

HARN MUSEUM OF ART / SPRING 2022





## DIRECTOR'S MESSAGE

- 3 EXHIBITIONS
- 13 NAGYS CONTRIBUTE TO HARN EXPANSION
- 15 FLORIDA IN THE FRAME
- 19 STUDENT AMBASSADORS
- 21 MUSEUM NIGHTS
- 23 LOCAL LAW FIRM SUPPORTS EXHIBITION
- 25 DONOR FEATURE
- 26 INSIDE THE COVER

We are delighted to welcome our visitors back to the Harn as we start 2022! This year brings with it plenty of wonderful exhibitions, including the upcoming shows *She/Her/Hers: Women in the Arts of China* and *COPIA II: Bringing to Light Photographs from the Permanent Collection*, both of which are highlighted in this magazine issue. In addition to our exhibitions, we continue to welcome visitors to the Harn's Museum Nights Program held the second Thursday of every month at 6 pm. Speakers and artists help our visitors connect with art in fun and interesting ways during these thematic events, and we are delighted to share with you information about our recent Museum

Images: (above) Chinese, *Five-Lobed Covered Box*, Qing Dynasty (1644-1911), 18th-century, Museum purchase, funds provided by the Robert H. and Kathleen M. Axline Acquisition Endowment, photograph by Randy Batista; (opposite page) visitor in *Global Perspectives: Highlights from the Contemporary Collection*

Nights in the pages that follow. Our Student Ambassadors also play a role in welcoming our visitors to both our exhibitions and Museum Nights programs, and you will hear more about their experiences guiding visitors through *Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection* in this issue.

I am also thrilled to announce the appointment of Jade Powers as the Harn's Curator of Contemporary Art. Since 2018, Jade has served as an Assistant Curator at Kemper Museum of Contemporary Art in Kansas City, Missouri, where she has curated many exciting special exhibitions and permanent collection exhibitions. Highlights include *Inspired: Innovation, Pop Culture, and Material* (2021), *Dyani White Hawk: Speaking to Relatives* (2021), *Dawoud Bey: Selections from Night Coming Tenderly, Black* (2020), and *Abstracted Wonders: The Power of Lines* (2018). Before joining the Kemper, Jade Powers was the 2017-2018 Romare Bearden Graduate Museum Fellow at the Saint Louis Art Museum. There, she created the first museum-wide gallery guide to comprehensively highlight works by artists of African descent and began research for the exhibition *Shape of Abstraction* (2019), showcasing a gift of over 80 abstract works by African American artists. She received her MA (2015) in religious studies at Indiana University (Bloomington, Indiana), with a focus on contemporary Asian art and culture. Powers will begin work in the museum in early July of this year. Until then, her transition to the Harn will begin on April 1st, as she prepares for her move to Florida. You will hear much more about Jade's plans for the Harn's contemporary collection in our next issue.

In the meantime, we welcome you to come and explore the Harn's galleries and programs as we embark on this new year together.

Sincerely,

Lee Anne Chesterfield, PhD  
Director



# SHE/HER/HERS



**TONGYUN YIN**

Cofrin Curator of Asian Art

*She/Her/Hers: Women in the Arts of China* will be the first exhibition at the Harn Museum of Art since 2007 to showcase both the breadth and depth of our Chinese art collection. Drawing primarily from the museum's permanent collection, this exhibition explores the intersecting roles women have played as pictorial subjects, artists and consumers of art in premodern, modern and contemporary China. Over the course of three rotations, *She/Her/Hers* will bring together in thematic groups more than 50 works representing painting, calligraphy, embroidery, photography, ceramic, bronze, jade, lacquer and silver wares, spanning the 7th century to the present. Many of the works have rarely or never been shown before at the Harn.

Instead of a sweeping survey on women and the arts throughout Chinese history, *She/Her/Hers* approaches this broad theme from four angles:

“**Representing Femininity**” reveals women’s identities within Chinese social, religious and cultural discourses. On the one hand, locked into the hierarchical scheme of the Confucian patriarchal society in premodern China, women’s identities have been primarily defined and interpreted in relation to others. In the visual arts, women were often represented as obedient daughters, submissive wives, self-sacrificing mothers or chaste widows, as exemplified in the 18th-century painting *Ladies with Children in a Garden* by Kang Tao (c. 1693–1763), as seen on the cover of this issue. On the other hand, the cult of the female deities of Daoism and Buddhism, as well as the goddesses in Chinese popular beliefs, carved out an alternative space for Chinese women to seek solace and voice their desires that were seldom expressed explicitly in the patriarchal family system.



“**Anonymous Beauties**” reflects the male-inflected idealization of female images during the 18th and 19th centuries. The album leaves from a set of an eight-leaf painting album by Gu Luo (active during the late 18th and early 19th centuries) depict several willowy and slender beauties indulging in leisurely activities. These idealized representations illuminate the construction of archetypes of women through male authorship and male viewership. They demonstrated how traditional representations of women in Chinese art were primarily founded upon and served to reproduce widely accepted stereotypes held by society in general and male painters in particular.

“**Female Agency**” explores women’s art practices as shown in painting, calligraphy and the premier feminine art: embroidery. The highlight of this section is the debut of a pair of monumental,

# Women in the Arts of China

---



**She/Her/Hers: Women in the Arts of China**

March 1, 2022 – March 24, 2024

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

embroidered tapestries depicting theatrical figures from different types of Chinese operas. The various motifs in these tapestries mirror genres and categories in painting, including those of mythical creatures, legendary figures, birds and flowers. Through painting, calligraphy and embroidery, this part problematizes the mechanisms of canon formation that historically had relegated women's work to subordinate categories and broadens our framework for understanding the visual culture in China.

“Beyond the Boudoir” focuses on women and their participation in modern and contemporary Chinese art. The tremendous social and political transformation in the 20th century and the awakening of female consciousness opened up new territories for Chinese women and their artistic activities. Several recent acquisitions will be displayed alongside some rarely shown works to expand and deepen the stories that can be told through the collection. One of these new acquisitions is the painting *Butterfly* by contemporary artist Zhang Yirong (b. 1979). The painting presents a precise rendering of a butterfly in a painstaking and photorealistic style using the traditional media of ink and brush. The magnified details resembling a butterfly specimen stress the insect's fragility and vulnerability. Nonetheless, the size of the painting resists the idea of mistaking this butterfly as anyone's trophy or possession, a self-referential statement of the artist.





This exhibition also highlights new avenues of inquiry on women's engagement with art as consumers. Women across the social and economic spectrum had access to works of art. Their consumption of art was largely directed by their kinship roles and resonated with the virtues they should cultivate, as seen in the recurring auspicious motifs of flora and fauna in works of decorative arts made for women in a variety of media.

The goal of this exhibition is twofold: firstly to forge nuanced narratives about the overlooked field of women's engagement with art in China; and secondly to create a platform to continue and deepen our conversation about women and the arts through recognizing the roles of different cultures and periods in shaping women's contributions to art. At the end of the exhibition, an interactive activity that invites visitors to share what they feel, think and hope will create a dynamic space to raise questions, challenge perspectives and foster discussions. During the two-year run of this exhibition, several six-month rotations will ensure that new voices and perspectives are available on each return visit.

---

Images: (page 3) Chinese, *Moon Flask Vase*, 17th century, Museum purchase, gift of private donors; (page 4) Gu Luo 顧洛, *Paintings of Beauties*, early 19th century, Museum purchase, funds provided by the Robert H. and Kathleen M. Axline Acquisition Endowment; (this and opposite page) Chinese, *Embroidered Theatrical Hanging*, c. 1890–1911, Museum purchase, funds provided by the David A. Cofrin Acquisition Endowment; All photography by Randy Batista

# COPIA II

---



**CAROL MCCUSKER**

Curator of Photography

*Copia II: Bringing to Light Photographs from the Permanent Collection* celebrates forty-three new photographs that have entered the Harn's collection in the last six years, with a few additional photographs never or rarely shown before at the museum. This is the second edition of *Copia* (the first was in 2015); this iteration combines diverse photographers and eras arranged in groups that share chance similarities in idea or mood. They are similar in feeling yet unique in their respective content, conveying narrative arcs for further thought.

“Copia” was the Roman Goddess of Abundance often portrayed holding a cornucopia. The Latin word *copia* implies “wealth, variety, fertility,” and “a prized, expansive language found among ancient rhetoricians.” It is a fitting title for an exhibition featuring photography, a persuasive visual language; and illustrates the museum’s photography collection which has grown in abundance and variety through the copious generosity of Harn supporters.

Among the recent gifts are twenty-five photographs by the celebrated Magnum photographer, Bruce Davidson. *Copia* will include four from his 1965 Wales series that illustrate the unconventionality of Welsh mining life, from a wedding held amidst cooling towers, to a child pushing a stroller through a landscape of smokestacks and laundry lines. There are gifts of portraits as well, both large and small, from a handheld studio portrait of a father and daughter (likely made in the Caribbean given the father’s shoes) to a larger-than-life, photorealist ink self-portrait by Richard Heipp that challenges photography’s role as the sole medium of veracity.



Image: Bruce Davidson, *East 100th Street - Harlem*, 1966 – 1968, Gift of Elizabeth and Jeffrey Klotz

**COPIA II: Bringing to Light Photographs from the Permanent Collection**

March 22 – October 30, 2022

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



# Showcases New Photographs



Images: (clockwise, left to right) Jerry Uelsmann, *Homage to Van Gogh*, 1989, Gift of Melvin and Lorna Rubin; Bruce Davidson, *Wales (boy with baby carriage and dolls)* from the series *Welsh Miners*, 1965, Gift of Elizabeth and Jeffrey Klotz; Dawoud Bey, *Gianna/Rocheline*, *First-Year Florida Project*, 2010, Museum purchase, funds provided by the Melvin and Lorna Rubin Fund

When the Harn Museum first opened in 1990, approximately 360 photographs were transferred to the museum from the University Gallery. In the decade-and-a-half that followed, the collection grew very slowly. The first curator of photography was named in 2005, the following curator in 2012. In those seventeen years, the collection has grown to 2,500+ images, most made possible through artists' and donors' gifts of fine art prints and benefactors who established acquisition endowment funds to benefit the Harn. Such philanthropic support is the lifeblood of a museum. It allows the institution to shape its collections and educational programs according to their region, audiences and mission statement. Moreover, it offers curators a rich palate from which to create unique and timely exhibitions.

# Peace, Power & Prestige Travels to the Ackland



## TAMI WROATH

Director of Marketing and  
Public Relations

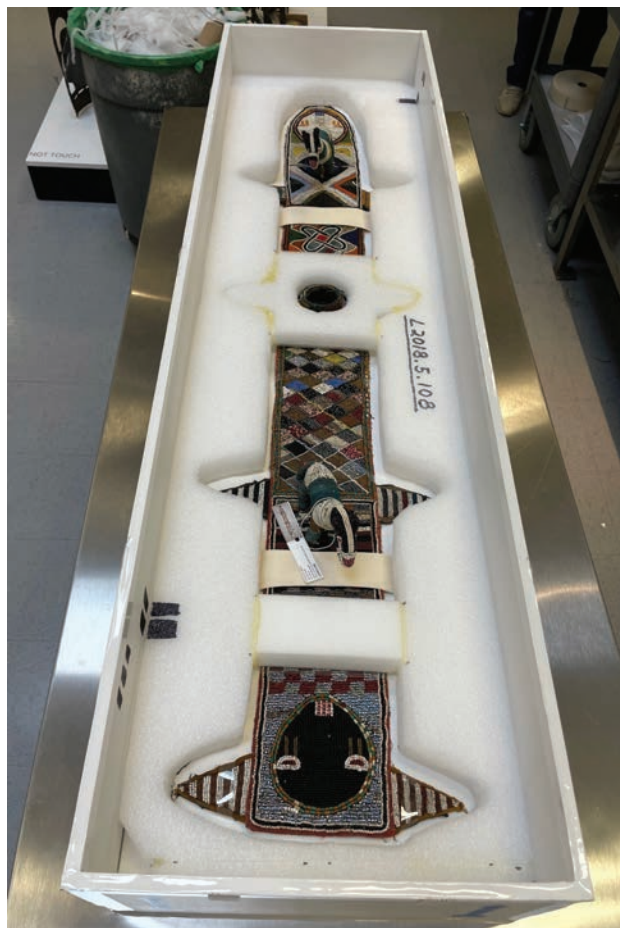
The Harn-organized exhibition *Peace, Power & Prestige: Metal Arts of Africa* traveled to the Ackland Art Museum located at the University of North Carolina at Chapel Hill this past December. The exhibition is on display January 28 to April 3, 2022.

*Peace, Power & Prestige* explores the roles of metal objects in sustaining, unifying and enhancing life in African communities, while demonstrating the aesthetic and expressive power of metal arts. A diverse range of iron, brass, bronze, gold, copper, silver and alloyed works created by artists in West, Central, South and East Africa, between the 12th and 21st centuries are showcased in the exhibition. The selected objects on display derive from the Harn Museum collection and private collections, most notably the Drs. John and Nicole Dintenfass collection.

The Harn's registration staff worked diligently to ensure safe and secure travels for the more than 140 objects that made their way from Gainesville to North Carolina. This includes meticulously cataloging for identification purposes, developing art installation instructions for the new venue, building custom crates and preparing individualized packing solutions that will immobilize the art, preventing movement and vibrations that can cause damage to objects, some of which are several hundred years old.

In spite of a closure due to COVID-19, the Harn opened *Peace, Power & Prestige* in July of 2020, with the exhibition remaining on view at the museum through November 29, 2020. *Peace, Power & Prestige* will travel to two more venues after the Ackland—the Figge Art Museum, Davenport, Iowa (September 17, 2022–January 8, 2023) and the Bard Graduate Center, New York, New York (September 29, 2023–January 7, 2024).





Images: (opposite page, top) Liz Rodgers, Registrar for Exhibitions and Loans; (top right) Liz Rodgers and Natasha Alexander, Asian Art Registrar of Exhibitions & Loans; (bottom left, right and opposite page) Yoruba artist, *Nigeria Sheath for Oko staff*, 20th century, leather, cloth, glass beads, Collection of Drs. Nicole and John Dintenfass



Images: (top left) Beth Hinrichs, Assistant Registrar and Preparator; (top right) Kanyok artist, DRC, *Ceremonial adze*, 19th–20th century, wood, iron, Collection of Drs. Nicole and John Dintenfass; (bottom) U.S. Fine Art Shipping Company loading the art-filled crates heading to North Carolina.

# EXHIBITIONS

---

## [She / Her / Hers: Women in the Arts of China](#)

March 1, 2022 – March 24, 2024

## [Copia II: Bringing to Light Photographs from the Permanent Collection](#)

March 22 – October 30, 2022

## [Florida Impressions: Gift of Samuel H. and Roberta T. Vickers](#)

September 21, 2021 – Ongoing

## [Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection](#)

September 9, 2021 – April 24, 2022

## [Shadow to Substance](#)

July 27, 2021 – February 27, 2022

## [Global Perspectives: Highlights from the Contemporary Collection](#)

October 12, 2019 – April 2, 2023

## [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



# Rebecca and Paul Nagy First to Contribute to the Harn's Expansion

---



**KELLY HARVEY**

Director of Development and External Affairs

Rebecca Nagy is a familiar name to all who hold the Harn dear as she watched over UF's Harn Museum of Art for 16 years as its Director. She is now retired and living in Tampa, where her husband Paul is Vice President for Strategic Planning and Analysis at Hillsborough Community College. Even from afar, the Nagys are still supporting the museum. In October, the couple committed \$1 million toward the museum's planned expansion, which will be designed by globally renowned architects Tod Williams Billie Tsien Architects | Partners.



The Nagys are the first donors to the museum's exciting expansion project. Their gift will help fund construction of an approximately 20,000-square-foot multi-purpose wing that will permanently display selections from the 1,200 Florida-themed works of art donated to UF last winter by Jacksonville couple Samuel and Roberta Vickers. Additional areas will include gallery spaces, a print study center providing UF students and faculty a place to closely analyze selected works of art that connect with class curriculum, a conservation studio for art care specialists to evaluate and conserve works of art and specialized art storage for the museum's growing collection.

During her tenure as Director, Rebecca visited with Sam and Robbie Vickers many times over the years in hopes that the collection would one day find a home at the Harn. Her first trip to the collection was almost 20 years ago and since then has cherished the stories the pieces tell about our great state, with some of her favorites being Everett Shinn's *Saturday Night at the Ringling Hotel* (pictured right) and Rawlston Crawford's *Overseas Highway #2*.

"We have always hoped and dreamed that the University of Florida would become home to the extraordinary Florida art collection of Sam and Robbie Vickers. After hearing of their momentous gift, we were thrilled to learn that the Harn was building a new wing to house the collection, renowned architects Tod Williams and Billie Tsien were chosen for the project and the capital campaign committee would be chaired by former UF President and First Lady Bernie and Chris Machen," said Nagy, the museum's Director Emerita.



“All this inspired us to make a lead gift to the construction fund for the new wing. We are excited to partner with those who will join us in supporting this transformative project for the Harn and the university,” she said.

The new wing is the museum’s third expansion since it opened in 1990. While serving as the Harn’s Director, Nagy twice oversaw expansions of the original museum building: 18,000-square-feet in 2005 for the Harn’s contemporary art collection and 26,000-square-feet in 2012 specifically for Asian art. The newest addition of 20,000-square-feet is expected to be completed in 2024 and is a cornerstone of the museum’s five-year strategic plan.

“Rebecca and Paul are such generous supporters of the museum and have continued to be advocates for the Harn since I came to UF,” said Dr. Lee Anne Chesterfield, who was appointed the Harn Museum’s Director in 2018. “Having Rebecca, as the Director Emerita, step forward to be the first to invest in the future of the museum is a truly inspiring example of philanthropic leadership. There is no better endorsement for a project than that of the Nagys’

support. They truly understand what we are working to build at the Harn—a place to serve all generations of art museum visitors from the state of Florida and beyond.”

Nagy, Director from 2002–2018, is widely credited for the Harn’s continued rise as a nationally respected museum. Under her leadership, works of art in UF’s collections grew from approximately 4,700 to 11,100, and visitations climbed to 100,000 patrons each year. Likewise, endowments supporting acquisitions and programs jumped to \$19.2 million.

Former UF President Bernie Machen, who worked with Nagy during much of her tenure as the museum’s Director, said, “Ever a museum professional, Rebecca’s love for art and for our campus museum is a big reason the Harn is one of the best museums in all of academia. Even in her retirement, she and Paul are providing the care and investment to ensure the Harn can take the next step to continue enriching the lives of Gators, the Gainesville community and the citizens of the state of Florida.”

Images: (opposite page) Rebecca and Paul Nagy; (this page) Everett Shinn, *Saturday Night at the Ringling Hotel*, 1949, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers

The Harn is currently engaged in fundraising efforts for the museum’s expansion as a part UF’s Go Greater campaign. Gifts will support the Harn’s ability to impact the lives of all UF students and establish it as a cultural destination on UF’s campus. Donors interested in supporting the project should contact Kelly Harvey, Director of Development and External Affairs at 352.294.7057 or [kharvey@harn.ufl.edu](mailto:kharvey@harn.ufl.edu).

# Florida in the Frame

---



**ERIC SEGAL**

Director of Education and Curator of Academic Programs

Monday mornings throughout the Fall semester at the Harn Museum of Art have seen a group of UF students gather for a course inspired by Florida art on view in the Bishop Gallery. Any given session had students at the museum studying art in the gallery; meeting in a museum classroom; exploring museum storage; discussing Florida art, history and ecology; or workshopping their writing. The semester was devoted to experiential learning, extending studies beyond the classroom to the world across, around and beyond the university, in a course centered on *Florida Impressions*, the Harn's current exhibition of The Florida Art Collection gifted by Samuel H. and Roberta T. Vickers

The Florida in the Frame course—offered through the UF Honors Program under the listing of IDH 2952-(Un)common Arts—viewed a single exhibition through many lenses. The project examined outstanding works of art, spanning more than two centuries, that reveal hidden aspects of Florida. Students in the class studied with a dynamic group of scholars to view art from a variety of perspectives, and they met with museum professionals to develop insights into how art museums function.

Students enrolled in the course came from majors in Art History, Biomedical Engineering, Business, Chemistry, Economics and French. Among them was Kaitlyn McCarty (Biomedical Engineering) who observed, “I was first drawn to Florida in the Frame because I was looking for a course that would allow me to continue actively learning about art and art history while at UF. I was especially excited to see that Florida in the Frame would be held in the Harn Museum, which would create an interactive and interesting approach to learning about art.”

The course began with a series of sessions to introduce students to issues concerning how collections are formed and how museums manage, care for, display and interpret art. These meetings included gallery tours, conversations with Dulce Román, Chief Curator and Curator of Modern Art at the Harn, and a behind-the-scenes introduction to Registration and art storage with Jess Uelsmann, Senior Registrar, and Beth Hinrichs, Assistant Registrar and Preparator.

After exploring the works from the perspective of museum professionals, students then encountered an unfolding series of perspectives on Florida art through the disciplines of art history, botany, environmental history and global history. Jack Davis, UF Professor of History and Rothman Family Chair in the Humanities, situated the collection in the long history of representations and transformations of Florida flora and fauna dating back 500 to 1,500 years. The class dug into the coastal landscape—the subject of so many paintings in *Florida Impressions*—with Jack Putz, Distinguished Professor, UF Biology. Professor Putz helped students see the transformation of the landscape from moments captured in 19th century paintings to today (check out the video titled Sea Level Rise Art and Science with Jack Putz and Eleanor Blair on YouTube).





Images: (top) Harn Senior Registrar, Jessica Uelsmann, provides a tour of museum storage for Florida in the Frame students; (bottom) Students meet in the Harn's classroom space to discuss historical periods in connection with the works on view.



In a session sparked by *Prise de Pensacola*, an 18th-century French print in the collection, Jessica Harland-Jacobs, UF Professor of History and expert on Britain, helped students to understand Florida in a global colonial context emerging from struggles between France, England and Spain, while attending to indigenous and enslaved peoples in early Florida. With a more art historical focus, students analyzed images of Florida in relation to the history of landscape painting; the depiction of indigenous peoples and of African-Americans; and the development of tourism and hotel culture. Other lectures focused on specific artists including Martin Johnson Heade, Thomas Moran and Harold Newton. For Kaitlyn, the interdisciplinary lectures were enriching opportunities “to consider Florida art from multiple viewpoints.”

Exercises and assignments throughout the term culminated in a final project consolidating what students learned in the museum and contributing to visitor engagement and understanding of the Florida art collection. Developing these activities strengthened students’ skills of observation, research, critical thinking, visual analysis, effective group and peer collaboration, and writing. Each student selected an artwork to focus on for most of the term, researching and developing a well-crafted, engaging label through numerous iterations. Together the labels comprise a collective digital brochure of the *Florida Impressions* exhibition. Maeve Barger (Business Administration/French and Francophone Studies) observed, among the “parts of the course most meaningful to me were research, museum label writing and learning from interdisciplinary perspectives on art. I did not have much previous experience with research on art, so it was helpful to learn about resources and strategies for doing so. Delving more deeply into the context behind a work enhanced my understanding of its impact.” Kaitlyn added, “I am excited to publish my label for Harn visitors. I have learned from this course that there is always more to understand about a piece of art, and I’m glad to share what I have learned to encourage visitors to take a second look.”

Maeve characterized her class experience as “fascinating, interactive and challenging,” adding “I know that I will never view a museum exhibition in the same way after this class.”



Images: Florida in the Frame students discuss and analyze The Florida Art Collection works in the galleries; (opposite page, top) Everett Shinn, *Saturday Night at the Ringling Hotel*, 1949; (top) Harold Newton, *Beach Scene*, n.d.; (bottom) Ernest Lawson, *Florida River Scene with Seminoles*, 1920, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers



# Harn Student Ambassadors

---



**ERIC SEGAL**

Director of Education and Curator of Academic Programs

During your next visit to the exhibition *Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection* you may well meet a Harn Student Ambassador in the gallery. Ambassadors are UF students who have planned and developed an audience-centered orientation to the varied artworks in *Plural Domains*, which presents exciting and thoughtful contemporary art from dozens of Latin American countries. The exhibition is on view through April 24. While many of the works are—as you might expect—not to be touched, the exhibition includes seven works with interactive elements. Various, you can hold and read books; walk within and through artworks; press your ear to a piece or kneel on another. Not only is this all potentially confusing, it can be easy to miss fully experiencing any of these works. The audience-centered approach taken by Ambassadors considers how to proactively engage visitors to ensure they are aware of the unexpected opportunities and to facilitate a positive art experience.

Ambassadors began their work during the summer months of 2021 before *Plural Domains* opened with a series of online and in-person training sessions. In these, they learned about the exhibition and the museum in general; scripted and role played protocols for welcoming and informing visitors; developed resources such as maps and translations; and created a short visitor orientation video.



Throughout the exhibition, Ambassadors are on hand to orient and converse with visitors. Often these are quick conversations, but sometimes they go deeper. As Sophia Ramirez-Peralta (Art History major) recalls, “The first time I was volunteering in the galleries, I had a 45-minute conversation with a lady, and it was awesome. She just wanted to know everything and was open to suggestions about art and artists. She was interested in the medium of wood, and we talked about Louise Nevelson (not currently on view) and Japanese ukiyo-e wood block printing, and all kinds of art.”

And these conversations aren’t just for adult visitors. “I love whenever I get to meet kids who are visiting the Harn and show them how to engage with the interactive artworks,” says Katrina Bonevento (English major). “They always are so surprised and excited!”

For the Ambassadors, the program has allowed them to learn more about museums, to explore careers related to their majors, to get outside of their “science bubble,” to build confidence in public speaking, and to make some “really cool friends,” as Mikaila O’Garro (Art History major) put it. Mikaila expresses her appreciation for this unique program saying, “for me it’s been an eye-opening experience, a chance to meet people and to represent something that means so much to me—the art and the museum itself, and the people who have put so much into making it a special place.”

Images: (opposite page, top) Harn Student Ambassadors training in the *Plural Domains* exhibition; (opposite page, bottom) Sara Janelle talking with a visitor in the galleries; (right) Visitors interacting with *Murmullos (Murmurs)* in *Plural Domains*

## Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection

September 9, 2021 – April 24, 2022

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





## at the Harn is Back!

---

When the COVID-19 pandemic caused the Harn to close the museum to visitors in March of 2020, the staff wanted to explore ways in which the museum could continue with its popular, once-a-month Museum Nights events. The Harn expanded virtually by engaging patrons with activities and interesting programming offered live on YouTube. Virtual Museum Nights took place from May 2020 to July 2021, and can still be viewed on the Harn's YouTube Channel at [youtube.com/harnmuseumofart](https://youtube.com/harnmuseumofart).

In August, the Harn welcomed visitors back to in-person Museum Nights offered the second Thursday of each month from 6 to 9 pm. Topics covered over the last few months include discovering art across Latin America, dynamic portraits of Black life and voyaging through European landscapes. Each evening provides performances, art activities, tours of recently-opened exhibitions and free food. Admission is free.

Museum Nights is an ongoing program made possible by University of Florida Student Government and the Office of the Provost. Sponsored in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture.





## Museum Nights

2nd Thursday of Every Month, 6-9 pm

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

ART ACTIVITIES  
PERFORMANCES  
TALKS  
TOURS



# Fine, Farkash & Parlapiano, PA Supports *Plural Domains* Exhibition



**ALLI HUDSON**

Assistant Director of Development



**CAITLIN PETROS**

Development Communications Intern

For over three decades, Cherie Fine has watched the Harn Museum of Art emerge and grow as a nexus for the arts on campus and in Gainesville. “I’ve seen it go from nothing to something—I was here with a hard hat!” Cherie laughed. She notes that much has changed since she was in school, and that the establishment of the Harn in 1990 has been monumental in so many ways for the students, faculty and the community in addition to those who visit Gainesville and the University of Florida. “UF and art have given me so much. I am grateful that we have the Harn here, and I am proud of its growth and potential,” Cherie shared.

Cherie, an attorney with Fine, Farkash & Parlapiano Law Firm, has been practicing law since college graduation in 1981. Raised in DeLand, Florida, she attended UF out of high school to pursue her love of art, specifically art education, and received her bachelor’s degree in fine arts in 1977. “I think the arts can save the world!” Cherie exclaimed.

Despite her unwavering enthusiasm for art, Cherie’s professional ambitions took a different turn after graduation, and she decided to attend law school at UF. Now, as a local attorney, she enjoys giving back. Cherie and her colleagues know the value and importance of engaging with their community, and they take extraordinary pride in supporting local events, programs and services. “All of the attorneys and staff at the FFP Law Office are happy to give back,” she said.

“UF and art have given me so much. I am grateful that we have the Harn here, and I am proud of its growth and potential.”  
-Cherie Fine







The firm has a focus on supporting environmental and educational causes. They have established scholarships at UF and Santa Fe College. They particularly love to be involved with the arts through their charitable contributions to local organizations, including the UF School of Music and the Harn. For many at the firm, these places and programs hold a special place in their heart.

Most recently, as sponsor for *Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection*, the firm at FFP law played a significant role in providing our richly diverse campus and community with an unprecedented opportunity to experience the best of the best in Latin American contemporary art. Drawn entirely from the Cisneros Fontanals Art Foundation (CIFO) Collection in Miami, one of the most extensive contemporary Latin American art collections, the Harn is displaying these works for the first time domestically. The exhibition features works by artists of all ages, male and female, from 11 countries, and is presented simultaneously at UF's University Galleries.

“Supporting the Harn and this particular project is very exciting to us. To be able to help the community in any way, especially in partnership with the arts, is an immense joy,” said Cherie.

Images: (opposite page) Jack and Cherie Fine; (top left and right) Harn visitors admire works in the *Plural Domains* exhibition; (bottom) Local attorneys Jack Fine, Martha Ann Lott, Jonathan Ramsey, Julie Fine and Cherie Fine



“To be able to help the community in any way, especially in partnership with the arts, is an immense joy.”

-Cherie Fine

# Inspired Giving



**ALLI HUDSON**

Assistant Director of Development

Harn Annual Fund donors Dr. Katherine (Katie) Vogel Anderson and Dr. Shawn Anderson love the University of Florida. As graduates of UF's College of Pharmacy, they are all for the Gators, including those on canvas. "No visit to the Harn is complete without a peek at Hiram William's *Swimming Gator*, 1993 (pictured below)," Katie shared.

Katie, a clinical associate professor and former Faculty Senate Chair, recognizes that the Harn is a catalyst for student engagement and well-being, and thereby an asset for campus and community. "The Harn is such a special place. We proudly support the Art Museum of the Gator Nation!" she said.

As Harn Sustainers, Katie and Shawn support the museum at a leadership level, but gifts of all sizes add up to make a big difference. Do not underestimate the power of your involvement! Making a one-time or multi-year annual gift is a great way to show that you believe in the museum's work and to impact the community alongside UF students.

Please consider making a gift today at [harn.ufl.edu/give online](https://harn.ufl.edu/give-online).



Images: Katie Vogel Anderson and Shawn Anderson on UF campus; Hiram Williams, *Swimming Gator*, 1993

## BEHIND THE COVER ART



This painting captures a joyful moment as a mother plays with her children in a garden, a popular genre in China since the 8th century. Sitting on a rock, the mother holds a pomegranate, a symbol of fertility. She looks caringly at her elder son, who is showing a toy in the shape of an official seal to his younger brother held in the arms of a maid.

Image: Kang Tao 康濤 (c. 1693–c. 1763), *Ladies with Children in a Garden*, 1721, ink and color on silk, Museum purchase, funds provided by the Robert H. and Kathleen M. Axline Acquisition Endowment, Photography by Randy Batista



University of Florida, Harn Museum of Art  
PO Box 112700  
Gainesville, Florida 32611-2700

NONPROFIT ORG  
U.S. POSTAGE  
PAID  
GAINESVILLE, FL  
PERMIT NO 94

352.392.9826 | [harn.ufl.edu](http://harn.ufl.edu)



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.

## HOURS:

Tuesday through Saturday: 10 am – 5 pm  
Sunday: 1 – 5 pm  
Second Thursday of every month, 6 – 9 pm  
for Museum Nights  
Closed Monday

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

- **Social Media Channels**



@harnmuseumofart

BECOME A MEMBER: [harn.ufl.edu/join](http://harn.ufl.edu/join)

Image: (detail) *Embroidered Theatrical Hanging*, c. 1890–1911, Museum  
purchase, funds provided by the David A. Cofrin Acquisition Endowment,  
Photography by Randy Batista

# FREE ADMISSION

