

HARN MUSEUM OF ART / SPRING 2023



HARN



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This year, we are excited to introduce Art After Dark at the Harn Museum. Thanks to a private grant of \$300,000, the museum will remain open to the public until 9 pm on Thursdays beginning January 5. The extended hours offer Harn visitors more time to explore the permanent collection, experience special exhibitions, shop in the store and enjoy food and drinks while listening to jazz bands or string quartets.

The Harn is a campus and community destination, and we are pleased to be able to extend our hours every Thursday night. In addition to offering free admission, the Harn strongly believes that the museum will be accessible to more visitors by staying open later these evenings. Providing more hours outside of the museum's currently offered Tuesday through Saturday 10 am – 5 pm and Sunday 1 – 5 pm schedule will allow our community additional opportunities to spend time at their art museum.

Included in these extended hours, the Harn will continue its monthly Museum Nights program, which occurs the second Thursday of every month. This change also arrives just in time for the Harn's upcoming exhibition *Posing Beauty in African American Culture*, allowing visitors more time and opportunities to engage with world class art. The Camellia Court Café and Harn Museum Store will also be open.



We look forward to seeing you at the Harn on Thursday evenings.

Sincerely,  
Lee Anne Chesterfield, PhD  
Director

# *Posing Beauty* in African American Culture



**JADE POWERS**  
Curator of Contemporary Art

*Posing Beauty in African American Culture* explores the ways in which African and African American beauty has been represented in historical and contemporary contexts through a diverse range of media including photography, video, fashion and advertising.

Throughout the history of Western art and image-making, beauty has been idealized and challenged, and the relationship between beauty and art has become increasingly complex within contemporary art and popular culture. This exhibition challenges the relationship between beauty and art by examining the representation of beauty and different attitudes about aesthetics.

The first of three conceptual themes, *Constructing a Pose*, considers the interplay between the historical and the contemporary, between self-representation and imposed representation, and the relationship between subject and photographer. The second theme, *Body & Image*, questions the ways in which our contemporary understanding of beauty has been constructed and framed through the body. The final theme, *Modeling Beauty & Beauty Contests*, invites us to reflect upon



## **Posing Beauty in African American Culture**

January 31 – June 4, 2023

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

This exhibition is made possible locally by the generous support of Ken and Laura Berns and Visit Gainesville, Alachua County, with additional support from the Sidney Knight Endowment and other generous donors.

images: (page 3) Renée Cox, *Baby Back*, from *American Family*, 2001  
Courtesy of the Artist; (page 4) Lauren Kelley, *Pickin'*, 2007, Courtesy of the artist



the ambiguities of beauty, its impact on mass culture and individuals, and how the display of beauty affects the ways in which we see and interpret the world and ourselves. *Posing Beauty in African American Culture* also explores contemporary understandings of beauty by framing the notion of aesthetics, race, class and gender within art, popular culture and political contexts.

*Posing Beauty in African American Culture* is curated by Deborah Willis and organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California. This exhibition is curated for the Harn by Jade Powers.

### **Posing Questions on *Posing Beauty*: A Conversation with Deborah Willis Thursday, March 30, 6 pm**

Learn more at [harn.ufl.edu/lectures-talks](http://harn.ufl.edu/lectures-talks)

This program is made possible by support from the Harn Eminent Scholar Chair in Art History (HESCAH) and the UF Center for Humanities in the Public Sphere (Rothman Endowment).



# AWE-some: time :: materiality :: meaning



**CAROL MCCUSKER**  
Curator of Photography



Curators have a unique, and potentially powerful opportunity to tell a story through an exhibition of images by extraordinary artists. And, through the generosity of patron support, they can often purchase the best and most appropriate photographs for that exhibition, which provides more financial security for the artists and broadens the museum's collection, deepening the archive for future curators and audiences.

The most interesting artist-photographers working today develop stories that are important to them, such as portraits of places that have changed over time, or the lives of refugees as they navigate hard circumstances, or a re-creation of the past that inspires the present.

## **AWE-some: time :: materiality :: meaning**

November 22, 2022 – May 14, 2023  
[harn.ufl.edu/awesome](http://harn.ufl.edu/awesome)

This exhibition is made possible by the Curator of Photography endowment and additional generous donors.

These photographers work in multiple series and take numerous photographs to illustrate the themes in each. It is an intense process that demands an assured vision, commitment and sometimes physical risk.

Such is the case with the 15 artist-photographers in *AWE-some: time :: materiality :: meaning*. Its subtitle refers to the photographers' and the viewer's time; the enjoyment of actual material photographs (not on a screen); and the meanings they might conjure for each of us. The Oxford dictionary defines the word "awesome" as, "arousing or inspiring reverential fear, wonder or respect." Indeed, these artists' fragile sheets of photo-paper hold aspects of fear, wonder

and respect because they fuse well-honed aesthetics to strong and/or daring points of view. They tell big stories through one photo or a multi-image series. Over many years, each artist has developed technical control over their medium, a freelancer's survivalist skillset, and stamina for the travel itineraries they've booked to "get the image." *AWE-some* is my gesture of appreciation for these eminent fine art and documentary photographers who are quite distinct from us happy-but-limited cellphone users.

Finally, *AWE-some* is also about the art of s-l-o-w looking (a new movement in the arts)—yours and mine. It doesn't matter in what order you look at the photographs or if you read the texts. It is primarily about slowly taking in and appreciating exceptional work.

images: (page 5) Don Bartletti, *Agony*, 2000, print 2021, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund; (page 6) Fabiola Jean-Louis, *Marie Antoinette is Dead*, image 2016, printed 2021, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund



## **Artist Talk: Fabiola Jean-Louis** Thursday, March 2, 6 pm

Learn more at [harn.ufl.edu/lectures-talks](http://harn.ufl.edu/lectures-talks)

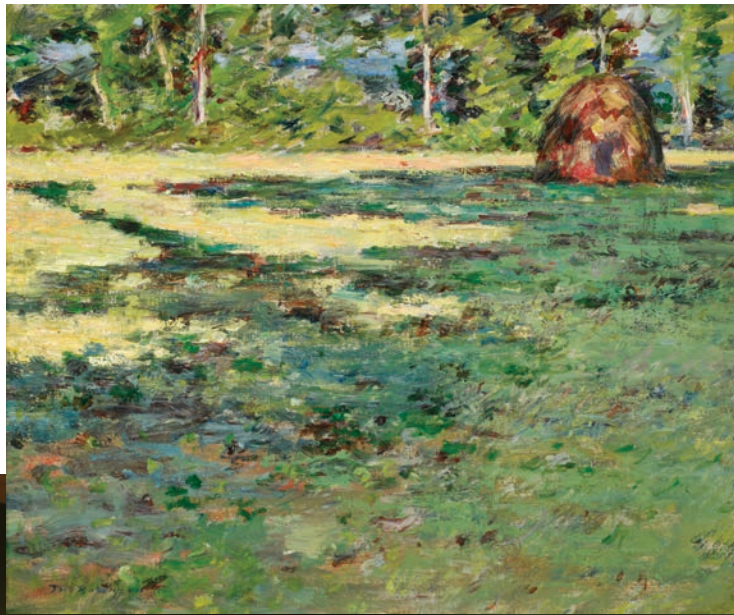
Made possible with support from the UF Center for Arts, Migration, and Entrepreneurship; UF Center for European Studies; UF Center for Gender, Sexualities, and Women's Studies Research; UF International Center; UF Center for Latin American Studies; and UF Center for the Study of Race and Race Relations.



# TRAVELING ART

## >>> Around the US

Over the past year the Harn Museum of Art has loaned more than 65 works of art for other museums to display in exhibitions at their institutions. These loans increase visibility of the Harn and provide art enthusiasts from other parts of the country the opportunity to enjoy art from our collection. Take a look at what's been traveling!



**LOAN**  
*Afternoon Shadows*  
by Theodore Robinson

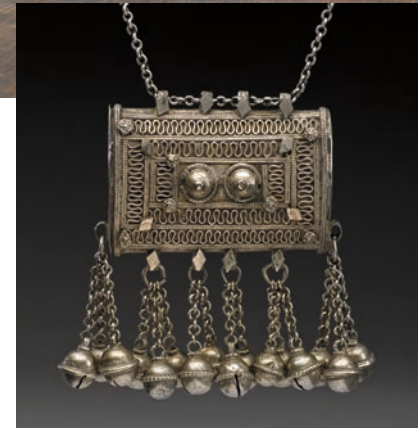
IN THE EXHIBITION  
*John Leslie Breck:*  
*American Impressionism*

Location: Mint Museum Uptown  
Charlotte, North Carolina  
September 18, 2021 – January 2, 2022

Location: Dixon Gallery and Gardens  
Memphis, Tennessee  
January 22 – March 27, 2022

Location: Figge Museum of American Art  
Davenport, Iowa  
May 28 – August 28, 2022

top: dated 1891, Museum purchase, funds provided by Michael A. and Donna Singer;  
bottom: Dixon Gallery and Gardens



**LOAN**  
Twenty-three works, including  
this *Porte Qur'an Necklace (Xirsi)*  
by a Somali Artist

IN THE EXHIBITION  
*Peace, Power and Prestige:*  
*Metal Arts in Africa*

Location: Ackland Art Museum  
Chapel Hill, North Carolina  
January 28 – April 3, 2022

Location: Figge Art Museum  
Davenport, Iowa  
September 17, 2022 – January 8, 2023

top: Ackland Art Museum; bottom: dated 18th – 19th century, Gift of Katheryne Loughran and John Loughran, President, Foundation for Cross Cultural Understanding



**LOAN**  
*Hunting Alligators*  
by Frederick Carl Frieseke

IN THE EXHIBITION  
*Frieseke in Florida: Memories*  
*of Jacksonville in the 1880s*

Location: The Cummer Museum of Art & Gardens, Jacksonville, Florida:  
March 15, 2022 – January 31, 2023

top: The Cummer Museum of Art & Gardens  
bottom: dated c. 1926, The Florida Art Collection,  
Gift of Samuel H. and Roberta T. Vickers



# At the Harn

## LOAN

**Thirty-six works, including  
Fort Marion from San Marco Pier,  
St. Augustine, Florida**  
by Frank Henry Shapleigh

## IN THE EXHIBITION

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

Location: Governor's House Cultural  
Center and Museum  
St. Augustine, Florida  
Ongoing

top: Governor's House Cultural Center and  
Museum; bottom: dated 1887, The Florida Art  
Collection, Gift of Samuel H. and Roberta T. Vickers



## ADDITIONAL LOAN (NOT PICTURED)

**The Swamp**  
by Doris Emrick Lee

n.d., cypress, The Florida Art Collection,  
Gift of Samuel H. and Roberta T. Vickers

## IN THE EXHIBITION

*Simple Pleasures: The Art of Doris Lee*

Location: The Westmoreland  
Museum of American Art  
Greensburg, Pennsylvania  
September 26, 2021 – January 9, 2022

Location: Figge Art Museum, Davenport, Iowa  
February 6 – May 8, 2022

Location: Vero Beach Museum of Art, Vero Beach, Florida  
June 5 – September 18, 2022

Location: Dixon Gallery and Gardens, Memphis, Tennessee  
October 30, 2022 – January 15, 2023

## SPECIAL EXHIBITIONS

**Posing Beauty in African American Culture**  
January 31 – June 4, 2023

**AWE-some: time :: materiality :: meaning**  
November 22, 2022 – May 14, 2023

**She/Her/Hers: Women  
in the Arts of China**  
March 1, 2022 – April 7, 2024

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

## PERMANENT COLLECTION HIGHLIGHTS

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

**Everyday to the Extraordinary:  
Highlights from the Korean Collection**

**Elusive Spirits: African Masquerades**

**Highlights from the Asian Collection**

**Highlights from the Modern Collection**

## TRAVELING EXHIBITION

**Painting St. Augustine: Selections from the  
Samuel H. and Roberta T. Vickers Collection**  
Governor's House Cultural Center  
and Museum, St. Augustine, FL  
Ongoing



image: Unknown, *Untitled (woman in white encircled  
by ship exhaust funnel)*, c. 1928, Gift of Peter J. Cohen  
On view in *AWE-some: time :: materiality :: meaning*

# (Un)common Arts Classes



**ALLYSA B. PEYTON**  
Student Engagement Manager

During the Fall semester, UF students participated in a Harn-organized class which was developed entirely around the exhibition *Speechless: Text & Image in Global Culture*. The course is a one-credit class, a part of the Honors Department's (un)common arts initiative. (Un)common arts classes are unique opportunities for students to join a discussion-oriented seminar centered on a performance or an exhibition.

Like the exhibition itself, the goals of the class cover a lot of ground—literally and figuratively. Objects from all five collecting areas are included, bound by the common theme of text plus image—the earliest work a cuneiform-inscribed clay cone dating from the 4th millennium BCE and the latest a photograph printed in 2020. In fact, on the first day of the semester, the students learned that they had really registered for 15 mini-classes, as there are so many different lenses to experience and study the exhibition.

Their first assignment, titled “Note to Future Self,” included writing down their first impressions and sealing it in an envelope for later use.

Throughout the semester, an overarching theme was how artists in the exhibition incorporated text into their designs and how these objects in turn reflect religious, political and socio-cultural histories around the globe. Subject area experts, including Harn curators and UF faculty, helped us zoom in on narrower periods of artistic production—framed by geographic region and/or theme.

Other class periods focused more on the role of museums, how the exhibition was organized and laid out, and finally what is the point (of art)?



For these more open-ended explorations, students spent their time in the gallery gathering evidence to support their questions and ideas by reflecting on new material they had read or discussed in groups.

Equal weight is given to academic study and more subjective interpretation and experience. Both educators and docents led sessions where students could explore their creative potential through a poetry workshop, a memory drawing exercise and a graphic design activity.

The student cohort came from a variety of programs of study. The promotional materials for the class were clear that no prior creative writing or drawing experience is required; and no museum or art history experience is expected. Mason Bui, a microbiology major, says that his time at the museum is “the highlight of my week.” He continues, “Having a class dedicated to surveying the *Speechless* exhibition has allowed me to appreciate how text can manipulate the meaning of images—and vice versa—to communicate different meanings in art.”

What did they do with that “Note to Future Self”? Late in the semester, they opened the sealed envelopes containing their first musings. They developed a final paper and gallery presentations on how and why their impressions evolved over the course of the semester.



# UF Campus Visibility



**TAMI WROATH**  
Director of Marketing  
and Public Relations



Increasing the museum's visibility across the University of Florida campus among students, faculty, staff and alumni is a major goal of the Harn's Strategic Plan. The Harn is investing in strategic advertising and communications that will reach a large population of potential Harn visitors who live on, work in and visit UF's campus. What better way to do this than by being present at and supporting the sports that Gator fans love.

The Harn is working with Gator Sports Properties for visibility over the next year on electronic scoreboards and video displays at athletic events. Fall sports include soccer, basketball (pictured right) and gymnastics. The Harn looks forward to promotion during the spring at lacrosse, softball and baseball.

In collaboration with the UF Alumni Association, the Harn's new logo was featured on the back of the UF student-coveted football "Beat T" shirts given out before the homecoming game (pictured left). Students gathered around Emerson Alumni Hall for the free giveaway and 50 new students signed up to be a part of the Harn's free membership program.

The Harn partnered with the Gainesville Chamber of Commerce before the UF vs. LSU football game to tailgate at Gator Walk—the most popular tailgating area where fans line the path for the players, coaches and marching band to enter the Swamp. At the tailgating booth, the Harn and Chamber gave away portable fans, stickers of a painting gator and cookies baked by the Camellia Court Café.

With these initiatives the Harn strives to welcome a larger, more diverse group of visitors. Once here, we hope they'll experience an exciting space where campus and community converge, to connect art to people and people to art.





# A Building for the Future of Museum Experience



**KELLY HARVEY**  
Director of Development  
and External Affairs

The Harn is more than a museum. It's a classroom, a laboratory, a place to gather and socialize with your community. It's an active and exciting place that not only invites personal discovery but encourages engagement from everyone who visits.

In the coming years, the Harn Museum of Art will be expanding its footprint to offer more space to view world-class art, specialized opportunities for students to intimately engage with the museum's collection and an environment that encourages visitors of all ages and backgrounds to sit, stay awhile and make the Harn a place they call their own.



Many generous donors have stepped forward to begin making this vision a reality and they have shared in their own words here what makes the Harn and this expansion so important to them. Their generosity and foresight to invest in the future of museum experiences is just the beginning.

*We were inspired to give in support of the Harn's new wing by three converging factors—the transformative gift by Sam and Robbie Vickers of their outstanding Florida Art Collection, the selection of renowned architects Tod Williams and Billie Tsien as project architects and the decision of former UF President and First Lady Bernie and Chris Machen to lead the fundraising effort. We made our commitment early in hopes that our support will inspire others to give generously.*

— **Rebecca and Paul Nagy**



New wing illustrations by Tod Williams  
Billie Tsien Architects | Partners

*Delores and I believe that the Vickers gift is a transformative event in the Harn's evolution. It is about Florida and almost all visitors will find something, maybe many things, that are familiar and to which they can relate.*

*This expansion is important because it enables the Harn to not only showcase a historical depiction of Florida, but also provides other important, but less visible, activities that will ensure all collections are properly maintained.*

*In our opinion this expansion is a seminal event not only in the history of the Harn, but in the history of the University in that it will make the history of Florida come alive. Every Gator needs to be a part of making this happen.*

— **Allen and Delores Lastinger**

*The Harn has enriched my life ever since the day the doors opened and I took every opportunity to thank Mary Ann and David Cofrin for what they began. Now that Mary Ann and David are gone, it is up to their beneficiaries to help realize the construction of the Harn's much-needed American Wing expansion.*

— **Roy Hunt**

**As we expand experiences at the Harn, we will be building a space that creates connections between people and art they'll carry with them for life. If you'd like to be part of the future growth of the Harn Museum of Art, reach out to Kelly Harvey, Director of Development and External Affairs at 352.294.7057 or [kharvey@harn.ufl.edu](mailto:kharvey@harn.ufl.edu).**



# Community Donor Spotlight



**ALLI HUDSON**  
Assistant Director of Development

For over 40 years, Gainesville Health & Fitness (GHF) has provided a welcoming, state-of-the-art space where community members and visitors can make a change to live a better life.

“We exist to create an experience that helps people get the most out of life and like the Harn, we want to inspire them. We live this every day in every interaction, purchase decision, hire, class, service and program offered,” stated Chief Marketing Officer Debbie Lee.



Built on the foundation of helping someone who is brand new to exercise, GHF does everything possible to make its members feel comfortable and get results while striving to make exercise a permanent component of life. GHF believes in teaching its members how to exercise, not just the first time, but every time you come to the gym.

Additionally, GHF invests in the betterment of its members and the Gainesville community by supporting organizations such as the Harn who, like them, want to be a part of people's lives today and forever. “To create a strong community, we all must integrate with each other to bring forth the best in what we each offer. We have been committed to serving our community organizations with donations of time, money, marketing and fundraising. “Together, we are better,” Lee shared.



## EXPANDING FOUNDATIONS

Since 1994, GHF has demonstrated a commitment to supporting the museum's mission and vision through Harn Annual Fund gifts. Please consider making a gift today at [harn.ufl.edu/giveonline](http://harn.ufl.edu/giveonline) and supporting those who support the Harn!

The Harn and Gainesville Health and Fitness play an essential role in our community's health and wellbeing. Being physically fit at any age improves overall health, reduces illness and saves lives. Not so different, experiencing art can also help with depression, increase positive emotions and improve your immune system.



# Harn Museum Interns

## Where are they now?



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

The Harn is expanding minds by offering internships in most museum departments to university students from virtually all majors. Some of these students are specifically interested in art and museums, while others are exploring career interests in marketing, fundraising, retail management and even software engineering. Wherever they may be in their studies and wherever they may be headed for work, the museum and the many staff members who mentor interns are proud to contribute to their academic and professional success.

I am pleased to feature three interns who were a delight to work with at the Harn and who are contributing to the arts in different ways.



**Stephanie Denise Silberman**  
 Creative Campus and  
 College Events Manager,  
 UF College of the Arts  
 UF graduation: Fall 2007



**Keri Mongelluzzo**  
 Educator for Academic  
 Engagement and Access,  
 Palmer Museum of Art  
 UF graduation: Spring 2012



**Errol Nelson**  
 Curatorial Program Coordinator,  
 Harn Museum of Art  
 UF graduation: Spring 2020

### STEPHANIE DENISE SILBERMAN

Stephanie Denise Silberman majored in Art History at UF and interned in the Curatorial Department for Asian Art. Her work on the exhibition *Fashioning Kimono: Art Deco and Modernism in Japan* sparked her interest in Contemporary Japanese Art, and she continued her education by earning a master's degree in Art History at the University of Colorado at Boulder. She went on to work at the J. Paul Getty Museum, Los Angeles County Museum of Art (LACMA), and the Norton Simon Museum. She has extensive experience as an arts educator, advocate and fundraising professional in nonprofits, and returned to Gainesville this year as the Creative Campus and College Events Manager for UF College of the Arts.



#### What are you doing now?

After spending over a decade working in Los Angeles, I recently returned to UF for a new position created within the Dean's Office to work on strategic events at UF College of the Arts. It is an amazing opportunity to create multi-faceted experiences across the college by providing collective spaces for human connection through the arts. Having grown up in Gainesville, I am deeply invested in the local arts community and helping young arts professionals navigate the creative economy.

#### What's one of your favorite Harn memories?

As a small child, I was brought to the Harn on a school field trip. I distinctly remember it as my first real exposure to a career in the arts. I was awestruck that you could be paid to be surrounded by art, and it became my dream to do that one day. Looking back, it must have been when the museum first opened its doors in 1990.

#### What is something you took from your internship that serves you today?

Although I had volunteered at the Harn before my internship, I did not fully understand how decisions were made about exhibitions or even how much planning was involved in the production. It was great to receive the firsthand experience, and it still serves me to this day as I work with museum professionals to plan for larger collaborations with other community partners years in advance of when it would be available to a public audience.

#### What advice would you give to a new intern at the Harn on their first day?

For many of us, our career paths have not been linear so do not be hard on yourself for where you are currently at. Continuously make connections and be friendly to those around you. Take advantage of the many opportunities and experiences available to you. The arts are essential, and so are you.



**KERI MONGELLUZZO**

As an undergraduate Keri Mongelluzzo completed an internship in the Curatorial Department and four more internships in the Education Department. After graduating UF with a BA in Art History, she went to Penn State completing a master's degree and is now pursuing a doctorate in Art History focusing on avant-garde photography. Mongelluzzo is currently the Educator for Academic Engagement and Access at the Palmer Museum of Art at Penn State.

**What are you doing now?**

In August 2022, I began a new position as the Educator for Academic Engagement and Access at the Palmer Museum of Art at Penn State. This position is the first of its kind at the Palmer, so I am working to develop meaningful, interdisciplinary collaborations with university faculty and students across diverse academic units.

**What's one of your favorite Harn memories?**

There are so many, both from time spent with friends at events—like the opening of the Cofrin Asian Art Wing—and during the many hours I helped plan educational programs and create resources for visitors. I particularly enjoyed working alongside the MUSEs to plan activities for the Museum Nights program organized around the *Project Europa* exhibition.



**What is something you took from your internship that serves you today?**

The Harn was the first art museum I ever visited, and my time as an intern really impressed upon me the ways that museums serve both social and educational functions to help foster community. I constantly reflect on the value of a vibrant museum community in my work engaging students and faculty at Penn State.

**What advice would you give to a new intern at the Harn on their first day?**

Never be afraid to ask questions and ask a lot of them! My curiosity has led to impactful learning opportunities and has helped me think of creative ways to use the arts as agents of change.

**ERROL NELSON**

Errol Nelson interned in the Education Department while pursuing his BA in History at UF. After graduation, he headed to Virginia Commonwealth University (VCU) to complete his master's degree in Art History and Museum Studies. In his time away, he served as President of the Art History Student Association, was awarded a Teaching Assistantship and recognized with several departmental awards. Upon graduation, the Harn was able to lure him back to Gainesville where he recently joined the Harn Curatorial Department as Program Coordinator.



**What are you doing now?**

After I finished my master's degree, I applied for the Harn's Curatorial Program Coordinator position to gain more curatorial experience. It has been such a great learning opportunity to be behind-the-scenes on the necessary administrative tasks beyond exhibition creation.

**What's one of your favorite Harn memories?**

My most cherished memory of the Harn was perhaps more recent than one might expect. On my

first day as Program Coordinator, I was very excited to return and see everyone in-person after the Post-Zoom era. It was an incredible homecoming experience mixed with starting a new adventure and starting full-time that was so formative to my training as an art historian.

**What is something you took from your internship that serves you today?**

Getting comfortable with community outreach was a skill I learned in the Education Department. One of the most enjoyable parts of being the Curatorial Program Coordinator is assisting community members with researching artwork, contacting conservators and fielding questions about possible donations to the collection.

**What advice would you give to a new intern at the Harn on their first day?**

Actively seek out opportunities to meet and talk with other museum professionals and interns in the museum. Be brave and grab a coffee with someone whose job you're interested in or want to learn more about; everyone is a wealth of information. Part of our mission is to help educate future museum professionals, so don't isolate yourself from other departments.



# EXPANDING MINDS

## Support Future Interns

One of the Harn's strategic plan goals focuses on expanding minds through UF students' intellectual development and professional skills. Paid internships provide critical learning opportunities and pre-professional training for future careers. To learn how you can support students' future successes through internships, contact the Development Department at [development@harn.ufl.edu](mailto:development@harn.ufl.edu) or 352.294.7056.



Want to learn more about our new interns each semester at the Harn? Follow us on social media @harnmuseumofart and read our #InternTuesday posts.

Above: Lisa Winders, Development Intern, Criser Internship Recipient, Spring and Fall 2022

## HARN MUSEUM STORE



Shop in the Harn Museum Store for a varied selection of gifts from hand-made jewelry by artist Sally Stein and paintings by local artist Eleanor Blair. Valentine's Day and Mother's Day are right around the corner. Stop in for a one-of-a-kind gift. Your purchase supports the work of the Harn.

## Camellia Court Café

Visit the Camellia Court Café to dine on a selection of grilled sandwiches, wraps, soups and salads that can be enjoyed inside or on the terrace of the café overlooking the museum grounds. Take advantage of our new extended hours—both for the museum and the café—and dine every Thursday evening. Grab a cup of coffee with dessert in between touring the Harn's latest exhibitions.





# Harn Rentals

The Harn offers dynamic event spaces for groups of all sizes.

Book an event ranging from a small strategic planning session luncheon in our classroom space to a multi-course catered dinner for hundreds surrounded by art. The possibilities are endless.

Meetings ♦ Conferences ♦ Receptions  
Dinners ♦ Workshops ♦ Speakers ♦ Weddings



Visit [harn.ufl.edu/rentals](http://harn.ufl.edu/rentals) for more information or contact Kelsie Rybak, Rental Events Coordinator at [krybak@harn.ufl.edu](mailto:krybak@harn.ufl.edu) with questions about your next event.

images: Photography by Aaron Daye



*Khady* is a part of *The Studio of Vanities: Staged Portraits of Africa's Contemporary Urban Scene* series by Omar Victor Diop. It is also in the "Body and Image" section of the *Posing Beauty in African American Culture* exhibition. Diop states, "These are the fresh faces of the continent's urban culture."

This work features Make-up Artist Khady Niang. "In this series, the objective is to portray a generation which endeavors to showcase the African urban universe and its blossoming art production and exchanges."

image: Omar Victor Diop, *Khady*, 2011  
Courtesy Galerie MAGNIN-A, Paris





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## HOURS

Tuesday through Wednesday: 10 am – 5 pm  
Thursday: 10 am – 9 pm  
Friday through Saturday: 10 am – 5 pm  
Sunday: 1 – 5 pm  
Closed Monday

Visit our website to plan your visit  
[harn.ufl.edu/visit/plan](http://harn.ufl.edu/visit/plan)

## CONNECT WITH US VIRTUALLY

### Website

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

### Email Communications

Sign up at the bottom of our homepage: [harn.ufl.edu](http://harn.ufl.edu)

### Social Media Channels

    @harnmuseumofart

## BECOME A MEMBER

[harn.ufl.edu/join](http://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: Renée Cox, *Chillin' with Liberty*  
1998, Courtesy of the artist

# FREE ADMISSION

