection and was circulated by Curatorial Assistance Traveling Exhibitions, Pasadena, California.

PROGRAMS:
- Gallery Talk: Kerry Oliver-Smith, Curator of Contemporary Art, “Face to Face”;
- Good Life Night at the Museum, Museum Nights: Across the Pond;
- Family Day: Picture Yourself in London

EXHIBITION ADVISORY COMMITTEE:
Anthea Behm, Photography, School of Art + Art History, UF; Stacey Galloway, Costume, Department of Theater & Dance, UF; Narayan Ghiotti, Kinwa; Jessica Harland-Jacobs, Department of History, UF; Norman Holland, Department of English (retired), UF; Francesca Levy, Art Studio/ Education major, UF; Barbara Mennel, Department of English; Germanic Studies, UF; Cheryl Slechta, Gainesville Photo Club; Chris Snodgrass, Department of English, UF; Diana Reichenbach, Digital Worlds, UF; Fred Ross, GainesvillePhotoClub; Lourdes Santamaria-Wheeler, Smathers Library UF; Matt Whitehead, Photography, SFC in London

PREVIOUS PAGE (CONVERSATIONS) IMAGES:
Top (left - right): Boardman Robinson, Excavation, 1926, Gift of Kraushaar Galleries; Unknown, Korea, 19th – 20th Century, Portrait of a Seated Military Official, Museum purchase, funds provided by the Kathleen M. Axline Acquisition Endowment; Maggie Taylor, Girl with a bee dress., 2004, Gift of Jerry N. Uelsmann and Maggie Taylor

Bottom (left - right): Herman Herzog, On Alochuya Lake, c. 1890, Gift of friends of the Harn Museum; Kimiyo Mishima, Box Orange - 05T, 2005, Museum purchase, Gift of the Jeffrey E. Horvitz Foundation in honor of Budd Harris Bishop, Louise Nevelson, Untitled, c. 1940, Gift of Dr. and Mrs. David A. Colfnn, David Bates, Katrina Portrait III, Museum purchase, funds provided by friends of the Harn Museum

Installation by Kim Abeles in Art, Technology & The Natural World

INTO THE FOLD: CONTEMPORARY JAPANESE CERAMICS FROM THE HORVITZ COLLECTION

OCTOBER 7, 2014 – SEPTEMBER 18, 2016

Into the Fold highlighted the diversity, creativity, and technical virtuosity of 20th- and 21st-century ceramic artists working in Japan. Tensions between form and functionality, traditional and modern, national and international were evident across works in the exhibition and within individual works. More than 30 artists were represented, including many of Japan’s greatest living ceramicists. The exhibition drew works exclusively from the Carol and Jeffrey Horvitz Collection.

PROGRAMS:

Elementary Art at the Library (outreach): Cool Ceramics; Gallery Talk: MFA Candidates in Ceramics, Mariana Baquero, Bridget Fairbank, Christina Carfora and Paige Ward, “The State of Ceramics”; Family Day: Japanese Ceramics; Harn Voyage:

PATTERNS PAST AND PRESENT: ARTS OF PANAMA

AUGUST 12, 2014 – OCTOBER 4, 2015

This exhibition displayed examples of both ancient and modern Panamanian art, including ceramics, stone and metalwork spanning the time period of 400 – 1000 CE and 20th century molas (appliquéd textiles) and garments from the Kuna people of San Blas Islands. Objects were drawn from collections of the Panama Canal Museum, University of Florida George A. Smathers Libraries, Orlando Museum of Art and the Harn Museum. This exhibition was made possible by the George A. Smathers Libraries and Copa Airlines, The University of Florida Center for Latin American Studies and the US Department of Education with additional support from the Harn Program Endowment.

PROGRAMS:

Museum Nights: Noche De Museo

Kuna people, Panama, Mola with Flute Players (or cigar smokers), c. 1960, Panama Canal Museum Collection, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida

Hoshino Kayoko, Unglazed Bowl with Silver Glaze, 2009, Carol and Jeffrey Horvitz, photo by Randy Batista
NEXUS: EXPERIMENTAL PHOTOGRAPHY IN FLORIDA

JULY 21, 2015 – NOVEMBER 29, 2015

Concurrent with celebrating the Harn’s 25th Anniversary, NEXUS: Experimental Photography in Florida - Uelsmann, Fichter, Prince, Streetman & Walker provided a look into the long, prosperous and continuous careers of five key members of the UF Photography Department Faculty during the 1960s and 70s.

PROGRAMS:

CONTESTING TERRAIN


Artists in this exhibition contest history and the definition of art itself. They push boundaries and claim new terrain, testing the parameters of aesthetic experience while creating new models of visual meaning. Resisting the idea of aesthetic purity, they deny the separation between the realm of the artwork and the realm of the political. This exhibition traced this tendency beyond Europe and the United States in the West to include artists from Africa, Latin America and China.

PROGRAMS:
Family Day: Shaping Imagination; Artist Lecture: Tony Robbin, “Four Paintings in Four Dimensions”; Gallery Talk: Kerry Oliver-Smith, Harn Curator of Contemporary Art, “Art of Resistance”

AMERICAN ABSTRACTION

JANUARY 5, 2016 – JULY 17, 2016

The American artists featured in this exhibition represented fine examples of the movements that have defined abstraction since 1945. Artists in these decades grappled with the making of meaning through artistic expression, the science of illusion, the power of color and shape, and the experimental possibilities of form and gesture.

DAWOUĐ BEY: FIRST-YEAR FLORIDA RE-VISITED

OCTOBER 6, 2015 – MARCH 6, 2016

In 2011, acclaimed photographer Dawoud Bey made portraits of “first-year” UF students and asked them to write of their “hopes, dreams and fears.” Five years later, the Harn displayed these images again after contacting these same students inviting them to write about their UF experience—several responded. Their comments—“Then” and “Now”—were exhibited with the original portraits.

PROGRAMS:
Good Life Night at the Museum
KABAS AND COUTURE: CONTEMPORARY GHANAIAN FASHION
FEBRUARY 24, 2015 - AUGUST 23, 2015

This exhibition highlighted the intersections between designer fashion and traditional dress in Ghanaian culture, with runway garments displayed alongside historical dress such as a batakari tunic and kente cloth. The exhibition offered an unprecedented look at the 50-year history and contemporary social impact of one of Africa’s most vibrant fashion industries, highlighting a wide range of designs and textiles. The exhibition was made possible by Dr. Madelyn M. Lockhart and was guest curated by Christopher Richards, UF alumnus and Mellon Postdoctoral Fellow at the Centre for the Creative Arts of Africa.

PROGRAMS:
Elementary Art at the Library (outreach): Ghanaian Fashion; Gallery Talk: Susan Cooksey, Harn Curator of African Art, “From Kente to Kabas: Dressing to Impress in Ghana”

DANCING IN THE MOONLIGHT: ZARA MASKS OF BURKINA FASO
OCTOBER 27, 2015 - OCTOBER 9, 2016

The exhibition focused on a masking tradition of the Islamized Zara peoples of Burkina Faso, called Lo Gue, or White Masks. The masks honor deceased members of the community and were used only to perform at night with the graphic white patterns in their costumes spectacularly illuminated by moonlight. The exhibition was made possible by the Harn Program Endowment. Consulting curator of the exhibition was Lisa Homann, Assistant Professor of Art History, University of North Carolina, Charlotte.

PROGRAMS:
Gallery Talk: Lisa Homann, Assistant Professor of Art History, University of North Carolina; Good Life Night at the Museum, Museum Nights: Dancing in the Moonlight

Photo by Lisa Homann, taken in Sya district, Bobo-Dioulasso, Burkina Faso
MICHAEL KENNA: HAIKU
DECEMBER 22, 2015 - JUNE 5, 2016
Sixty-six photographs by Michael Kenna depict nature and the manmade from countries around the world. Appreciative of Japanese culture, acclaimed photographer Michael Kenna photographs landscapes and familiar cities through a simplified lens. In 2013, these photographs were gifted to the Harn Museum from a Gainesville family. The exhibition was made possible by the Harn Curator of Photography Endowment and the Sidney Knight Endowment.

PROGRAMS:
Curator Talk: Carol McCusker, Harn Curator of Photography, “The Art of Michael Kenna”

FRAMING NATURE: THE LIVING WORLD IN ART
FEBRUARY 2 - JULY 17, 2016
Framing Nature: The Living World in Art took a dynamic view of the artistic engagement with nature across cultures. The exhibition offered challenging and enriching perspectives on how we see and understand the natural world through the eyes of artists and makers from around the globe. This exhibition was made possible by the UF Office of the Provost with additional support from an anonymous donor, Robert and Carolyn Thoburn, the John V. and Patricia M. Carlson Program Endowment, the Alachua County Visitors and Convention Bureau, Visit Florida, and the Harn General Program Endowment.

PROGRAMS:

EXHIBITION ADVISORY COMMITTEE:
Brian Child, Associate Professor, UF Department of Geography; David Clark, Professor, UF Department of Environmental Horticulture; Sidney Dobrin, Professor; UF Department of English, Steve Johnson - Associate Professor, UF Department of Wildlife Ecology and Conservation; Emma Roulette, Elementary science educator; Pam Soltis, Distinguished Professor and Curator, FLMNH; Halee Somme, Museum Studies Graduate Student, SA+AH and Harn Intern; Karan Schwartz, Harn Docent; Maya Stanfield-Mazzi, Associate Professor, UF Department of Art History; Bron Taylor, Professor, UF Department of Religion; Richard Wang, Associate Professor of Chinese, UF Department of Languages, Literatures, and Cultures; Casey Wooster, Museum Studies Graduate Student, SA+AH and Harn Intern
MIRROR, MIRROR ... PORTRAITS OF FRIDA KAHLO

JUNE 28, 2016 - APRIL 2, 2017

Frida Kahlo (1907-1954) was among the most photographed women of her generation. What photographers found intriguing was her uninhibited humor and charm, overt sensuality and rare beauty and style. Mirror, Mirror ... Portraits of Frida Kahlo featured fifty-seven photographs by twenty-seven photographers. The exhibition was made possible by the Curator of Photography Endowment.

(CENTER) Frida Kahlo, Diego and His Bride, Mexico, 1929. Nickolas Muray, Frida Kahlo on White Bench, New York, 1939. Guillermo Kahlo, Frida Kahlo at 18, Mexico, 1926. Images courtesy of Throckmorton Fine Art

CAPTURING NATURE: THE INSECT WORLD IN ART

FEBRUARY 2 - JULY 17, 2016

Andrea Lucky, UF Department of Entomology and Nematology and faculty in the College of Agricultural and Life Sciences worked with Harn Chief Curator Dulce Román and Education Curator of Academic Programs, Eric Segal to organize an exhibition titled Capturing Nature: The Insect World in Art. The exhibition explored the naturalist illustrations of four artists who were active in the 18th century: John Abbot, Mark Catesby, Moses Harris and Maria Sibylla Merian. Insects feature prominently in early naturalists’ renderings of botanical and animal wildlife in Europe and the Americas. The exhibition was made possible by The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art.

PROGRAMS:

Gallery Talk: Andrea Lucky, UF Department of Entomology and Nematology, “Insects in Art: Blurring the Lines Between Art and Science”; Museum Nights: Where the Wild Things Are
A SENSE OF PLACE: AFRICAN INTERIORS
JULY 28, 2009 - NOVEMBER 1, 2015
Comprised of works from the Harn Museum’s African collection, A Sense of Place featured objects from homes, palaces, shrines and other sacred spaces, including sculptures, paintings, ceramic vessels, textiles and architectural elements such as doors, window frames and roof ornaments. Contextual images accompanied each display and give the viewer a sense of how art enhances and defines spaces for everyday activities, worship and royal courts. The exhibition was made possible by the Harn Program Endowment.

PROGRAMS:
Harn Eminent Scholar in Art History Lecture: Christine Mullen Kreamer, Deputy Director and Chief Curator, Smithsonian National Museum of African Art, “Rethinking How Your Think About Africa”; Harn Eminent Scholar in Art History Lecture: Susan Mullin Vogel, Founder, Museum for African Art (New York) and Independent Filmmaker, “African Art in the Age of Fetishes and Big Hair”; Harn Eminent Scholar in Art History Lecture: John Bowles, Associate Professor of African American Art, Department of Art, University of North Carolina at Chapel Hill, “Side by Side: Friendship as Critical Practice in the Performance Art of Senga Nengudi and Maren Hassinger”

HIGHLIGHTS FROM
THE MODERN COLLECTION
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 still life, landscapes, city views, mural studies, portraits and figural studies by more than 40 artists such as Claude Monet, Theodore Robinson, Auguste Rodin, Milton Avery, George Bellows, Isabel Bishop, Pedro Figari, Raphael Soyer and Hale Woodruff. In addition, the exhibition included an area dedicated to works on paper in the center of the gallery that rotated about every six months. The exhibition was made possible by the Eloise R. Chandler Program Endowment.

HIGHLIGHTS FROM
THE ASIAN COLLECTION
ONGOING
The Cofrin Asian Art Wing contained four main galleries and two focus galleries with more than 680 works showcasing the Harn Museum’s collections in Chinese, Indian, Japanese, Korean, and South and Southeast Asian art. Installations included: Sculptures: Religion in the Round, Jades: Imperial Material, Korean Art: Collecting Treasures. The Korean exhibition was generously supported by the AEC Trust, Korea Foundation, and the Korea Cultural Heritage Administration.

PROGRAMS:
Museum Nights: Asia or Bust

ELUSIVE SPIRITS: AFRICAN MASQUERADES
ONGOING
The exhibition presented 30 masks from the Harn collection, supplemented with loaned works from private collections. Drawn on the Harn’s strengths, most were from West Africa (Nigeria, Mali, Côte d’Ivoire, Burkina Faso, Liberia and Sierra Leone), with some from Central Africa (DCR, Cameroon). Masks from the mid-20th century to the early 21st century showed the continuity of masking but also feature new directions in masquerades, such as the fancy dress masks of Ghana.

PROGRAMS:
Family Day: African Masquerades; Museum Nights: Dancing in the Moonlight
EXHIBITIONS + PROGRAMS

INSTILLATIONS

Chandler Auditorium

ROBERT CUNNINGHAM: OUT OF THE BLUE
JUNE 29 - AUGUST 9
A display of paintings by Robert Cunningham, an untrained artist who took up painting after beginning deep brain stimulation treatment for Parkinson's. This was a partnership with UF Health Shands Arts in Medicine and the UF Center for Movement Disorders is supported by the UF Creative B program.

PROGRAM
Panel Discussion: Moving through Parkinson's with Art

ADA TODAY: CHANGING PERCEPTIONS
OCTOBER 30 - DECEMBER 10
The UF Disability Resource Center and the Harn co-organized an installation reflecting on the 25th Anniversary of the American with Disabilities Act and made up of works by students and community members.

SPARKING CREATIVITY: 7TH ANNUAL DOCENT ART EXHIBITION
FEBRUARY 5 - MARCH 6
Talented docents showcased their own art, exhibiting the variety of ways in which their interaction with the museum has sparked their own creative expression.

PK YONGE STUDENT ART EXHIBITION
APRIL 5 - 22
Student work influenced by art seen at the museum.

ALACHUA COUNTY PUBLIC SCHOOLS STUDENT ART EXHIBITION
APRIL 30 - MAY 22
Student work inspired by the Harn’s collection.

The Wall

RAISING OUR VOICES: THE SURVIVORS OF VIOLENCE ART EXHIBITION
APRIL 1 - 15
A partnership with Wild Iris Books, the Civic Media Center and the Alachua County Victim Services and Rape Crisis Center.

DRIFT
APRIL 19 - JULY 17
UF MFA student Brielle Jenkins combines pen drawings and butterfly wing specimens to explore the intersection between art and science.

DANCE PERFORMANCES

NICOLE ASSANTI
Center for World Arts/Harn Choreographer-in-Residence
JULY 12: “I’m a Pool of Blood in the Shape of a Girl”
AUGUST 2: “The Dirty Ground”

MARISOL SALINAS
Instituto Superior de Bellas Artes, Asunción, Paraguay
JANUARY 24: El último aleteo de Andrea (Andrea’s Last Flutter)
HARN MUSEUM OF DANCE (HMoD)
MARCH 19
UF School of Theatre and Dance

TOT TIMES

FIND THE LIGHT
JULY 28 • AUGUST 7

GREAT SHAPES
AUGUST 25 • SEPTEMBER 4

TESTING TEXTURES
SEPTEMBER 29 • OCTOBER 2

FRAME IT
OCTOBER 27 • NOVEMBER 24

SEEING STARS
DECEMBER 4

SUPER SCULPTURES
JANUARY 26 • FEBRUARY 5

ART & NATURE
FEBRUARY 23 • MARCH 4

1 POTATO, 2 POTATO
MARCH 29 • APRIL 1

WINGS & THINGS
APRIL 26 • MAY 6

ROLLING RAINBOWS
MAY 31 • JUNE 3

HOLOPHUSICON, THE LEVERIAN MUSEUM:
AN 18TH CENTURY ENGLISH INSTITUTION OF SCIENCE, CURIOSITY AND ART*
OCTOBER 14
Adrienne Kaeppler, Curator of Oceania, Department of Anthropology, Smithsonian National Museum of Natural History

MAX LIEBERMANN:
MODERN ART, MODERN GERMANY, MODERN JEW
OCTOBER 22
Marion F. Deshmukh, Robert T. Hawkes Emeritus Professor of History, George Mason University

THE HARSHEST CUT:
CIRCUMCISION IN MEDIEVAL CHRISTIAN ART AND THOUGHT*
FEBRUARY 9
Sara Lipton, Professor of History, Stony Brook University

WITH AN EYE TO PROFIT:
PHOTOGRAPHIC STUDIOS IN 19TH CENTURY SCOTLAND*
FEBRUARY 16
Anne Lyden, former Curator, Getty Museum and current International Photography Curator of the National Galleries of Scotland

DOUBLE TAKE
MARCH 26
Belfast-based artists Colm Clarke and Tonya McMullan

HISTORY AND GLAMOUR: ORGANIZING AN EXHIBITION ON CARTIER*
SEPTEMBER 23
Margaret Young-Sánchez, Frederick and Jan Mayer Curator of Pre-Columbian Art, Denver Art Museum

lectures

PANEL DISCUSSION

NAVIGATING AN ART LIFE AFTER UF
SEPTEMBER 18
Moderated by Richard Heipp, Professor, UF School of Art + Art History and alumni

LECTURES

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IN, AROUND AND UNDER SOME CONTEMPORARY EXHIBITIONS*
MARCH 31
Hamza Walker, Director of Education and Associate Curator, The Renaissance Society, University of Chicago

SCRATCHING ON THINGS I COULD DISAVOW: A HISTORY OF ART IN THE ARAB WORLD*
APRIL 7
Walid Raad, artist, author and Associate Professor of Art, The Cooper Union

*Organized by the Harn Eminent Scholar Chair in Art History

EDUCATOR PROGRAMS

OPEN HOUSE
OCTOBER 1
Harn Museum and Florida Museum of Natural History

CENTER FOR AFRICAN STUDIES TEACHER INSTITUTE
JUNE 13 – 24
SUMMER TEACHER INSTITUTE
JULY 12
Instructor: Carlos Cremata-Malberti

FILM

Gainesville Latino Film Festival Screenings

IN THE NAME OF THE GIRL / EN EL NOMBRE DE LA HIJA
SEPTEMBER 10
2011, 102 min. Ecuador
Director: Tania Hermida

THE GOLDEN DREAM / JAULA DE ORO
SEPTEMBER 19
2013, 110 min., Mexico
Director: Diego Quemada-Diez

Film Screenings

BLACK STAINS
DECEMBER 5
Creator Trent D. Williams, Jr., Assistant Professor in the UF School of Theatre and Dance

CREMATORIO
APRIL 19
Discussion with Cuban director Juan Carlos Cremata-Malberti

Symposia

UF FILM STUDIES SYMPOSIUM
Presented by UF graduate students in Film Studies

JANUARY 29
Film: “Journey to the West”
Keynote: “Walking Still”
Elena Gorfinkel, University of Milwaukee, Wisconsin

JANUARY 30
Panel 1: “Politics & Allegory”
Panel 2: “Formal Histories & Aesthetics

MUSEUM NIGHTS

ART IN ENGINEERING
OCTOBER 8

HAPPY HOLIDAYS
DECEMBER 10

ART WITHOUT BORDERS
APRIL 14

PLAY ON WORDS
MAY 12

ART CAMPS

2015

THANKSGIVING BREAK
ART CAMP
NOVEMBER 23 • 24

SUMMER ART CAMPS
JULY 13 - 17
Morning: Peculiar Paintings
Afternoon: Making a Scene

JULY 20 - 24
Morning: The Elements of Printmaking
Afternoon: Sketchbooks: Beyond the Pencil

AUGUST 3 - 7
Morning: Build it!
Afternoon: People in Art

2016

SPRING BREAK ART CAMP: SPRING INTO NATURE
MARCH 21 - 25
JUNE 13 - 17
Morning: Sculpture Studio
Afternoon: Claymation Creation

JUNE 20 - 24
Morning: Gator Creator
Afternoon: Mixed Media Photography

JUNE 27 - JULY 1
Morning: Textile Arts
Afternoon: Stop-Motion Animation

TOURS

DOCENT-LED TOURS
SATURDAYS + SUNDAYS

SCHOOL TOURS
35 TOURS

ADULT TOURS
28 TOURS

UNIVERSITY CLASS TOURS
80 TOURS WITH A DOCENT
92 CLASS VISITS WITH STAFF

EXTRACURRICULAR TOUR
17 TOURS

SPECIAL PROGRAMS

POETRY READING IN RUSSIAN
OCTOBER 17
Radislav Lapushin and Vera Zubarev, literary scholars in Russian studies and poets, Partnership with Center for European Studies

SLOW ART DAY
APRIL 9

ACCESS ART: TOUCH TOURS
MARCH 12

WIKIPEDIA EDIT-A-THON
MARCH 6

ART FOR LIFE
42 PROGRAMS

OUTREACH

ELEMENTARY ART AT THE LIBRARY
Outreach program at Alachua County Library
District Headquarters Branch

NOVEMBER 4
Pattern Play

JANUARY 6
Beautiful Oops

PACE
JULY 1, 8 + AUGUST 5

REICHERT HOUSE
APRIL 13, 20 + 27

TRENTON ELEMENTARY
MAY 16

CLASSES

ADULT STUDIO CLASS: DRAWING
JANUARY 28 - FEBRUARY 25
The Harn 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.

**MUSEUM NIGHTS**
The Harn partners with groups, colleges and centers on campus to develop activities and programs for Museum Nights. UF partnerships include the Center for African Studies, the Center for European Studies, the Center for Latin American Art, the College of the Arts, the College of Liberal Arts and Sciences, the College of Engineering, the Common Reading Program, the Confucius Institute, the English Language Institute, and the International Center which includes the Learning Without Borders program. Museum Nights are sponsored by UF Office of the Provost and UF Student Government.

**WHAT IS THE GOOD LIFE?**
Six-thousand five-hundred students enrolled in UF’s IUF1000 “What is the Good Life” course. As a part of the course, students visited the museum to reflect on course content through a special discussion-based tour or an audio-only tour.

**UF COLLEGE OF THE ARTS**
The Harn partnered on a special installation, *Repurposing the Wunderkammer: Building A New Space for Science and Art* which was a part of the *Art, Technology and the Natural World* exhibition. This installation was a collaboration between the UF School of Art and Art History, the Florida Museum of Natural History and the Harn Museum of Art. The project explores the notion of a contemporary “Cabinet of Curiosities,” seeking new ways to discover common ground between art and science. Maya Stanfield-Mazzi and Glenn Williamson, faculty in the School of Art + Art History, presented public talks in *Framing Nature: The Living World in Art*. MFA students in Ceramics Mariana Baquero, Bridget Fairbank, Christina Carfora and Paige Ward spoke on work from *Into the Fold: Contemporary Japanese Ceramics from The Horvitz Collection*. MFA student Brielle Jenkins displayed *Drift*, drawings with insect wings, in coordination with *Capturing Nature: The Insect World in Art*.

**COLLEGE OF AGRICULTURE AND LIFE SCIENCES**
Andrea Lucky, UF Department of Entomology and Nematology and faculty in the College of Agricultural and Life Sciences worked with Harn Chief Curator, Dulce Român and Education Curator of Academic Programs, Eric Segal to organize an exhibition titled *Capturing Nature: The Insect World in Art*. The exhibition explored the naturalist illustrations of four artists who were active in the 18th century: John Abbot, Mark Catesby, Moses Harris and Maria Sibylla Merian. Insects feature prominently in early naturalists’ renderings of botanical and animal wildlife in Europe and the Americas. The exhibition was made possible by The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art.

**EXHIBITION ADVISORY COMMITTEES**
The Harn worked with many disciplines across UF’s campus for input and feedback on programming and offerings related to future exhibitions. The exhibitions with advisory committees included *Hoppé Portraits: Society, Studio and Street*, *Conversations: A 25th Anniversary Exhibition* and *Framing Nature: The Living World in Art*. UF faculty and students who were a part of planning for these exhibitions were from departments of History, English, Germanic Studies, Digital Worlds Institute, UF libraries, Art and Art History, and Photography.

**SUPPORT OF RESEARCH**
The Harn supported faculty research by consulting on projects and participating in grant applications to the National Endowment for the Humanities and the National Science Foundation. The museum supported the Center for European Studies in its grant application for a NEH Dialogues on the Experience of War project; as well as an application by Dr. Jiri Hulcr, Forest Entomology, IFAS and Dr. Matthew E. Smith, Plant Pathology, IFAS to the National Science Foundation in the Division of Environmental Biology.
UF CLASS VISITS

AFH 4930: Religion in African History, Susan M. O’Brien
AFS 2002: African Experience, Renata Serra
AFS 2002: African Experience, Jennifer Boylan
ANG 6930: Cultural Heritage Management, Steve Brandt
ANT 3181: Anthropological Museology, William Marquardt
ARA 1130: Beginning Arabic 1, Esam Alhadi
ARC 6911: Graduate Design Studio, Donna Cohen
ARH 2051: Intro to History of Art 2, Nika Elder
ARH 2500: Non-Western Art, Laughlin, Eleanor Anne
ARH 3620: American Art 1876 - 1945, Nika Elder
ARH 3631: African-American Art 1600 – Present, Nika Elder
ARH 3871: Gender and Representation, Melissa Hyde
ARH 4356: French Art 1650 - 1780, Melissa Hyde
ARH 4930: 19th Century Photography, Eleanor Laughlin
ARH 4930: Renaissance and Baroque Collecting, Ingrid Greenfield
ARH 4930/LAS 4935: Dress in Latin America, Eleanor Laughlin
ARH 4931: Self-Portraiture, Melissa Hyde
ARH 6797: Museum Studies - Education, Bonnie Bernau
ARH 6836: Museum Studies - Exhibitions Seminar, Glenn Willumson
ART 2936C: Scientific Illustration, Mindy Lighthipe
ART 3807C: Artists and curators, Craig Smith
ART 6693: Being Global, Being Collective Graduate Photo Seminar, Craig Smith
BOT 6935/ZOO 6927: Creative Scientific Communication, Dylan Klempner and Chris Johns
CHT 3500: Chinese Culture, Ying Xiao
DAA 2610: Dance Composition I, Joan Frosch
EDF 1005: Intro To Education, Brittany Beck
EDF 7483: Qualitative Data Collection, Catherine Emihovich
ENC 3254: Writing in the Humanities, Aniruddha Mukhopadhyay
ENG 4134: Cinematography/Women & Film, Maureen Turim
HIS 3942: History Practicum, Sue O’Brien
HUN 6301: Nutritional Aspects of Lipid Metabolism, Peggy Borum
IDH 3931: Honors Uncommon Arts: Photovoice, Craig Smith
IDH 3931: Honors Uncommon Readings, Nina Stoyan-Rosenzweig
IND 1020: Innovation Design, Candy Carmel-Gilfilen
IUF 1000: What is the Good Life, Andrew Wolpert
JPT 3500: Japanese Culture, Ann Wehmeyer
LAW 6936: Art Law, Linda Ferreri
LIT 6934: Women and Gardens, Judy Paige
MUE 6080: Historical and Philosophical Foundations of Music Education, Bill Bauer
MUH 7938: Doctoral Seminar in musicology, Jennifer Thomas
NGR 6930: Spirituality and Creativity, Mary Rockwood Lane
PGY 3444C: Black and White Photography, Craig Smith
PGY 4420C: Advanced Photography, Craig Smith
PHT 6374: Geriatric Physical Therapy, Bill McGehee
REL 3330: Indian Religions, Jonathan Edelmann
REL 3938: Dance, Trance and Ritual, Rodney Sebastian
SRK 1120: Introduction to Sanskrit, Jonathan Edelmann
THE 6565: Creative Process seminar, David Young
ENDOWMENT REPORT
AS OF JUNE 30, 2016

Acquisition Endowment.............. $8,526,912
Program Endowment................. $5,288,105
Curatorial Endowment............... $3,482,037
Internship Endowment............... $244,586
Conservation Endowment............ $263,755
Technology Endowment............... $179,929

TOTAL ENDOWMENT: $17,985,324

STATEMENT OF NET ASSETS
AS OF JUNE 30, 2016

FUND TYPE: UNRESTRICTED RESTRICTED TOTAL

ASSETS

Cash and Cash Equivalents............ $1,354,126 $669,624 $2,023,749
Investments at Fair Value............. $(1,195) $17,892,865 $17,891,669
Permanent Collection.................. $274,387 $39,843,584 $40,117,971
Real Estate held for resale........... $ - $105,481 $105,481

TOTAL ASSETS: $1,627,318 $58,511,554 $60,138,871

LIABILITIES AND NET ASSETS

Liabilities......................................... $13,178 $14,375 $27,553
Net Assets........................................ $1,614,140 $58,497,179 $60,111,318

TOTAL LIABILITIES AND NET ASSETS: $1,627,318 $58,511,554 $60,138,871

*This report includes unaudited cash basis financial information for the year ended June 30, 2016 and is not intended to represent a complete financial statement presentation.
# Statement of Activities and Changes in Net Assets

**As of June 30, 2016**

## Fund Type: Revenues

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions/Cash and Cash Equivalents</td>
<td>$1,000,931</td>
<td>$24,616</td>
<td>$1,025,547</td>
</tr>
<tr>
<td>Contributions/Artwork</td>
<td>$ -</td>
<td>$404,983</td>
<td>$404,983</td>
</tr>
<tr>
<td>Government Support</td>
<td>$1,694,245</td>
<td>$ -</td>
<td>$1,694,245</td>
</tr>
<tr>
<td>Grants</td>
<td>$268,592</td>
<td>$ -</td>
<td>$268,592</td>
</tr>
<tr>
<td>Investment Income/Realized Gains</td>
<td>$(3)</td>
<td>$(629,656)</td>
<td>$(629,658)</td>
</tr>
<tr>
<td>Auxiliary</td>
<td>$317,069</td>
<td>$ -</td>
<td>$317,069</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>$3,280,834</td>
<td>$(200,057)</td>
<td>$3,080,778</td>
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</tbody>
</table>

## Fund Type: Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personnel</td>
<td>$2,071,837</td>
<td>$ -</td>
<td>$2,071,837</td>
</tr>
<tr>
<td>General and Administrative</td>
<td>$304,538</td>
<td>$236,546</td>
<td>$541,084</td>
</tr>
<tr>
<td>Galleries, Curatorial and Exhibitions</td>
<td>$499,891</td>
<td>$ -</td>
<td>$499,891</td>
</tr>
<tr>
<td>Education</td>
<td>$117,803</td>
<td>$ -</td>
<td>$117,803</td>
</tr>
<tr>
<td>Development and Marketing</td>
<td>$363,412</td>
<td>$ -</td>
<td>$363,412</td>
</tr>
<tr>
<td>Auxiliary</td>
<td>$117,869</td>
<td>$ -</td>
<td>$117,869</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$3,475,351</td>
<td>$236,546</td>
<td>$3,711,897</td>
</tr>
</tbody>
</table>

## Fund Type: Transfers

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transfers</td>
<td>$(300,539)</td>
<td>$300,539</td>
<td>$ -</td>
</tr>
<tr>
<td><strong>Total Transfers</strong></td>
<td>$(300,539)</td>
<td>$300,539</td>
<td>$ -</td>
</tr>
</tbody>
</table>

## Net Surplus/(Deficit):

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Surplus/(Deficit)</td>
<td>$171,106</td>
<td>$802,225</td>
<td>$631,119</td>
</tr>
</tbody>
</table>

*This report includes unaudited cash basis financial information for the year ended June 30, 2016 and is not intended to represent a complete financial statement presentation.*
ACQUISITIONS
GIFTS OF ART

GIFT OF THE ARTIST AS PART OF THE MUSEUM PROJECT

BARRY ANDERSEN
AMERICAN, B. 1945
Alabama #17-7
Negative: 1987; Print: 2015
Inkjet print from color negative film
14 x 18 in. (35.6 x 45.7 cm)

Kentucky #42-15
Negative: 1989; Print: 2015
Inkjet print from color negative film
14 x 18 in. (35.6 x 45.7 cm)

Peat, Storm, Connemara, Ireland
Negative: 2004; Print: 2015
Inkjet print
12 x 18 in. (30.5 x 45.7 cm)

Sheep and Standing Stone, Avebury, England
Negative: 1995; Print: 2015
Inkjet print from color negative film
12 x 18 in. (30.5 x 45.7 cm)

RENA SMALL
AMERICAN, B. 1954
Andy Warhol, NYC
from the series Artists’ Hands
1985
Gelatin silver print
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Richard Diebenkorn
from the series Artists’ Hands
1986
Gelatin silver print
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Robert Longo, NYC
from the series Artists’ Hands
1987, printed 1988
Gelatin silver print
9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)

PIERRE ANDRÉ LATREILLE
FRENCH, 1762 - 1833
Arachnides, Plate 8
C. 1817
Engraving, hand colored
10 x 8 in. (25.4 x 20.3 cm)

Arachnides, Plate 12
C. 1817
Engraving, hand colored
10 x 8 in. (25.4 x 20.3 cm)

SCOTT CONARROE
AMERICAN, B. 1974
Patio Set, Thomasville, GA
2008
Pigment print
Image: 31 x 39 in. (78.7 x 99.1 cm)

GARY SCHNEIDER
AMERICAN, SOUTH AFRICAN, B. 1954
Carly’s Legs
2006
Pigmented ink on Epson Canvas,
stretched on wood strip frame
42 1/2 x 30 in. (108 x 76.2 cm)

John
1999
Fuji Crystal Archive print
5 x 48 in. (152.4 x 121.9 cm)

... BY SCOTT CONARROE AND STEPHEN BULGER GALLERY, AND MUSEUM PURCHASE, FUNDS PROVIDED BY THE CAROLINE JULIER AND JAMES G. RICHARDSON ACQUISITION FUND

... BY GARY SCHNEIDER AND MUSEUM PURCHASE, FUNDS PROVIDED BY THE MELVIN AND LORNA RUBIN FUND

... BY BARRY ANDERSEN IN HONOR OF HIS UNIVERSITY OF FLORIDA PROFESSORS, DOUG PRINCE, JERRY UELSMANN AND TODD WALKER
BY JONI STERNBACH

JONI STERNBACH
AMERICAN
Divide Across Great Salt Lake
2010
Pigment print from scanned film negative
30 x 40 in. (76.2 x 101.6 cm)

GIFT OF JOHN C. BIERLEY

UNKNOWN
JAPANESE
Screen with mandarin ducks and chrysanthemums
19th century
Color on paper
37 1/2 in. x 8 ft. 1 1/4 in.
(95.3 x 247 cm)

GIFT OF GEORGE BLAKELY

GEORGE BLAKELY
AMERICAN, b. 1943
Self Portrait Hair Plugs
2003
Polaroid
28 x 22 in. (71.1 x 55.9 cm)

GIFT OF MARY ANN HARN COFRIN IN MEMORY OF DR. DAVID A. COFRIN

UNKNOWN
CHINESE
Jade Vessel
16th Century
Jade
2 7/8 x 3 1/4 x 3 1/4 in.
(7.3 x 8.3 x 8.3 cm)

GIFT OF RELF AND MONA CRISSEY

FREDERICK CARDER
AMERICAN, b. ENGLAND, 1863 - 1963

Bowl
Early 20th century
Acid-etched glass
3 x 5 1/2 x 5 1/2 in. (7.6 x 14 x 14 cm)

Bowl
Early 20th century
Glass
3 3/4 x 6 3/4 x 6 3/4 in.
(9.5 x 17.1 x 17.1 cm)

Bud vase
Early 20th century
Gold Aurene and calcite glass
3 1/4 x 3 3/4 x 3 3/4 in.
(8.3 x 9.5 x 9.5 cm)

Compote
Early 20th century
Calcite and Blue Aurene glass
6 1/4 x 5 3/4 x 5 3/4 in.
(15.9 x 14.6 x 14.6 cm)

Compote
Early 20th century
Glass
9 x 8 1/4 x 8 1/4 in.
(22.9 x 21 x 21 cm)

Compote
Early 20th century
Gold Aurene glass
7 1/4 x 5 1/2 x 5 1/2 in.
(18.4 x 14 x 14 cm)

Compote
Early 20th century
Gold Aurene and calcite glass
6 1/8 x 4 3/4 x 4 3/4 in.
(15.6 x 12.1 x 12.1 cm)

Grotesque Bowl
Early 20th century
Glass
6 x 9 1/2 x 9 1/2 in.
(15.2 x 24.1 x 24.1 cm)

Grotesque vase
Early 20th century
Glass
9 x 5 1/4 x 5 1/4 in.
(22.9 x 13.3 x 13.3 cm)

Oriental Poppy Goblet
Early 20th century
Glass and sterling silver

Small bowl
Early 20th century
Gold Aurene glass
2 3/4 x 5 3/4 x 5 3/4 in.
(7 x 14.6 x 14.6 cm)

Vase
1924
Acid-etched glass
7 x 7 x 7 in. (17.8 x 17.8 x 17.8 cm)

Vase
Early 20th century
Black Aurene glass
7 x 5 x 5 in. (17.8 x 12.7 x 12.7 cm)

Vase
Early 20th century
Glass
6 1/2 x 9 1/4 x 9 1/4 in.
(16.5 x 23.5 x 23.5 cm)

ÉMILE CHARLES MARTIN GALLÉ
FRENCH, 1846 - 1904
Cameo vase
c. 1900
Acid-etched glass
12 1/2 x 3 x 3 in. (31.8 x 7.6 x 7.6 cm)

THOMAS G. HAWKES
AMERICAN, b. IRELAND, 1846 - 1913
Vase
Late 19th century
Acid-etched glass and gold
8 3/4 x 5 1/4 x 5 1/4 in.
(22.2 x 13.3 x 13.3 cm)

RENÉ JULES LALIQUE
FRENCH, 1860 - 1945
Domrémy Vase
1926
Glass
8 1/2 x 6 1/2 x 6 1/2 in.
(21.6 x 16.5 x 16.5 cm)
LOUIS COMFORT TIFFANY
AMERICAN, 1848 - 1933

Bud vase
c. 1902
Favrile glass and bronze base
14 1/2 x 5 x 5 in.
(36.8 x 12.7 x 12.7 cm)

Bud Vase
c. 1919
Favrile glass
11 1/4 x 4 x 4 in. (28.6 x 10.2 x 10.3 cm)

Bud vase
Early 20th century
Favrile glass
14 1/4 x 3 1/2 x 3 1/2 in.
(36.2 x 8.9 x 8.9 cm)

Bud Vase
Early 20th century
Favrile glass
18 x 5 1/2 x 5 1/2 in. (45.7 x 14 x 14 cm)

Compote
1924
Favrile glass
4 x 8 x 8 in. (10.2 x 20.3 x 20.3 cm)

Flower-Form Vase
c. 1915
Favrile glass
11 1/2 x 4 x 4 in.
(29.2 x 10.2 x 10.2 cm)

GIFT OF WILLIAM H. AND SHIRLEY DRUMMOND

HEO BAEKRYEON
KOREAN, 1891 -1977
Landscape
1900s - 1930s
Ink and color on paper
7 ft. x 20 in. (213.4 x 50.8 cm)

 UNKNOWN
MALIAN
Figurated Doorlock
20th Century
Wood, metal
17 1/4 x 2 5/8 x 2 1/4 in.
(43.8 x 6.7 x 5.7 cm)

UNKNOWN
NIGERIAN
Woman’s Prestige Mirror
20th Century
Wood, glass
16 1/4 x 6 7/8 x 1 3/8 in.
(41.3 x 17.5 x 3.5 cm)

UNKNOWN
JAPANESE
Sake bottle
1900s - 1930s
Ceramic with glaze

GIFT OF NICOLE AND JOHN DINTENFASS

IGBO PEOPLE
NIGERIA
Shrine sculpture
19th Century
Wood, traces of white, black and red pigment
37 x 19 x 19 in. (94 x 48.3 x 48.3 cm)

MAMBILA PEOPLES
NIGERIA OR CAMEROON
Shrine sculpture
19th Century
Wood
7 x 13 1/2 in. (17.8 x 34.3 cm)

UNKNOWN
COTE D’IVOIRE
Female Figure
Early 20th century
Wood
17 in. (43.2 cm)

UNKNOWN
EAST AFRICAN
Prestige Walking Stick
19th century
Wood
33 in. (83.8 cm)

GIFT OF CHARLES DERBY

UNKNOWN
Malian
Figurated Doorlock
20th Century
Wood, metal
17 1/4 x 2 5/8 x 2 1/4 in.
(43.8 x 6.7 x 5.7 cm)
UNKNOWN
KOREAN
Mountain landscape with pavilion
1900s - 1930s
Ink and color on paper
5 ft. 8 3/4 in. × 23 3/4 in.
(174.6 × 60.3 cm)

GIFT OF GEORGE ELLIS
UNKNOWN
Stool (esá)
20th Century
Wood
11 x 18 1/2 in. (27.9 x 47 cm)

GIFT OF JOSH FELDSTEIN
EDDY “MR. EDDY” MUMMA
AMERICAN, 1908 - 1986
Untitled [Man with green hood and hands] BELOW n.d.
Acrylic on Masonite
36 x 26 1/2 in. (91.4 x 67.3 cm)

BEQUEST OF ELAINE GLASS
JOSEF ALBERS
AMERICAN, 1888 - 1976
Formulation Articulation, Volume I
1972
Screen prints on paper
20 x 15 in. (50.8 x 38.1 cm)

ROBERT FICHTER
AMERICAN, B. 1939
Frog Anatomy
1980
Cibachrome
39 x 23 1/2 in. (99.1 x 59.7 cm)

Hiroshima Memorial #1
1981
Cibachrome
36 x 24 1/2 in. (91.4 x 62.2 cm)

Untitled
2014
Photosynthogram
(iphone collage, digital print)
17 1/2 x 11 in. (44.5 x 27.9 cm)

Untitled
2014
Photosynthogram
(iphone collage, digital print)
18 1/2 x 11 1/4 in. (47 x 28.6 cm)

Homage to the Square (Brown/Orange)
1967
Screen print on paper
19 1/2 x 19 1/2 in. (49.5 x 49.5 cm)

Homage to the Square (Red)
1970
Screen print on paper
15 x 15 in. (38.1 x 38.1 cm)

Homage to the Square (Red) BELOW n.d.
Screen print on paper
20 x 20 in. (50.8 x 50.8 cm)

Waiting for the Signal
1981
Cibachrome
37 x 29 1/2 in. (94 x 74.9 cm)

LEONARD BASKIN
AMERICAN, 1922 - 2000
Goya (from the famous artists series) n.d.
Etching on paper
7 x 8 3/4 in. (17.8 x 22.2 cm)
**Pieter Breughel**
(From the famous artists’ series)  
n.d.  
Etching on paper  
18 x 17 1/2 in. (45.7 x 44.5 cm)

**Two Heads**  
1969  
Etching on paper  
5 x 3 1/4 in. (12.7 x 8.3 cm)

**ALEXANDER CALDER**  
American, 1898 - 1976  
*Flowers*  
c. 1970  
Color lithograph on paper  
25 1/2 x 19 1/2 in. (64.8 x 49.5 cm)

**DALE CHIHULY**  
American, b. 1941  
*Chinese Red Seaform Edition with Ebony Lip Wraps*  
c. 1996  
Blown glass in case  
4 1/2 x 7 in. (11.4 x 17.8 cm)

**SAM GILLIAM**  
American, b. 1933  
*In Celebration*  
1987  
Color lithograph on paper  
30 1/2 x 38 in. (77.5 x 96.5 cm)

**GEORGE BENJAMIN LUKS**  
American, 1867 - 1933  
*Double sided figure study sketch “Shoe Shine Boy”*  
n.d.  
Crayon on paper  
5 1/4 x 4 1/2 in. (13.3 x 11.4 cm)

**REGINALD MARSH**  
American, b. France, 1898 - 1954  
*Along the Seine*  
1928  
Lithograph on paper  
8 1/2 x 11 in. (21.6 x 27.9 cm)

**Irving Place Burlesque**  
c. 1928  
Etching on paper  
7 x 10 3/4 in. (17.8 x 27.3 cm)

**Three Men at Table (Fat Cats Swapping Stories or Café Brasserie)**  
1932  
Lithograph on paper  
7 x 8 1/4 in. (17.8 x 21 cm)

**Train Engine**  
1923  
Etching on paper  
7 x 11 in. (17.8 x 27.9 cm)

**George Eliot**  
c. 1890  
Etching on paper  
5 7/16 x 3 15/16 in. (13.8 x 10 cm)

**Head with Necklace**  
c. 1913  
Etching on paper  
3 3/4 x 2 3/8 in. (9.5 x 6 cm)

**McSorley’s Back Room**  
c. 1916  
Etching on paper  
5 1/4 x 7 1/16 in. (13.3 x 17.9 cm)

**Night Windows**  
c. 1910  
Etching on paper  
5 1/4 x 6 3/4 in. (13.3 x 17.1 cm)

**Nude on Hearth**  
c. 1933  
Etching on paper  
5 1/2 x 6 15/16 in. (14 x 17.6 cm)

**Pavanna**  
c. 1920  
Etching on paper  
5 x 4 in. (12.7 x 10.2 cm)

**14th Street, The Wigwam**  
c. 1928  
Etching on paper  
11 x 7 1/4 in. (27.9 x 18.4 cm)

**EUGENE SPEICHER**  
American, 1883 - 1962  
*Portrait of a Woman*  
c. 1928  
Conte crayon on paper  
9 1/2 x 8 1/4 in. (24.1 x 21 cm)

**UNKNOWN**  
Unknown  
*Untitled*  
c. 1845  
Daguerreotype  
4 x 3 x 1 in. (10.2 x 7.6 x 2.5 cm)

**VICTOR DE VASARELY**  
French, b. Hungary, 1908 - 1997  
*A)-CC (Geometric Composition)*  
n.d.  
Screen print in colors on paper  
23 3/4 x 23 3/4 in. (60.3 x 60.3 cm)

**GIFT OF MADELINE GROW**

**YI LIU**  
Chinese, 1916 - 2006  
*Leisure under banana leaves*  
1947  
Ink on paper mounted as hanging scroll  
Hanging scroll: 6 ft. 5 in. x 19 1/2 in. (195.6 x 49.5 cm)
GIFT OF DIANE HONIG
IN HONOR OF DAN HONIG, UF
MECHANICAL ENGINEERING 1958,
JEFFREY HONIG, UF CIVIL ENGINEERING
2015, ROBERT HONIG, UF BUSINESS 2016

SAM FRANCIS
AMERICAN, 1923 - 1994
Untitled (Blue Grid) 1978 [BELOW]
Mixed media on paper
30 x 24 1/2 in. (76.2 x 62.2 cm)

MACHIKO OGAWA
JAPANESE, B. 1946
Vessel
2008
Stoneware
11 3/8 x 23 5/8 x 24 3/4 in.
(28.9 x 60 x 62.9 cm)

GIFT OF CHARLES JONES AFRICAN ART
IN HONOR OF ROBIN POYNER

UNKNOWN
JAPANESE
Obi
Taisho Era, 1912 - 1926
Silk
13 in. (33 cm)
Obi tie (Obi-jime)
Taisho Era, 1912 - 1926
Flat braided cord
59 in. (149.9 cm)
Obi tie (Obi-jime)
Taisho Era, 1912 - 1926
Wrapped cotton
58 in. (147.3 cm)
Woman’s Kimono (furisode)
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)
Woman’s Kimono (furisode)
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)
Woman’s Kimono slip
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)
Woman’s Kimono slip
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)

GIFT OF CAROL AND JEFFREY HORVITZ

SATOKO FUJIKASA
JAPANESE, B. 1980
Kiryu (Stream)
2011
Matte-glazed stoneware
8 5/8 x 9 1/2 x 7 1/2 in.
(21.9 x 24.1 x 19.1 cm)

GIFT OF CHARLES JONES AFRICAN ART
IN HONOR OF ROBIN POYNER

UNKNOWN
JAPANESE
Egungun Masquerade
20th century
Wood, cloth, vinyl, leather
56 in. x 5 ft. 2 in. x 12 in.
(142.2 x 157.5 x 30.5 cm)

KITAMURA HOSHUN
JAPANESE, 1822 - 1882
Ise furuichi odori no zu
1898
Ink and color on paper
13 3/4 x 9 in. (34.9 x 22.9 cm)

GIFT OF CAROL AND JEFFREY HORVITZ

UNKNOWN
NIGERIAN
Egungun Masquerade
20th century
Wood, cloth, vinyl, leather
56 in. x 5 ft. 2 in. x 12 in.
(142.2 x 157.5 x 30.5 cm)

GIFT OF CHARLES JONES AFRICAN ART
IN HONOR OF ROBIN POYNER

KAYOKO HOSHINO
JAPANESE, B. 1949
Yakis hime ginsai bachi
(unglazed bowl with silver glaze)
2009
Stoneware, silver glaze
7 1/2 x 12 3/4 x 10 5/8 in.
(19.1 x 32.4 x 27 cm)

UTAGAWA KUNISADA
JAPANESE, 1786 - 1865
“Akogi” from the series
A Rustic Genji by a Fraudelent Murasaki
(Nise Murasaki Inaka Genji)
c. 1838
Ink and color on paper
20 x 15 3/4 in. (50.8 x 40 cm)

GIFT OF STUART AND SANDY NEWMAN

ROLAND DORCEL
HAITIAN, B. 1930
Untitled
1969
Oil on panel
48 x 30 in. (121.9 x 76.2 cm)
GIFT OF ROBIN AND DONNA POYNOR

YORUBA PEOPLE
NIGERIA
Lidded pot
1973
Earthenware
4 x 4 in. (10.2 x 10.2 cm)

GIFT OF ROBIN AND DONNA POYNOR
IN HONOR OF A.E. AND MARIE HARDYMONT

MARY JANE MANIGUALT
AMERICAN, 1913 - 2010
Lidded basket
1971
Sweetgrass, palmetto, bulrush
6 1/2 x 7 3/4 in. (16.5 x 19.7 cm)

NUPE PEOPLE
NIGERIA
Lid for Basket
c. 1970
Fibers, vegetal pigment
2 x 9 1/8 x 9 1/8 in.
(5.1 x 23.2 x 23.2 cm)

GIFT OF CELESTE ROBERGE

CELESTE ROBERGE
AMERICAN, B. 1951
Agarum Clathratum
2015
Cyanotype on Somerset
100% rag paper
22 x 30 in. (55.9 x 76.2 cm)

GIFT OF BRUCE AND SILKE SILVERSTEIN

FRANK PAULIN
AMERICAN, B. 1926
Belmont Racetrack
1980
Gelatin silver print
13 x 9 in. (33 x 22.9 cm)

Times Square (Man with Traffic Light)
1956
Gelatin silver print, printed later
11 x 14 in. (27.9 x 35.6 cm)

Untitled (Chicago)
1951
Gelatin silver print, printed later
13 1/2 x 9 1/8 in. (34.3 x 23.2 cm)

Untitled (Female Sculpture)
1980
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)

Untitled (Man with Tigers)
1981
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)

Untitled (Mannequins)
1951
Gelatin silver print, printed later
10 1/4 x 10 1/2 in. (26 x 26.7 cm)

Untitled (Times Square, Reflection)
1956
Gelatin silver print, printed later
11 x 13 7/8 in. (27.9 x 35.2 cm)

Untitled (Woman with Umbrella)
1956
Gelatin silver print, printed later
14 x 11 in. (35.6 x 27.9 cm)

Untitled (Woman with Umbrella),
New Orleans, Louisiana
1952
Gelatin silver print, printed later
13 1/2 x 10 3/4 in. (34.3 x 27.3 cm)

57th Street
1958
Gelatin silver print, printed later
13 1/2 x 9 in. (34.3 x 22.9 cm)

97th Street
1955
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)
GIFT OF AASE AND RICK THOMPSON

ABELAM PEOPLE
UNKNOWN
Shell Ring
20th Century
Clam shell
9 1/2 x 9 1/2 in. (24.1 x 24.1 cm)

Yam Mask
BELOW
n.d.
Carved wood, paint
24 x 8 in. (61 x 20.3 cm)

MAKONDE PEOPLE
MOZAMBIQUE
Drum
20th Century
Wood, animal skin, fiber, nails
28 1/2 x 14 x 12 in.
(72.4 x 35.6 x 30.5 cm)

SEPVIK RIVER
PAPUA NEW GUINEA
Shoulder shield
20th Century
Wood, leather, pigment
30 x 13 1/2 x 1/2 in.
(76.2 x 34.3 x 1.3 cm)

Unknown
CAMEROON
Female Figure
20th Century
Wood, metal, glass beads, leather, fiber
16 1/2 x 8 x 3 in.
(41.9 x 20.3 x 7.6 cm)

Unknown
PAPUA NEW GUINEA
Axe
20th Century
Wood, metal, stone, fiber
20 1/2 x 22 1/8 x 1 1/2 in.
(52.1 x 56.2 x 3.8 cm)

Canoe Paddle
20th Century
Wood, natural pigments
45 in.
(114.3 cm)

GIFT OF AASE B. THOMPSON
IN MEMORY OF ELSE AND SVENN DUELUND

EUGENE DELÈSTRE
FRENCH, 1862 - 1919
Fleurs sur Nappe [Flowers on a Tablecloth]
1909
Oil on canvas
35 1/2 x 27 1/2 in.
(90.2 x 69.9 cm)

KUBOTA BEISEN
JAPANESE, 1852 - 1906
Thunder God Taking a Bath
n.d.
Ink on paper
7 1/8 in.
(18.1 cm)

TOYOHARA CHIKANOBU
JAPANESE, 1838 - 1912
Beauties Watching Diving Girls
n.d.
Ink on paper
14 1/2 x 28 1/2 in.
(36.8 x 72.4 cm)

KATSUSHIKA HOKUSAI
JAPANESE, 1760 - 1849
Page from book “kinoe no komatsu”
c. 1814
Ink on paper
12 x 16 in.
(30.5 x 40.6 cm)

HAKUDO ISHIHARA
JAPANESE
Russia Japan War, Bathing at front
n.d.
Ink on paper
5 1/2 x 3 1/2 in.
(14 x 8.9 cm)

KIYOHIRO
JAPANESE, ACTIVE 1737 - 1776
reprint, woman by water
n.d.
Ink on paper
15 1/4 x 10 1/8 in.
(38.7 x 25.7 cm)

ISODA KORYUSAI
JAPANESE, 1735 - 1790
Shunga print
1910
Ink on paper
10 x 7 1/4 in.
(25.4 x 18.4 cm)

UTAGAWA KUNIKAZU
JAPANESE, C. 1830 - 1910
Tosei buyuden
n.d.
Ink on paper
9 1/2 x 7 in.
(24.1 x 17.8 cm)
UTAGAWA KUNISADA
JAPANESE, 1786 - 1865
Abalone Divers
1859
Ink on paper
14 1/4 x 10 in. (36.2 x 25.4 cm)

UTAGAWA KUNIYOSHI
JAPANESE, 1798 - 1861
Asahina Saburo Yoshihide Wrestling
Two Crocodiles on the Shore
1849
Ink on paper
14 x 9 1/2 in. (35.6 x 24.1 cm)

Princess Tamatora Pursued by a Dragon
n.d.
Ink on paper
10 3/8 x 15 3/4 in. (26.4 x 40 cm)

KAWANABE KYOSAI
JAPANESE, 1831 - 1889
Angry Crab from series “Hanagoyami”, “Flower Calendar”
1870
Ink on paper
3 3/4 x 4 7/8 in. (9.5 x 12.4 cm)

Swimmers, Series; One Hundred pictures by Kyosai 1862 - 1866
n.d.
Ink on paper
7 x 4 3/4 in. (17.8 x 12.1 cm)

Swimmers, Series; One Hundred pictures by Kyosai 1862 - 1866
n.d.
Ink on paper
7 x 4 3/4 in. (17.8 x 12.1 cm)

KANAMORI NANTO
JAPANESE
Bathing in the Waterfall CENTER, TOP
1893
Ink on paper
8 3/8 x 5 3/4 in. (21.3 x 14.6 cm)

ITO NISABURO
JAPANESE, 1910 - 1988
Abalone Divers on the Shore c. 1930s - 1940s
Ink on paper
6 1/4 x 13 3/4 in. (15.9 x 34.9 cm)

Abalone Divers Underwater c. 1930s - 1940s
Ink on paper
6 1/4 x 12 3/4 in. (15.9 x 32.4 cm)

MAEKAWA SENPAN
JAPANESE, 1888 - 1960
Bath Scene
n.d.
Ink on paper
15 1/2 x 19 3/4 in. (39.4 x 50.2 cm)

Indoor pool with water spouts n.d.
Ink on paper
14 1/2 x 11 1/4 in. (36.8 x 28.6 cm)

Sea bathing n.d.
Ink on paper
14 1/4 x 11 1/2 in. (36.2 x 29.2 cm)

SAITO SHUHO
JAPANESE, 1768 - 1859
Women’s Bath 19th century
Ink on paper
10 x 13 1/2 in. (25.4 x 34.3 cm)

FUJIKAWA TAMENOBU
JAPANESE, 1890 - 1910
Famous Places of Tokaido - Shanks Mare Odawara
1890
Ink on paper

MASAMI TERAOKA
JAPANESE, B. 1936
Aids Series/Condom Pillow Book 1987
Ink on paper, Chine colle etching
15 1/4 x 10 1/2 in. (38.7 x 26.7 cm)

Longing Samurai from The Hawaii Snorkel Series 1993
Ink on paper
25 x 38 in. (63.5 x 96.5 cm)

UNKNOWN
JAPANESE
A Stream of Desire in the Floating World (Hitonagashi ukiyo no yokuaka) “Conversations in a Bathhouse.”
c. 1868
Ink on paper
13 1/2 x 19 1/2 in. (34.3 x 49.5 cm)

Army in Manchuria, Bath n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Army Soldier Bathing n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Art Comic Postcard Military 1930s
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Comic Sino Japanese War, Bath in River, China n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)
Japanese World War II Era Photo Album
1930s
Albumen prints bound in album
9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)

Lantern slide, Public Bath
1900s
Glass
3 x 3 in. (7.6 x 7.6 cm)

Man in loin cloth
1910
Glass negative
4 1/2 x 3 1/4 in. (11.4 x 8.3 cm)

Mid WWII Photo Album
1930s
Ink on paper
7 1/4 x 10 1/2 in. (18.4 x 26.7 cm)

Military Comic Japanese Army WWII
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Military Comic Navy
“Squall” Sailor
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Military Comic Navy
“Squall” Sailor
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Military Comic Navy
“Squall” Sailor
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Military Comic Navy
“Squall” Sailor
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Military Comic Postcard
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Photo Album
1930s
Ink on paper
5 1/8 x 7 1/2 in. (13 x 19.1 cm)

Postcard
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Postcard
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Postcard
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Postcard
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Postcard
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Propaganda China Japan war postcard
n.d.
Ink on paper
5 1/2 x 3 1/2 in. (14 x 8.9 cm)

Seated man with fan
n.d.
Ambrotype
4 1/2 x 3 1/4 in. (11.4 x 8.3 cm)

Three Young Men
1890
Ambrotype
2 1/2 x 3 3/8 in. (6.4 x 8.6 cm)

Three men (2 holding fans)
n.d.
Ambrotype
4 1/4 x 3 3/8 in. (10.8 x 8.6 cm)

Untitled
n.d.
Ink on paper
14 1/2 x 10 in. (36.8 x 25.4 cm)

Woman at bath
n.d.
Ink on paper
4 3/4 x 7 1/4 in. (12.1 x 18.4 cm)

WWII Japanese Army Soldiers Bathing
n.d.
Ink on paper
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

WWII Japanese Navy Comic, Bathing.
(Smallest print)
n.d.
Ink on paper
1 3/4 x 2 3/4 in. (4.4 x 7 cm)

KITAGAWA UTAMARO
JAPANESE, 1753 - 1806
Awabe Divers
20th Century
Ink on paper
7 1/8 x 11 1/2 in. (18.1 x 29.2 cm)

UTAGAWA YOSHIKIYU
JAPANESE, 1833 - 1904
Untitled
Mid 1870s
Ink on paper
14 x 9 1/4 in. (35.6 x 23.5 cm)

Untitled
n.d.
Ink on paper
14 x 9 1/4 in. (35.6 x 23.5 cm)

Woman Bathing, Kabuki prints
by Yoshiku
n.d.
Ink on paper
8 3/4 x 5 5/16 in. (22.2 x 13.5 cm)

UTAGAWA YOSHITORA
JAPANESE, FL. C. 1836 - 1882
Slain Taira Warriors at the Bottom of
the Sea after the Battle of 1185
n.d.
Ink on paper
15 x 9 3/4 in. (38.1 x 24.8 cm)
**TSUKIOKA YOSHITOSHI**  
**Japanese, 1839 - 1892**  
Saito Toshimitsu Wrestling Underwater  
c. 1877  
Ink on paper  
7 x 9 1/2 in. (17.8 x 24.1 cm)

**GOSEDA YOSHIO**  
**Japanese, 1864 - 1943**  
Portrait of Tsuda Umeko  
Painting on silk in mineral pigments, sumi ink and clam shell gesso  
36 5/8 x 29 1/2 in. (93 x 74.9 cm)

**MUSEUM PURCHASES**

**MUSEUM PURCHASE, FUNDS PROVIDED BY THE KATHLEEN M. AXLINE ACQUISITION ENDOWMENT**

**JUNGIK AN**  
**Korean, 1861 - 1919**  
Landscape  
Late 19th to early 20th century  
Ink and color on silk mounted as hanging scroll  
17 x 11 1/4 in. (43.2 x 28.6 cm)

**USEOK CHOE**  
**Korean, 1899 - 1965**  
Geese  
1956  
Ink and color on paper  
24 1/4 x 12 3/8 in. (61.6 x 31.4 cm)

**CONSORT JIN**  
**Chinese, 1873 - 1924**  
“Dragon” calligraphy  
c. 1894 - 1908  
Ink on gold-flecked paper  
6 ft. 8 1/2 in. x 39 in. (204.5 x 99.1 cm)

**OKUHARA SEIKO**  
**Japanese, 1837 - 1913**  
Winter Landscape with Crows  
c. 1865  
Ink on paper  
Scroll: 6 ft. 6 1/4 in. x 16 1/4 in. (198.8 x 41.3 cm)

**FUJIMOTO TESSEKI**  
**Japanese, 1816 - 1863**  
Sixteen Rakan  
1856  
Ink and color on paper  
3 7/8 x 36 3/8 in. (9.8 x 92.4 cm)

**UNKNOWN**  
**Chinese**  
Bowl  
Song Dynasty, 10th - 11th Century  
Ceramic  
5 1/8 x 5 1/8 x 5 1/8 in. (13 x 13 x 13 cm)

**JUN HUANG**  
**Chinese, 1775 - 1850**  
Landscape  
19th century  
Ink on paper  
32 1/2 x 11 9/16 in. (82.6 x 29.4 cm)

**JUN NISHIDA**  
**Japanese, 1977 - 2005**  
Zetsu (No. 4-b)  
2001  
Feldspathic porcelain clay

**HAKUKO ONO**  
**Japanese, 1915 - 1996**  
Sake cup  
1980s  
Glazed porcelain with gold leaf  
2 x 2 1/4 x 2 1/4 in. (5.1 x 5.7 x 5.7 cm)

**KIYOMIZU (MASAHIRO)**  
**ROKUBEY VIII**  
**Japanese, b. 1954**  
Kōro (incense burner)  
c. 2004  
Glazed stoneware  
4 7/8 x 5 1/2 x 5 1/2 in. (12.4 x 14 x 14 cm)

**ISHIDA SHUTO**  
**Japanese**  
Landsapes and Still Life  
19th century  
Ink on paper  
6 1/4 x 3 1/4 in. (15.9 x 8.3 cm)
Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

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Diameter: 2 5/8 in. (6.7 cm)

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Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

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19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

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19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

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19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)
Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

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Diameter: 3 1/4 in. (8.3 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

UNKNOWN
Japanese
Amoghasiddhi BOTTOM, CENTER
Meiji period, 1886 - 1912, 19th century
Ink, pigment, silk, and metallic embroidery
5 3/4 × 3 5/8 in. (14.6 × 9.2 cm)

Kamigata-e Pair of Handscrolls
c. 1830 - 1845
Color and ink on silk with brocade mount
5 1/2 in. × 8 ft. 8 1/2 in. (14 × 265.4 cm)

Kamigata-e Pair of Handscrolls
c. 1830 - 1845
Color and ink on silk with brocade mount
5 1/2 in. × 8 ft. 8 1/2 in. (14 × 265.4 cm)

Nehanzu: “Death of the Buddha”
17th Century
Ink and color on silk
4 × 2 1/2 in. (10.2 × 6.4 cm)

UNKNOWN
NEPALESE
Embracing Ganeshas
19th century
Cast copper or copper alloy
4 7/8 in. (12.4 cm)

UNKNOWN
PERSIAN
Playing Card
18th century
Ink and color on laquer
2 3/8 × 1 1/2 in. (6 × 3.8 cm)

UNKNOWN
UNKNOWN
Album
19th Century
Ink and color on paper
6 3/4 × 11 1/8 in. (17.1 × 28.3 cm)

LANDSCAPES
19th Century
Ink and color on paper
2 3/4 × 1 3/4 in. (7 × 4.4 cm)
**Utagawa Yoshishige**  
Japanese, active c. 1840 - 55  
*Akasaka, Station 37 of the Tokaido Road*  
1848  
Ink and color on paper  
Framed: 12 × 15 in. (30.5 × 38.1 cm)  

*Yokkaichi, Station 44 of the Tokaido Road*  
1848  
Ink and color on paper  
Framed: 12 × 15 in. (30.5 × 38.1 cm)

**Shibata Zeshin**  
Japanese, 1807 - 1891  
*Miniature Album of Lacquer Paintings*  
19th century  
Lacquer on paper  
4 1/4 × 3 3/8 in. (10.8 × 8.5 cm)

**Museum Purchase, Funds Provided by the David A. Cofrin Acquisition Endowment, the Ruth P. Phillips Endowment + The Gladys Harn Harris Art Acquisition Endowment**

**unknown**

*Water Spirit Headdress (Pipligbo)*  
20th century  
Wood, encrustation  
17 1/2 × 6 3/4 in. (44.5 × 17.1 cm)

**Museum Purchase, Funds Provided by the Caroline Julier and James G. Richardson Acquisition Fund**

**Bamana People**  
Central Mali  
*Doorlock*  
20th century  
Wood

**Guerrilla Girls**  
Anonymous  
*Portfolio Compleat*  
1985 - 2012  
Print

**Douglas Prince**  
American, b. 1943  
*Picture Plane-07*  
2011  
Digitally manipulated found photograph, digital print  
16 × 20 in. (40.6 × 50.8 cm)

*Projection Screen*  
1983  
Images on film in plastic construction, edition 17/20  
5 × 5 1/4 × 2 1/2 in. (12.7 × 13.3 × 6.4 cm)

**Gaoussou Sanou**  
Burkinabé, b. 1970  
*White Mask with Cowries (Koloyiri)*  
2014  
Cotton, synthetic dye, cowries, plastic, iron, wood, enamel paint  
6 ft. x 30 in. x 24 in. (182.9 x 76.2 x 61 cm)

*White Mask with Fringed Headdress (Ligueraboli)*  
2014  
Cotton, synthetic dye, cowries, plastic, iron, wood, enamel paint  
6 ft. x 30 in. x 24 in. (182.9 x 76.2 x 61 cm)

**Museum Purchase, Funds from The Ruth P. Phillips Endowment + The Caroline Julier and James G. Richardson Acquisition Fund**

**Unknown**

*Mask*  
20th century  
Wood, antelope skin, pigment  
18 × 11 × 8 in. (45.7 × 27.9 × 20.3 cm)
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The individuals and companies listed in this section made possible a successful year at the Harn Museum of Art.
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On September 27, 2015 during the Harn’s 25th Anniversary Public Celebration, the Harn offered free membership for all who wanted to join. This offering led to a surge of more than 8,200 members during the fiscal year covered in this report. An introductory, alphabetical listing of these individuals begins on the following page; please click to the linked Member List addendum to see the list in full.

Please note that every effort has been made to ensure accuracy; any omissions are inadvertent.
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