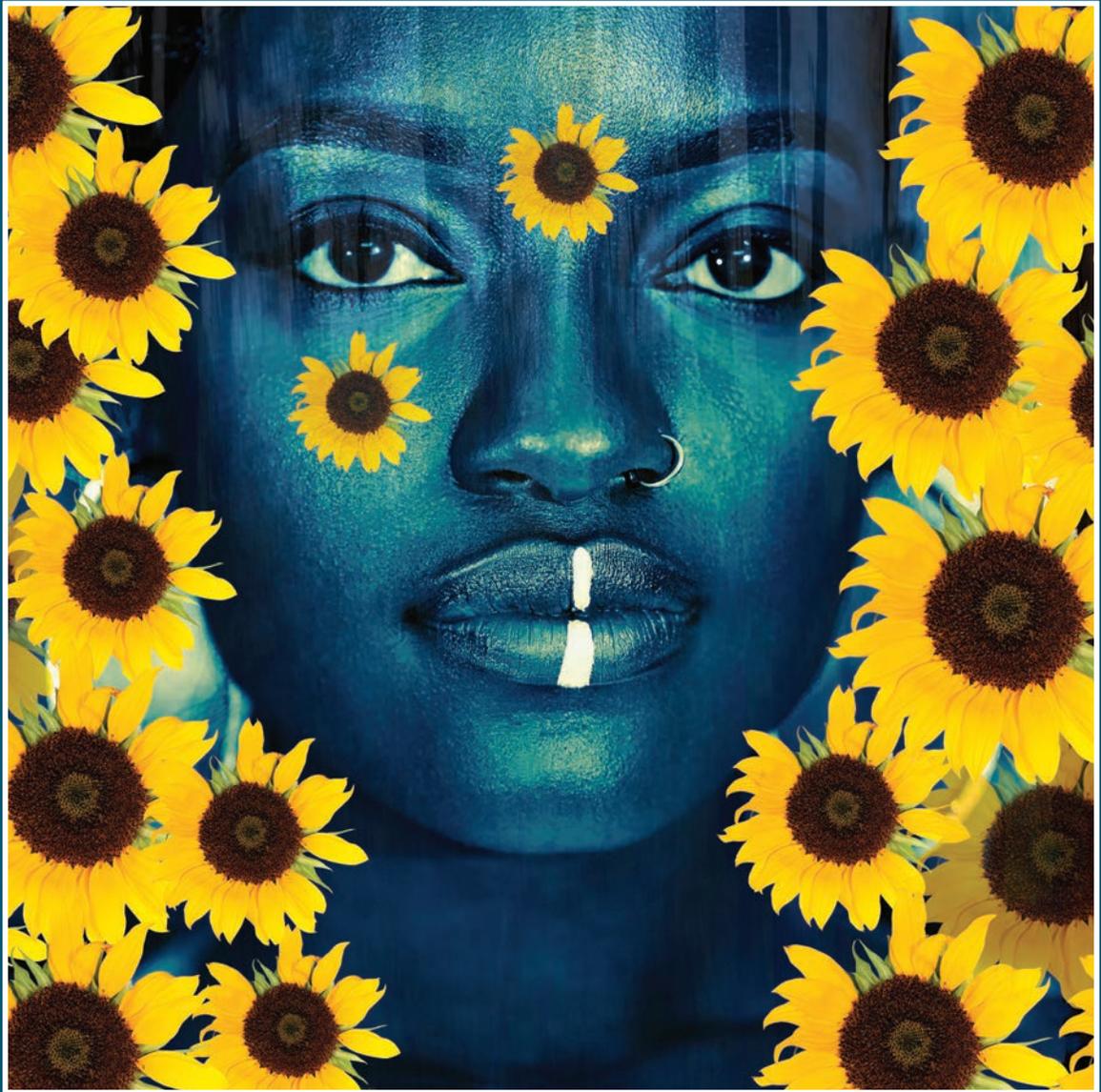


HARN MUSEUM OF ART / SUMMER 2021





DIRECTOR'S MESSAGE

Summer is approaching, and the Harn welcomes you to visit our many exciting and engaging exhibitions. *A Florida Legacy: Gift of Samuel H. and Roberta T. Vickers*, celebrates the transformative gift from the Vickers who formed one of the world's most extensive collections of Florida-themed art. We are so grateful to Sam and Robbie Vickers for this amazing gift to the Harn, UF and the state of Florida!

Opening in July, *Shadow to Substance*—co-curated by Kimberly Williams, University of Florida Doctoral Candidate in English; Dr. Porchia Moore, University

of Florida Assistant Professor, Museum Studies and Dr. Carol McCusker, Harn Curator of Photography—creates a chronological arc from the past to the present into the future using historical photographs from the Harn and Smathers Library collections and through the lens of Black photographers working today. This important exhibition is possible thanks to the generosity of presenting sponsors, James and Sara Toussaint.

As we launch our next Strategic Plan, we also are pleased to have Dr. Tongyun Yin on board as our new Cofrin Curator of Asian Art as of March of this year. Soon we will embark on a new contemporary curator search to round out our curatorial team. In addition

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image (opposite page): Christopher Still, *Pricelless Memories: The Vickers Collection*, 2015, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers



to strengthening the development, research, presentation, interpretation, renown and growth of the museum's collection of global contemporary art representing all media, this curator will also have experience in the history of art by African-American and African-diasporic artists. The contemporary curator's work will complement and enhance the work already being accomplished with our permanent collections and exhibitions.

I know this will be a wonderful addition to the Harn team and the UF student experience.

Please join me in celebrating this exciting time for the Harn. In the meantime, I hope to see you in the galleries soon!

Sincerely,
Lee Anne Chesterfield, PhD

The Harn Museum of Art relies on individuals, foundations and corporate entities to support the work of the museum. Please make a note of the many ways you can support the Harn throughout this publication.

INTERVIEW WITH NEW COFRIN CURATOR OF ASIAN ART, DR. TONGYUN YIN



DULCE MARÍA ROMÁN

Chief Curator and
Curator of Modern Art

We are so happy to welcome Dr. Tongyun Yin who began her new position as Cofrin Curator of Asian Art on March 1. She joins the Harn Museum of Art with more than ten years of curatorial museum experience. I recently met with Tongyun to talk about her background and her goals for her new position at the Harn.

Can you talk about your background as a curator of Asian art and your journey to Gainesville?

Tongyun Yin: I started my curatorial career as a curator of Chinese history. My graduate training in museum studies at The George Washington University in Washington, D.C., provided a solid foundation for my work on the new Tsinghua University Art Museum project in Beijing. Working with the museum administration and university faculty, I participated in collection digitization and developed the plans for exhibition and collection management. That experience opened a new door in my career trajectory. After getting my doctorate degree in Chinese art history at the University of California, San Diego in 2014, I worked first as the Associate Curator of Asian Art at the MacLean Collection Asian Art Museum, then as the Curator of Asian Art at the Lizzadro Museum of Lapidary Art, both in Illinois. I have always been keen on integrating the appreciation and understanding of Asian art within an international purview. The Harn Museum of Art provides a great platform to carry out my curatorial vision. I am very honored and delighted to join the Harn team.

What is it about the Harn Museum of Art that appeals to you most?

Yin: I was first intrigued by the broad scope and richness of the Harn's Asian art collection, especially its exceptional holdings of art by women artists, Chinese and Japanese ceramics, Korean art of the Joseon dynasty and modern Indian paintings. My predecessors at the Harn shaped the extraordinary core of the museum's Asian art collection, which is a great asset and indispensable foundation for all programs and activities. As I came to know more about the museum's programs, I became very excited about the curators' collaborative efforts to create thematic exhibitions that not only explore the relationships among different parts of the collection but also keep art relevant to our society and our diverse audiences. As the University of Florida's art museum, the Harn offers so many opportunities to work with faculty and students to create exhibitions with curricular value and research potential and to engage the public and enhance their art experience. This is my dream job!

You mentioned that you have found the Harn's Asian art collection particularly fascinating. What are your plans for expanding the collection?

Yin: My plans for expanding the collection are directed toward a twofold goal: to augment the collection with the gift, purchase and bequest of Asian works of art, and to expand access to our collection to the broadest possible audience. I am eager to work with the museum staff and donors to bolster the Harn's capacity and resources for the acquisition of great works of Asian art. While continuously building upon existing strengths in the collection, I hope to prioritize diversity to provide a more comprehensive overview of Asian art across geography and through time. Although most of our Asian collections have been digitized, I would like to further expand our digital resources by creating more online offerings and sharing Asian art stories through different platforms so that anyone in search of inspiration and enrichment might experience the richness and complexity of Asian art.



What do you hope to achieve in your curatorial projects?

Yin: Currently, I am working on a new exhibition set to open in March 2022 in the Asian wing's North gallery. I will also be researching our collection, working on change-outs of temporary exhibitions and refreshing the installation of the permanent collection in the Asian galleries. What I hope to achieve with these ongoing projects is to introduce new themes, works of art and interpretive tools to advance visitors' appreciation and understanding of the many facets of Asian art and culture. I also hope that through these different projects, visitors will be able to explore relationships among the diverse artistic traditions in Asia and discover the contemporary relevance of Asian art and history.



As a Curator of Asian art in a university museum, how will you cultivate partnerships with the University and local communities?

Yin: The Harn's Asian art collection serves as a catalyst for research, education and outreach for both the university and local communities. I look forward to working with our education department, university faculty and students across disciplines to support collection-based teaching and student-driven initiatives that benefit from the museum's Asian art collection. To effectively engage with our local communities, I think it is important to tell stories that are relevant to our audiences and their experiences. Exhibitions are the principal public program of our museum. I am interested in curating exhibitions focusing on new scholarly research, addressing new issues and fostering important dialogues with our communities.



Thanks to a generous gift from Dr. David A. Cofrin and Mrs. Mary Ann Cofrin, this position is endowed and supports the teaching, research, academic and curatorial work in the area of Asian art in perpetuity. Endowed curatorial positions allow the museum to attract and retain the best in the curatorial field to make great impact on the work of the museum and UF students. If you are interested in supporting the work of the curatorial team, contact Kelly Harvey, Director of Development and External Affairs at kharvey@harn.ufl.edu or 352.294.7057.

images: (above) Dr. Yin inspecting *Beauties in the Garden* by Gu Luo (above right) Gu Luo, *Beauties in the Garden*, Qing dynasty (1644-1911), early 19th century; (opposite page) Albert Ernest Backus, *Road Through the Orange Grove*, undated, oil on canvas, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista

EXHIBITIONS

View frequently changing exhibitions drawn from the Harn's collections of more than 13,000 works of art, and loans from private lenders, artists and other art museums. Works on display in eleven galleries include paintings, drawings, ceramics, sculpture, photography, video, beadwork, textiles and more.

A Florida Legacy: Gift of Samuel

H. and Roberta T. Vickers

February 26 – August 1, 2021

Shadow to Substance

July 27, 2021 – February 27, 2022

Tempus Fugit :: 光陰矢の如し :: Time Flies

December 21, 2019 – February 27, 2022

**Global Perspectives: Highlights from
the Contemporary Collection**

October 12, 2019 – September 25, 2022

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



PHOTOGRAPHY COLLECTION EXPANDS FOR UPCOMING HARN EXHIBITION



CAROL MCCUSKER

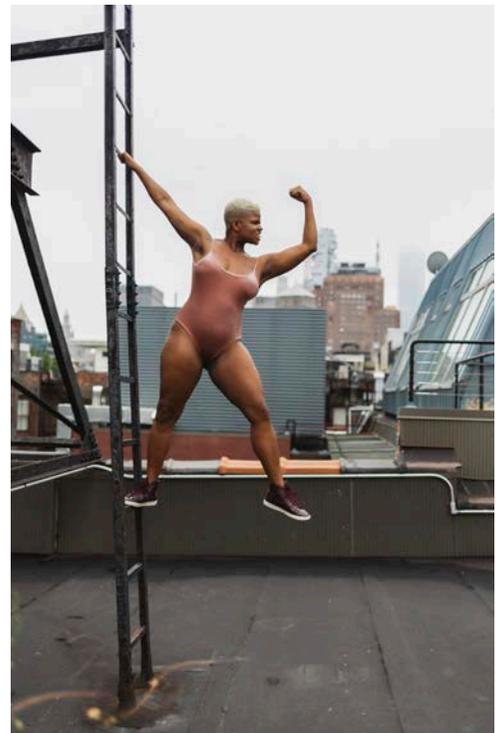
Curator of Photography

The Harn Museum of Art is pleased to announce the purchase of sixteen new photographs by eleven photographic artists for its permanent collection. The photographs are the heart of a forthcoming exhibition, *Shadow to Substance*, opening July 27, and curated by Dr. Porchia Moore, UF Assistant Professor, Museum Studies; Kimberly Williams, UF Graduate Student, English Department; and myself.

The purchases consist of single images by Teju Cole, Brittany Taylor, Endia Beal, Omar Victor Diop, Benji Reid, Michael McCoy and Earlie Hudnall; two images each by photographers Ayana V. Jackson, Charlotte Watts and Jonathan Bachman; and three from Sheila Pree Bright. Nine of these artists are Black; all eleven document a renewed aim for Black portraiture, illustrating Black Lives Matter, Black scholarship, new myths, identities and histories, land reclamation, health and rest, spirit and stillness. None of these acquisitions would be possible without the acquisition endowments created by generous patrons of the Harn Museum.

The exhibition's title, *Shadow to Substance*, comes from the 19th century activist, Sojourner Truth (1797–1883). On the margins of photographs made of her in the 1860s–70s, she had printed: "I Sell the Shadow to Support the Substance." Freed from enslavement in 1827, Truth sold her portraits during her cross-country campaigns in order to make the 'shadow' (photograph) give substantive flesh and blood to Black lives.

The Harn's new acquisitions give visual substance to Black lives now (as well as the past) including Ieshia Evans's *2016 protest*; Tricia Hersey's *Nap Ministry*; a symbolic portrait of Trayvon Martin; the Moral Movement of Dr. William Barber; Ericka Hart's *body politic*, and more. Through beauty, strength, and new narratives, the photographs are thresholds for all of us to reimagine our collective past, present and future.



Shadow to Substance

July 27, 2021 – February 27, 2022

harn.ufl.edu/shadowtosubstance



images: (opposite page) Brittanny Taylor, *Ericka in Soho*, 2016, print: 2021; (above) Ayana V. Jackson, *Sighting in the Abyss II*, from the series *Take Me to the Water*, 2019

This exhibition is made possible by the generosity of presenting sponsors Dr. R. James Toussaint and Mrs. Sara Toussaint. Private gifts are crucial in supporting Harn exhibitions. The purchases of new photographs for this exhibition and the permanent collection were made possible by acquisition endowments from a variety of generous donors made over the years. To learn how you can support upcoming innovative exhibitions or help the Harn continue to build its collection, contact Kelly Harvey, Director of Development and External Affairs at kharvey@harn.ufl.edu or 352.294.7057.

SHADOW TO SUBSTANCE CO-CURATORS



Dr. Porchia Moore

Dr. Porchia Moore is Department Head and Assistant Professor of Museum Studies at the University of Florida in the School of Art + Art History. She is a Critical Race Scholar examining the role and function of race in museums and the cultural heritage sector. Her research interrogates the intersections of race, community, and technology in cultural heritage institutions. Dr. Moore presents regularly at conferences such as MuseumNext, American Alliance of Museums, Museum Computer Network and more. She practices anti-racist teaching pedagogies and maintains the goal of decolonizing curriculum in her teaching. She serves on numerous museum boards and committees locally and nationally and works with museums and libraries across the country addressing issues of race, equity, social justice and inclusion. She is the co-creator of The Visitors of Color Project, which envisions a counternarrative space for museum goers and museum professionals to learn from the perspectives of marginalized people. Dr. Moore has forthcoming book and writing projects focusing on the role and power of museums to foster change in communities. She is project advisor and writer for “The Inclusionum.”



Kimberly Williams

Kimberly Williams is a second-year doctoral student in the English Department at the University of Florida where her work encompasses Black nonbeing, Black healing, and sound studies across multimedia and literature. She graduated from Virginia Tech and Cornell University. She has previous experience with museums studies and art programming with her collaborative student and faculty exhibition on *Black Love* at Virginia Tech. Williams is a Harn intern paid through the Criser Endowment Fund, an endowment established in 1997 to support UF student museum internships. During the Fall 2020/Spring 2021 semesters, Williams has worked on *Shadow to Substance* with Dr. Moore and Harn Curator of Photography, Dr. Carol McCusker to discuss acquisitions, new scholarship, 21st century social justice issues and exhibition themes, writing and design. Read about Kimberly’s internship experience on the following page.

MY INTERNSHIP EXPERIENCE



As a Harn Museum Intern, I have been honored to study with a team of UF educators and curators who are committed to our exhibition, *Shadow to Substance*, and its educational possibilities. It has been difficult but important to curate such an exhibition during the tragedies of COVID-19, George Floyd and the Black Lives Matter movement. The show not only considers the unspoken language of racism but encompasses the tender quiet and deep joy and energy of Black life nourished by ancestors, love, community and tenacity. *Shadow to Substance* gives visual form to these issues.

I was privileged to participate in the full architecture of this exhibition including: selecting archival photographs of Black life in Florida circa 1910–1950 from UF Smathers Library, choosing cutting edge work by contemporary Black photographers, writing wall texts, scoring a soundtrack, generating a reading list and brainstorming educational programs. It was a pleasure to integrate my specialty in critical race, Black, feminist and queer theory into the exhibition's themes. It was humbling to grow and expand through the grounding mentorship of my co-curators, Dr. Porchia Moore and Dr. Carol McCusker. I cannot wait to embed these newfound curatorial practices into my pedagogy. But more importantly, I am anxiously excited for the community to attend Harn events and interact with the powerful images in *Shadow to Substance*.

Paid internships provide critical learning opportunities for students who are exploring their passions or considering a future career in art museums. Providing paid internship opportunities not only addresses labor and equity issues, but allows more students to consider applying for these engagement opportunities. To learn how you can support students' academic work and future career success through internships, contact Alli Hudson, Assistant Director of Development, at ahudson@harn.ufl.edu or 352.294.7054.

A FLORIDA LEGACY: LAKE ALACHUA



DULCE MARÍA ROMÁN
Chief Curator and
Curator of Modern Art



The exotic and untouched terrain of North Florida inspired Herman Herzog (American, born Germany, 1832–1932) to paint more than 250 landscapes depicting the region. The recent landmark gift of 1,200 works of Florida-themed art from the collection of Samuel H. and Roberta T. Vickers includes five paintings and a watercolor by Herzog. *Lake Alachua (Fisherman’s Creek Landing)* conveys Herzog’s interest in the transient phenomena of light and atmosphere—concerns that he shared with the Hudson River School of painters. In this landscape, the qualities of light and water play a central role. Two fishermen bring their sailboat to shore as an approaching storm is seen in the distance. The dramatic cloud formations pierced by the sun, the brilliant light reflected on the water’s surface, and the range of grasses and flowers dotting the shore, demonstrate Herzog’s keen powers of observation and his great painterly skill.

Herzog was born in Bremen, Germany, and studied at the Düsseldorf Academy under famed Norwegian landscape painter Hans Frederick Gude (1825–1903). His first visit to Norway in 1855 awakened his lifelong interest in depicting grand mountain and lake vistas and scenes of rugged, untamed nature. He built his reputation on his dramatic landscapes depicting majestic views of locations across Western Europe and Norway. As his fame spread, Herzog attracted the patronage of European nobility and royalty, including Queen Victoria of England, who collected his paintings. Herzog immigrated to the United States in the late 1860s or early 1870s and settled in Philadelphia.

Herzog was a man consumed by wanderlust and he traveled widely in his new home country. By 1876, he had exhibited a view of California’s Yosemite region at the Centennial Exhibition in Philadelphia. His views of Pennsylvania, Maine and the American West were popular among American collectors. Florida’s coast and interior wetlands also provided new subject matter for Herzog and appealed to his (and his patrons’) taste for the exotic. Between 1885 and 1910, he made frequent trips from Philadelphia to North Florida to visit his son who taught chemistry at Florida Agricultural College, established at Lake City in 1884. During these trips, he hiked from coast to coast, sketching and painting along the way.

Herzog captured many scenes of the Gainesville area, as well as the Gulf Coast between the Suwannee and Homosassa Rivers. *Lake Alachua (Fisherman’s Creek Landing)* shows an area known today as Payne’s Prairie. Paintings like this are important records of places that have changed significantly, either as a result of development or forces of nature. In the late 1800s, heavy rain caused the prairie to flood and it became known as Alachua Lake. At the time, steam-powered boats ferried passengers and goods between Micanopy and Gainesville. The lake drained in 1891 and once again became a marsh. “The Providence Journal” (R.I.) reported on September 14, 1891, “About four weeks ago, [the waters] commenced going down with surprising rapidity, the lake falling about eight feet in 10 days, until now nothing is left of Alachua Lake but the memory of it.”

image: (opposite page) Herman Herzog, *Lake Alachua (Fisherman’s Creek Landing)*, circa 1900, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, photo by Randy Batista

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

February 26 – August 1, 2021

harn.ufl.edu/afloridalegacy

CISNEROS FONTANALS ART FOUNDATION (CIFO) COLLECTION ON VIEW THIS FALL



JESÚS FUENMAYOR

Program Director and Visiting Curator
University Galleries, School of Art + Art History



Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation (CIFO) Collection

September 7, 2021 - April 24, 2022

harn.ufl.edu/pluraldomains

The exhibition *Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation (CIFO) Collection* is drawn exclusively from the collection of the Cisneros Fontanals Art Foundation (CIFO), a non-profit organization founded in 2002 by Ella Fontanals-Cisneros to foster cultural exchange and enrichment of the arts. The foundation's mission is to support and advance cultural understanding and educational dialogue among Latin American artists and global audiences. Since its inception, CIFO has shaped one of the most extensive and substantial programs of contemporary Latin American art. *Plural Domains* features photography, drawings, video, sculpture and large-scale multi-media installations by 30 established, mid-career and emerging artists from 10 countries: Argentina, Brazil, Colombia, Cuba, Ecuador, Guatemala, Mexico, Peru, Uruguay and Venezuela. Many of the artists are immersed in a range of multidisciplinary or hybrid practices in which both traditional and the most innovative methods come together, as they incorporate into their work the infinite variety of resources that constitute the repertoire of contemporary art.

Through the artists' work and engagement with different materials and themes, the exhibition demonstrates how the artists are at once critical of the stereotypes often applied to the arts of the region and challenge the dominant power relations that exclude their discourses from being considered on the scene of global contemporary art. The displacement of the aesthetic in favor of the anthropological; the incorporation of the viewer or the reception of the work in the context of its production; the critical awareness of the political, social, economic and cultural conditionings of an ever more globalized and at the same time atomized world; the philosophical problems of contemporaneity; and the relationship of art to other disciplines, represent some of the topics that interest present-day Latin American artists.

This exhibition is presented simultaneously in two venues, UF's University Galleries and the Harn Museum of Art. The presentation of *Plural Domains* at the Harn is co-organized with Dulce Román, Chief Curator and Curator of Modern Art.

If you would like to support efforts to bring this exhibition or future exhibitions to University of Florida students and the Gainesville community, contact contact Alli Hudson, Assistant Director of Development, at ahudson@harn.ufl.edu or 352.294.7054.

images: (opposite page, top) Marcius Galan, *3 Secciones (3 Sections)*, 2011; (opposite page, bottom) Glexis Novoa, *Specific Obstacles*, 2012

BIG MAX CONSERVATION: CONSERVATOR INTERVIEW



ERIC SEGAL
Director of Education and
Curator of Academic Programs

The Harn recently completed conservation of its *Big Max* sculpture by John Raymond Henry located in the center of UF's Cultural Plaza. I interviewed Caroline Dickensheets, Assistant Conservator at RLA Conservation about what the project entailed and why it is vitally important to ensuring this work is beautiful and safe for visitors today and for years to come.

We're excited to have you here taking care of *Big Max*. Why is this sculpture being conserved?

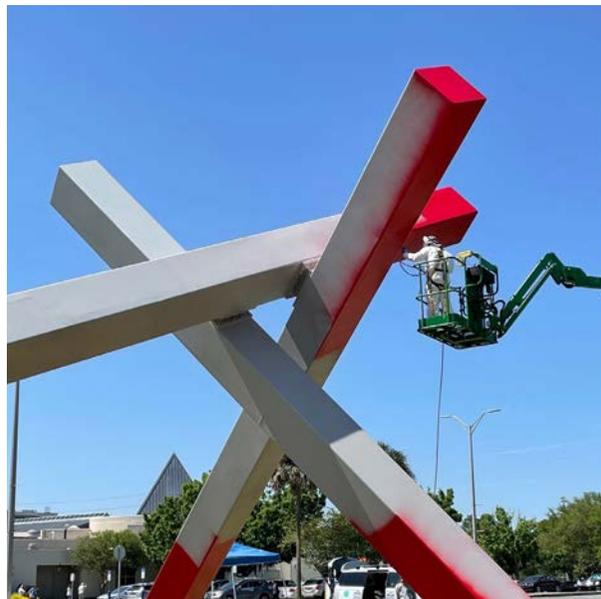
Caroline Dickensheets: Painted surfaces inevitably are going to deteriorate and you're going to have to repaint them at some point. That being said, there are appropriate paint systems and methods that you can use to ensure greater longevity. That's what we're really trying to do here. *Big Max* has been repainted before, but the products that we use and the process that we follow are going to give a longer lasting more durable finish to the sculpture.

What is entailed in your work with *Big Max*?

Caroline: As you can see we're removing the top layers of paint and we have more than one layer of this red paint. Beneath that you can see a gray primer, and that gray primer is actually very well adhered to the steel. That shows us that the primer is doing fine. It's well attached to the metal. The problem lies in these top coats of red paint. They're not sticking to each other and they're definitely not sticking to the primer. That has caused the paint to bubble and peel. The good news is that it also is allowing us to strip the paint layers relatively easily. That being said, once we get all the paint off, we're going to need to properly prep the surface so that we can apply the proper coating in the proper manner.

How long does this take?

Caroline: We are scheduled to be on site for about three weeks. Ninety percent of that time is prep work so we're still removing all that red paint. After that, we will have to prepare the surface and then it will be during just those final few days where we're actually applying the finished coat! However, the process of conserving



this artwork actually started back in 2019 when our Principal Conservator Kelly Ciociola came to the Harn and did an assessment. At that point, she was able to see what was actually going on and to answer the crucial question: was there damage to the metal or is this all just happening in the surface layer of paint? Fortunately, it's just the paint. After that process got started we were able to consult with the artist in order to determine what the appropriate finish coat would be for this specific artwork to achieve the desired color and sheen. Properly conserved, we are able to ensure the work is safe and attractive, and reflects the artists' vision.



How long will it last?

Caroline: We're using a fluoropolymer paint coating which is the industry standard... it's the best that you're going to get. The manufacturer typically says it will be about 12 to 14 years before requiring repainting. But we're in Florida and the sun's really harsh, so I like to say between 8 to 12 years, given that proper maintenance and care is provided to the sculpture.

What should owners of outdoor art look for?

Caroline: It depends on the type of metal and what type of sculpture. If it's painted, any signs of flaking or fading will be a sign that maybe your coating is not doing too well. Paint is a finished coat and is meant to deteriorate over time. What you're really going to be concerned about is when you start to see cracking. Cracking means that maybe water or something like a biological growth is getting under the surface and that's when it can really cause damage to the actual metal sculpture. So you really want to keep an eye out for that! You have to remember that the paint is a pretty color but it's also protecting the sculpture itself.

To see the video of the entire interview visit harn.ufl.edu/bigmax

When an object becomes part of the Harn's collection, the museum makes a long-term commitment to care for that object so that it may be enjoyed by future generations. Support for this conservation project was generously provided by the 1923 Fund and Drs. Rebecca and Paul Nagy. To learn about the Harn's ongoing conservation efforts and how you can help with future conservation needs, contact Kelly Harvey, Director of Development and External Affairs at kharvey@harn.ufl.edu or 352.294.7057.

Celebrate Milestones Together Again



LAUREN KEISER
Rental Event Manager

The past year has been one of missed connection. Like everyone, I'm anxious to see friends and colleagues in person and begin celebrating together again.

Whether acknowledging student accomplishments, planning for future goals or celebrating personal milestones, the Harn Museum of Art offers over half a dozen spaces for your event, while following all current COVID-19 guidelines. Many spaces feature soaring windows with views of lush exterior gardens and water features, while others are fully equipped for your next invited speaker.

Not sure where to begin? The experienced Harn Rental Event Team is available to assist with planning and has the expertise to advise which spaces work best for your event needs.

**Birthday Parties · Bridal/Baby Showers · Award Ceremonies · Banquets
Wedding Receptions · Social Receptions · Meetings · Lectures · Conferences**



We are excited to welcome you back and look forward to celebrating the fall semester together. Utilizing all the Harn has to offer is a great way to celebrate milestones while supporting access to the arts on campus.

Please contact me at rentals@harn.ufl.edu or visit harn.ufl.edu/rentals for more information.

BEHIND THE COVER ART

The Rebirth of Us is a new acquisition recently added to the Harn's collection and on view in the *Shadow to Substance* exhibition.

The artist, Sheila Pree Bright, is an award-winning American photographer best known for her works *Plastic Bodies*, *Suburbia*, *Young Americans* and her most recent series #1960Now. Often described as a cultural anthropologist, Bright references Black history and empowers Black identity through portraiture, working with her subjects to "let them speak for themselves."



image: (above and cover detail) Sheila Pree Bright, *The Rebirth of Us*, 2020, courtesy of the artist, ©Sheila Pree Bright

HARN MUSEUM OF ART STORE

Visit the Harn Museum Store this Summer for a selection of postcards, books, soaps and jewelry inspired by our recent gift of Florida works of art on view in [*A Florida Legacy*](#).



C E L E B R A T E



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This project is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture (Section 286.25, *Florida Statutes*).

HOURS:

Tuesday through Saturday: 10 am – 5 pm

Sunday: 1 – 5 pm

Closed Monday

Visit our website at harn.ufl.edu/visit/plan for the most up-to-date information.

CONNECT WITH US VIRTUALLY:

- **Email Communications**

Sign up at the bottom of our homepage: harn.ufl.edu

- **Social Media Channels**

@harnmuseumofart



image (detail): Mabel May Woodward, *Beach Scene, Florida*, undated, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista

FREE ADMISSION

