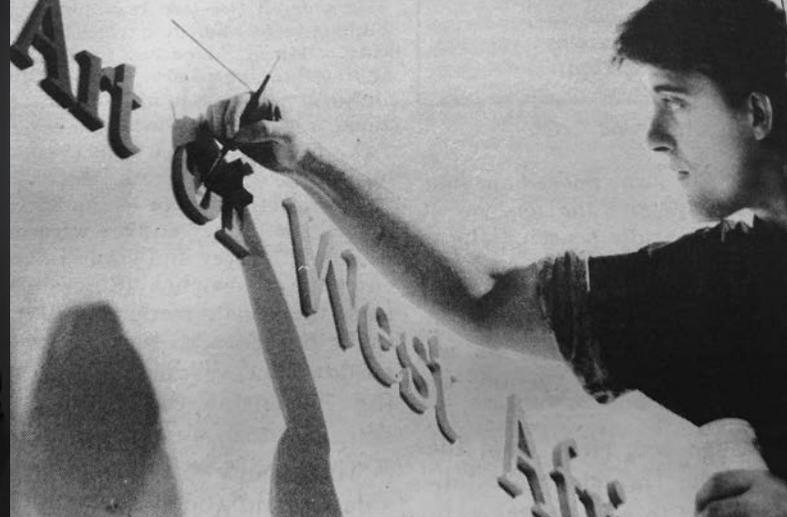


HARN MUSEUM OF ART / SUMMER 2022





Director's *Message*

The Harn Museum of Art's colleague and friend Tim Joiner passed away in March. Tim worked in the Registration Department at the Harn for 32 years installing art in the galleries and sculpture in the gardens around the exterior of the museum. His talents and expertise in carpentry and lighting led to many successful exhibitions both at the Harn and at other venues around the nation who displayed loans from the Harn.

A few examples of Tim at work are pictured above and on the next page. They include assisting in a photography shoot, painting lettering in one of the first exhibitions on view at the Harn (1990) and the very recent preparation of Lesley Dill's *White Hinged Poem Dress* for display in the current exhibition *Speechless: Text and Image in Global Culture*.

Family, staff and friends gathered on April 11 to honor Tim's kind and generous spirit, which will always be a part of the fabric of the museum. The Harn would like to honor Tim by creating a paid internship in his name. The internship will provide university students with knowledge, skills and behind-the-scenes experience in displaying art exhibitions.

If you would like to honor Tim's memory by making a gift to support the internship, visit the online fund page or contact Alli Hudson, Assistant Director of Development at 352.294.7054 or ahudson@harn.ufl.edu.

Unfortunately, Tim was not the only person we lost this year. This spring the Harn lost several people who will forever be remembered for their many contributions to our community, the Harn and UF. Martin McKeller, who is remembered on page 6 of this magazine, dedicated countless hours to the museum's rock garden. Our fall edition of the magazine will feature two very special people, Mary Ann Harn Cofrin and Jerry Uelsmann, who both passed away in April of this year.

Sincerely,
Lee Anne Chesterfield, PhD

image: (right) Lesley Dill, *White Hinged Poem Dress*, 1994, Gift of Earl and Christy Powell

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Speechless

Text & Image in Global Culture



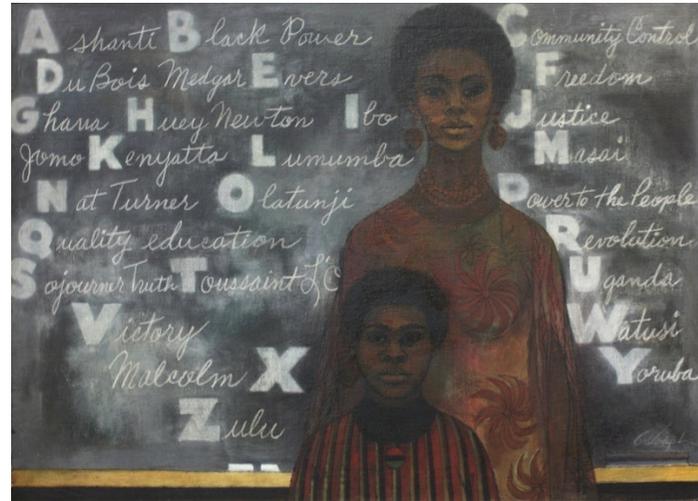
CAROL MCCUSKER
Curator of Photography



SUSAN COOKSEY
Retired Curator of African Art

Speechless: Text & Image in Global Culture is a fascinating look at how words, aesthetics and materials have supported religious, political and socio-cultural agendas for millennia. Drawn from the Harn's five collecting areas—African, Asian, modern and contemporary art, and photography—the exhibition looks at the use of words within a rich selection of matrices that cover a range of cultures and periods. From 19th century BCE to the present, *Speechless* includes such diverse forms as a cuneiform-inscribed cone used for political propaganda, illuminated manuscripts from Europe and Ethiopia that served as artful prayers, and Chinese scrolls that join poetry with painting. More contemporary works include Cubist and Surrealist use of words for graphic or psychological effect, and post-WWII street photographs that revel in words as urban design.

Throughout human history, texts within art or craft have communicated reflection, persuasion and delight to viewers, shoring up or challenging ideas of power, tradition, identity and beauty.



Speechless: Text & Image in Global Culture

June 7 – December 30, 2022
harn.ufl.edu/speechless

This exhibition is made possible by the Harn General Program Endowment and Visit Gainesville, Alachua County with additional support from the Harn Annual Fund and other generous donors.



images: (this page) Ghanaian Artist, *Cloth Commemorating 1939 Earthquake*, c. 1939, Gift of Lewis Berner and Family; (page 3) Cliff Joseph, *Blackboard*, 1969, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

COPIA II

Honoring Martin McKellar



CAROL MCCUSKER
Curator of Photography

These two photographs on view in *COPIA II: Bringing to Light Photographs from the Permanent Collection* were generously donated to the Harn by the late Martin McKellar from his private collection. For ten years Martin was a Harn Volunteer and Asian Garden Specialist of the dry garden located in our Asian Wing. Sadly, Martin passed away earlier this year. His love for the measured, symbolic lines that he raked into the garden was equal to what he loved in photographs of the human body: the body as form expressing itself dance-like in sinewy line.

Important photographic criteria for Martin were figures preferably in nature with no sign of their era (e.g. no jewelry, tattoos, telling architecture). They could be alone, or with a few others, communicating a complicated interior, but not through obvious emotions. Instead, Martin was drawn to tentative or transitional emotional states caught off guard (Shen Wei, pictured opposite page) or gestures that conjure the enigmatic or transcendent (Arno Minkkinen, pictured this page).



McKellar was a champion of the arts, and especially supportive of non-American and Japanese photographers (he traveled to Japan often). He got to know them personally and bought their work when possible. His very first purchase in the 1990s was Minkkinen's *Self-Portrait with Dan, Foster Pond*.

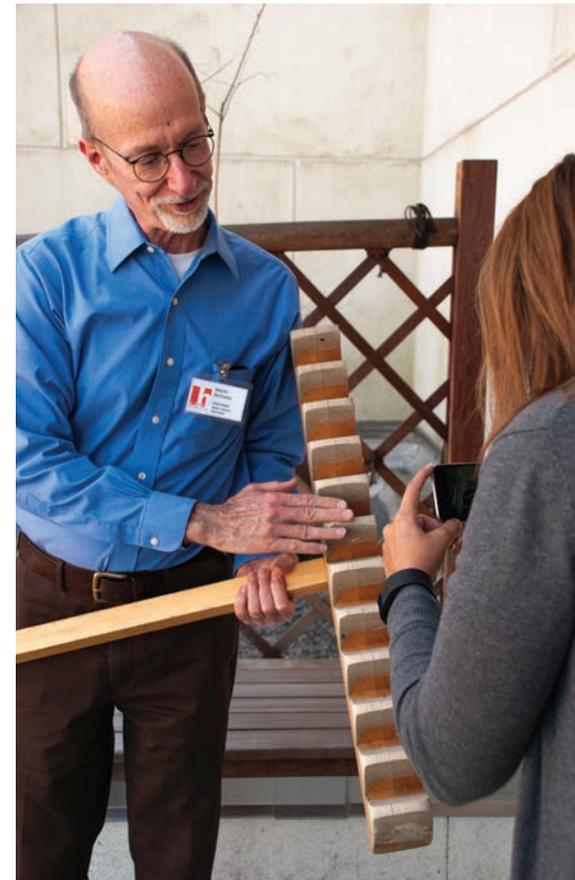
Thank you, Martin, for being an inspiring steward of the beautiful and ineffable.

COPIA II: Bringing to Light Photographs from the Permanent Collection

March 22 – October 30, 2022
harn.ufl.edu/copii



Images: (this page, top) Shen Wei, *Self-portrait (Earthy)*, 2012, Gift of Martin and Caryl McKellar; (this page, bottom) Martin McKellar at the Harn Museum Asian Rock Garden; (page 5) Arno Minkkinen, *Self Portrait with Dan, Fosters Pond*, 1993, Gift of Martin and Caryl McKellar



Martin McKellar Leaves Lasting Impression

Martin dedicated many hours to raking and maintaining the Harn's Asian Wing Rock Garden. He spent several years visiting karesansui gardens in Tokyo and Kyoto, and speaking to Japanese gardeners who rake karesansui gardens as part of their daily gardening responsibilities. He practiced the techniques he witnessed or learned directly from these gardeners.

Martin enjoyed sharing the healing qualities of both raking and appreciating the design of the garden with visitors and students of all ages. This is illustrated in past collaborations with UF Health Shands Arts in Medicine, UF Health Integrative Medicine and UF Innovation Academy which provided hospital patients the opportunity to create garden designs from their place of care. The patient's designs were later raked by Martin, UF student volunteers and sometimes in-person with the patient, or through video conferencing from the hospital.

Vickers Collection Travels to *St. Augustine*



DULCE MARÍA ROMÁN
Chief Curator and
Curator of Modern Art

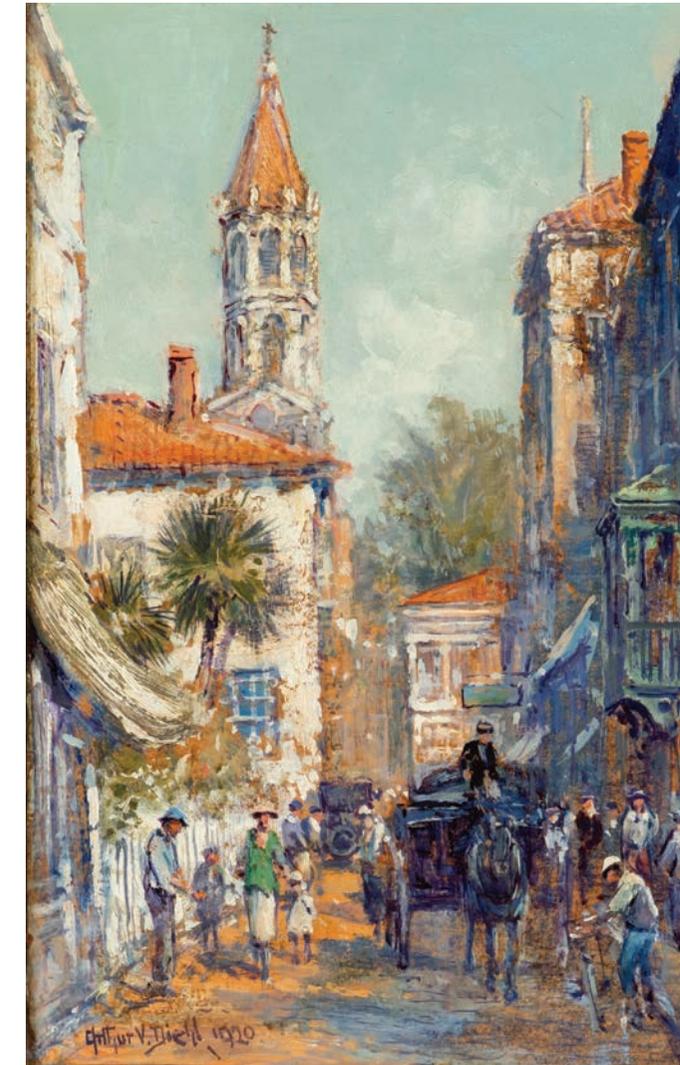


Painting St. Augustine: Selections from the Samuel H. and Roberta T. Vickers Collection

Governor's House Cultural Center and Museum, St. Augustine
May 13, 2022 – May 2023
harn.ufl.edu/vickersgift

The Harn recently organized a new exhibition, *Painting St. Augustine: Selections from the Samuel H. and Roberta T. Vickers Collection* at the Governor's House Cultural Center and Museum in St. Augustine. The exhibition, which opened May 13, features works by more than twenty artists who captured vibrant landscapes and city views of Florida's oldest city. The works date from the late 19th to the mid-20th century and cover a broad range of themes from views of coastlines and waterways to depictions of historic landmarks, picturesque streets and courtyards.

Collectively, these paintings comprise a visual record of St. Augustine, its unique topography and climate, as well as its people and their daily lives. The exhibition is free and open to the public. It is drawn from The Florida Art Collection, a landmark gift given to the Harn Museum of Art at the University of Florida in 2020 by Samuel H. and Roberta T. Vickers who formed one of the most extensive collections of Florida-themed art.



images: (this page, left) Arthur Vidal Diehl, *St. Augustine Courtyard*, 1922; (this page, right) Arthur Vidal Diehl, *St. Augustine*, 1920; (page 7) Frank Henry Shapleigh, *Fort Marion from San Marco Pier, St. Augustine, Florida*, 1887; The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers



Opening Event

University of Florida Historic St. Augustine held an opening celebration for *Painting St. Augustine* on May 12. The celebration kicked off the St. Augustine History Festival. The evening included remarks by Sam and Robbie Vickers, Harn Director Lee Anne Chesterfield, UF President Emeritus Bernie Machen, St. Augustine Mayor Tracy Upchurch and UF Historic St. Augustine Chairman Allen Lastinger.



Exhibitions

Speechless: Text & Image in Global Culture
June 7 – December 30, 2022

COPIA II: Bringing to Light Photographs from the Permanent Collection
March 22 – October 30, 2022

She/Her/Hers: Women in the Arts of China
March 1, 2022 – March 24, 2024

Global Perspectives: Highlights from the Contemporary Collection
October 12, 2019 – October 1, 2023

Florida Impressions: Gift of Samuel H. and Roberta T. Vickers
Ongoing

Everyday to the Extraordinary: Highlights from the Korean Collection
Ongoing

Elusive Spirits: African Masquerades
Ongoing

Highlights from the Asian Collection
Ongoing

Highlights from the Modern Collection
Ongoing



Ethiopian Artist, *Devotional Book*, 18th or 19th century, Partial gift of Richard Faletti and Museum purchase. Funds provided by the Caroline Julier and James G. Richardson Acquisition Endowment, Michael A. Singer and the David A. Cofrin Art Acquisition Endowment

Welcome *Jade Powers*



DULCE MARÍA ROMÁN
Chief Curator and
Curator of Modern Art

We are so happy to welcome Jade Powers who began her new position as Curator of Contemporary Art on April 1. She joins the Harn Museum of Art with more than five years of curatorial museum experience. I recently met with Jade to talk about her background and her goals for her new position at the Harn.

Can you share any background information you would like to provide so we may get to know you better?

Powers: I began my curatorial career as the Romare Bearden Fellow at the Saint Louis Art Museum. Through that position I was able to work closely with the museum's curators to engage communities for exhibitions with Kehinde Wiley, Mickalene Thomas, and an exhibition of more than 80 works by abstract artists of African descent. From



there, many of my curatorial projects have aligned nicely with my studies in post-colonial theory. Holding various roles within different museums for over twelve years has helped me have a well-rounded understanding of museums as well as an appreciation for the teamwork necessary for successful exhibitions and community engagement. I have traveled to many countries, including India and Morocco, to better understand the lasting impact of imperialism and colonialism. These experiences have greatly influenced the way I view and curate artwork. I am interested in uplifting additional, and often silenced, narratives and I feel that a museum like the Harn and an institution like UF supports this type of research and exploration.

What inspired you to join the Harn Museum as Curator of Contemporary Art?

Powers: The Harn Museum's contemporary collection of more than 2,000 objects by national and international artists as well as the outdoor sculptures inspired me to join the Harn. I am motivated by the history of the museum and the new strategic plan to provide art-focused opportunities for UF students across different fields of study and the greater Gainesville area. It is also exciting to work at a museum with so many resources and opportunities for community partnership and in-depth engagement. I find myself really intrigued by the history of Florida and I anticipate learning a lot about the area.

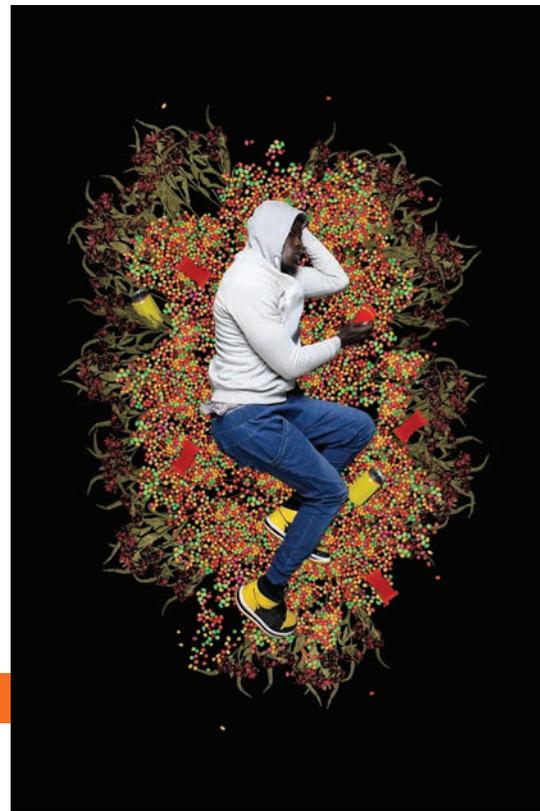


"I am motivated by the new strategic plan to provide art-focused opportunities for UF students across different fields of study."

- Jade Powers

What are your short-term plans for the Contemporary Art Collection?

Powers: Since April, I have been familiarizing myself with the permanent collection as well as the upcoming exhibition, *Posing Beauty in African American Culture*, opening in January 2023 and organized by Curatorial Assistance Traveling Exhibitions (CATE). I have also been preparing for a new exhibition drawn from the contemporary collection set to open in October 2023 in the Mary Ann Harn Cofrin Pavilion. I am looking forward to organizing permanent collection exhibitions that highlight artists in the collection while thinking about new ways to showcase artworks that haven't been on view recently and exploring relationships between works that have never been in conversation with each other. I am also eager to work with the curatorial and education teams and professors at UF to highlight important contemporary issues. I know that visual arts offer a great way for people to learn, and it excites me to know that the student body will have a chance to discuss an issue in their course work and then see visual interpretations of that conversation at the Harn.



Omar Victor Diop's *Trayvon Martin* (pictured left) was a recent acquisition of the Harn's in 2021. The travelling exhibition *Posing Beauty in African American Culture* will display other works by Diop, such as *Jean-Baptiste Belley* (pictured right)—further educating audiences about this artist and contemporary works in the Harn's collections.

What impact do you hope to make at UF?

Powers: I hope to continue to build the Harn's collection in contemporary art. There are strong and engaging works within the collection, and I am excited to find new connections and through different projects help visitors explore the diverse bodies of work with the contemporary art collection. I also hope that organizing and hosting contemporary exhibitions with a national and international focus will allow discussions about important issues that will help strengthen UF's student body's understanding of contemporary topics. I look forward to working with the curatorial and education teams at the Harn and professors at UF to create exhibitions and acquire works that align with topics of study. Working as a team in this way will foster thoughtful engagement through visual culture. I am thrilled about the impact UF will imprint on me! I know through these partnerships I will continue to engage with new colleagues, students and visitors in this academic setting.

"I look forward to working with the curatorial and education teams at the Harn and professors at UF to create exhibitions and acquire works that align with topics of study."

- Jade Powers

images: (page 14, left) Omar Victor Diop, *Trayvon Martin* 2012, 2017, from the series *Liberty*, 2017, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund; (page 14, right) Omar Victor Diop, *Jean-Baptiste Belley*, 2014, Edition of 8, +2AP, © Omar Victor Diop, Courtesy Galerie MAGNIN-A, Paris. *Posing Beauty in African American Culture* is curated by Deborah Willis and organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California; (page 11) Jade Powers portrait, photography by Kenny Johnson

EXPANDING *Experiences*



KELLY HARVEY
Director of Development
and External Affairs

\$5.3 Million in Funds Raised

Expanding the footprint of the museum requires capital investment from supporters like you. We are pleased to announce that, to date we have raised \$5.3 million in commitments towards our construction goal of \$20 million. Please join me in thanking those who have stepped forward to make this amazing expansion possible: Rebecca and Paul Nagy, Allen and Delores Lastinger, the 1923 Fund, Deirdre and Russ Fogler, Roy Hunt, and Teresa Fletcher.



Plans for the wing include:

A print study center will amplify the museum’s industry-leading efforts in fostering a connection with art across a lifespan.

A dedicated gallery for the Vickers Florida Art Collection will ensure this landmark collection is accessible to the state’s citizens.

A conservation lab will allow students the ability to work side-by-side with conservation professionals and engage students in a new and exciting way.

State-of-the-art storage will safeguard the museum’s exceptional collections for future generations.

Illustrations by Tod Williams
Billie Tsien Architects



Support Our \$20 Million Goal

If you are interested in supporting the growth of the Harn, please contact Kelly Harvey at kharvey@harn.ufl.edu or 352.294.7057.



Exciting Exhibition *Portfolio*



LEE ANNE CHESTERFIELD
Harn Museum of Art Director

The Harn's 2020–2025 strategic plan calls for a multi-year balanced portfolio of exhibitions and other special programs in order to better serve UF students and residents of the greater Gainesville region. We believe that museum visitation can be a transformative experience; engendering in our audiences socio-emotional development, cultural participation, civic engagement and intellectual growth.

The Harn will present these special exhibitions in the coming two years.



Speechless: Text & Image in Global Culture

June 7, 2022 – December 30, 2022

Speechless is on view now and covered previously in this issue. It examines how words, aesthetics and artist's materials are combined with various alphabets from diverse cultures and eras. The exhibition features works from all five of the Harn's collecting areas. Be sure to visit our website for fun and engaging programming offered in conjunction with the exhibition.

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



Posing Beauty in African American Culture

January 31, 2023 – June 4, 2023

Posing Beauty explores the contested ways in which African and African American beauty have been represented in historical and contemporary contexts through a diverse range of media including photography, video, fashion and advertising. This exhibition challenges the relationship between beauty and art by examining the representation of beauty and different

attitudes about aesthetics through the themes of "Constructing a Pose," "Body & Image" and "Modeling Beauty & Beauty Contests." *Posing Beauty in African American Culture* is curated by Deborah Willis and organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California. The organizing curator at the Harn is Jade Powers, Curator of Contemporary Art.



images: (top) Lauren Kelley, *Pickin'*, 2007; (bottom) Ken Ramsay, *Susan Taylor, as Model*, ca. 1970s, Courtesy of Susan Taylor

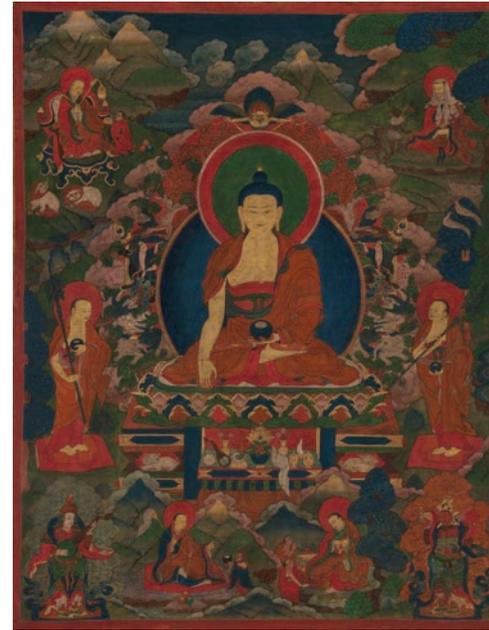


Under the Spell of the Palm Tree: The Rice Collection of Cuban Art

July 10, 2023 – January 7, 2024

Under the Spell of the Palm Tree offers a glimpse of the plurality and complexity of the culture and history that has engendered Cuban art throughout the 20th century and into the 21st century. Guest curators Gabriela Azcuy and David Horta Pimentel will utilize the work of a broad range of artists to display an inclusive view of Cuban art, reflecting on its current dynamic and the existence of new geographies as an essential part of its reality. The organizing curator at the Harn is Dulce Román, Chief Curator and Curator of Modern Art.

images: (top) Wifredo Lam, *Untitled*, 1973, Collection of Susie and Mitchell Rice; (bottom) Mario Carreño, *The Farm*, 1945, Collection of Susie and Mitchell Rice



Gateway to Himalayan Art

February 2024 – July 2024

This exhibition, presented by the Rubin Museum of Art, provides an entry point into understanding Himalayan art and its cultural traditions and highlights connections to other areas of study and humanities. Visitors will gain a foundational knowledge of Himalayan art and hear first-person perspectives on select objects and traditional arts and cultural practices to appreciate them as part of the daily life and structure of the Himalayan world. University professors will be able to incorporate this rich material into their teaching curricula, integrating the exhibition with the other two components of the project, the publication and the digital platform. The exhibition is curated by Elena Pakhoutova and the organizing curator at the Harn is Tongyun Yin, Curator of Asian Art.

images: (top) Tibet, *Bodhisattva Kshitigarbha*, 17th century, Rubin Museum of Art, Gift of Shelley & Donald Rubin Foundation F1997.12.4 (HAR 700040); (bottom) Tibet, *Buddha Shakyamuni with Arhats*, 18th century, Rubin Museum of Art C2006.12.3



Support Our Exhibition Portfolio

The Harn offers extensive opportunities to support exhibitions and related programs that interest you. Whether you want to support as an individual, a business, a foundation or an organization, we look forward to working with you on ways to successfully bring these exhibitions to life for our visitors. To discuss sponsorship opportunities and benefits, please contact Alli Hudson, Assistant Director of Development at 352.294.7054 or ahudson@harn.ufl.edu.

Other Ways to *Support the Harn*

Give to the Annual Fund

The Harn Annual Fund supports the museum's greatest needs, exhibitions and programs, general operations and improvements. Annual gifts influence every facet of the Harn and make it possible to provide experiences that positively influence the lives of our visitors through enlightening art exhibitions and endless learning opportunities. Please visit harn.ufl.edu/giveonline to make a gift.

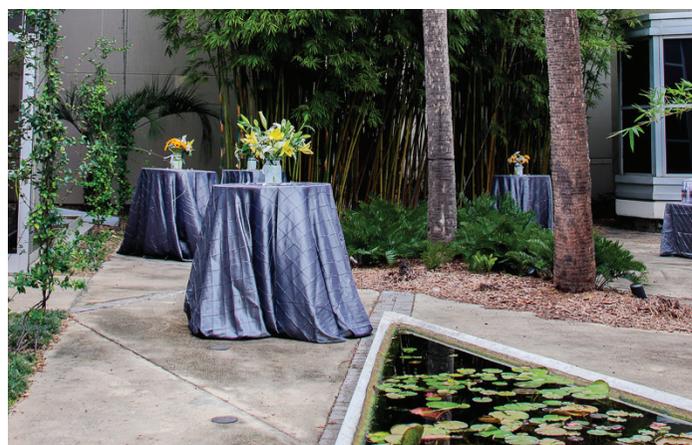
Shop in the Harn Museum Store

Add flare to your summer wardrobe by shopping in the Harn Museum Store. Select from these hand-crafted palm straw clutches or a fan by Bali Harvest, and pair them with a one-of-a-kind African cow horn bead necklace or Ghana drum bead necklace. The proceeds from your purchases support exhibitions and programs.



Rent Our Space for Your Next Event

The Harn offers multiple spaces that can be adapted to meet the needs of your next event. Large or small, we can host a variety of events including conferences, awards ceremonies, social events, business meetings, wedding ceremonies and receptions, lectures, films, luncheons and more. Holding your event at the Harn supports the work of the museum. For more information visit harn.ufl.edu/rentals.



ABOUT THE COVER



In *Scrolls of the Ancestors # IV*, Wosene Kosrof reveals his fascination with combining the visual impact of script, signs and symbols with references to diverse cultural iconographies. In this painting, layers of inscriptions and talismanic symbols appear to be configured and abstracted components of Ethiopian healing scrolls. These include letters from the Amharic and Geez alphabets and magical diagrams for spiritual protection derived from Christian and Muslim texts. Superimposed on these are faces and figures, abstracted perhaps from various African images of ancestors. The vertical columnar arrangement resonates with the long thin strips of healing scrolls, and reinforces the concept of ancestors seen in many representations as towering, upright beings.

image: Wosene Worke Kosrof, *Scrolls of the Ancestor #IV*, 1994, Gift of Drs. Israel and Michaela Samuelli, in honor of Nancy P. Mendenhall



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Visit our website to plan your visit
harn.ufl.edu/visit/plan

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harn.ufl.edu/join

This project is sponsored in part by the
State of Florida, Department of State,
Division of Arts and Culture and the
Florida Council on Arts and Culture.



image: (detail) Bradley Walker Tomlin, *English and American Literature*, c. 1930, Gift of Caroline Julier Richardson

FREE ADMISSION

