

HARN MUSEUM OF ART / FALL 2021



A Florida Legacy

GIFT OF SAMUEL H. AND ROBERTA T. VICKERS



DIRECTOR'S MESSAGE

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The Harn Museum of Art occupies a unique space on the University of Florida campus. Some see it as an architectural treasure where physical spaces elicit thoughtful reflection. Some know it for its amazing collection of Asian, African, modern, contemporary art and photography. But the Harn has always been more. It's a nexus of wonder and discovery, where the soul can breathe and be inspired.

Sam and Robbie Vickers recognized how special the Harn is when they chose UF as the permanent home for their unmatched collection of nearly 1,200 works of Florida art. Utilizing this collection as an educational

images: (above) Robbie and Sam Vickers, photography by Aaron Daye; (opposite page) Leslie Ragan, *The Champion, Florida East Coast*, Undated, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers, Photography by Randy Batista

tool is at the heart of what they wanted to achieve. As Sam Vickers says, “The university sees in this collection what Robbie and I see, an amazing opportunity to use art to take education to new heights. And not just for the students and faculty at UF, but people from all over Florida and the rest of the world.”

As the Harn embarks upon its next strategic plan, emphasizing the educational and professional experiences of students will play a central role. That is why the Harn is pleased to announce that Tod Williams Billie Tsien Architects | Partners has been selected to design an estimated 20,000-square-foot addition to the Harn. The new addition will include more gallery space for exhibitions and a dedicated gallery space for The Florida Art Collection. Additional spaces will include a print study room providing UF students, faculty and scholars a space to closely analyze selected works of art that connect with class curriculum, a conservation studio for art care specialists to evaluate and conserve the collection and additional art storage for the museum's growing collection.

Sincerely,

Lee Anne Chesterfield, PhD
Director



PLURAL DOMAINS



JESÚS FUENMAYOR

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

What is contemporary Latin American art? Who are its exponents? What is the role of art collectors in this sphere? These are extremely complex questions to answer, but they allow us to relay with concision the content of the exhibition *Plural Domains: Selected Works from the Cisneros Fontanals Art Foundation Collection*.

Since its inception in 2002, the Cisneros Fontanals Art Foundation has shaped one of the most extensive and substantial programs of contemporary Latin American art. From 2012 to 2015, in my role as Director and Curator of CIFO, I had the opportunity to suggest a few acquisitions for the collection and to become deeply familiar with it.

Contemporary Latin American art, as reflected in the CIFO Collection, includes artists from all generations, countries of origin, fields, preferences and experiences. In this exhibition the three customary CIFO generational distinctions are reflected: established, mid-career and emerging artists. Also reflected are the predominant geographical origins: Venezuelans, Uruguayans, Argentines, Brazilians, Mexicans, Cubans, Peruvians, Colombians, Ecuadorians and Guatemalans, many of whom have found other horizons beyond their places of origin. All artists have



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

harn.ufl.edu/pluraldomains

This exhibition is presented simultaneously at two venues:

Harn Museum of Art

September 9, 2021 – April 24, 2022

University Galleries

September 14, 2021 – December 3, 2021

universitygalleriesufl.com

Plural Domains is organized in collaboration between the Harn Museum of Art and the University Galleries of the University of Florida, in conjunction with the Cisneros Fontanals Art Foundation (CIFO). All works are on loan courtesy of the Cisneros Fontanals Art Foundation (CIFO). This exhibition is made possible through the generous support of presenting sponsor UF Office of the Provost. Additional support is provided by Fine, Farkash and Parlapiano P.A., Cal King, Cox Communications, Mercy and Manny Quiroga, Charles and June Allen and the Harn Program Endowment.

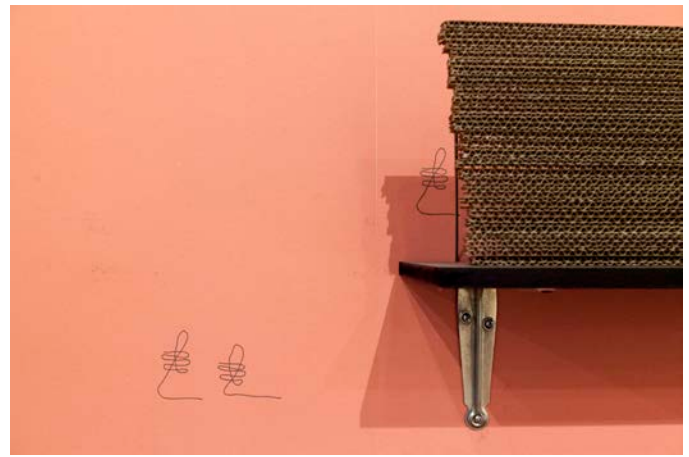
SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION COLLECTION

been trained both in the academic fields of their countries and in the art schools of leading avant-garde centers. Many of them 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. Most of the artists also combine different fields of knowledge and ground their work in research, that is, they see art as an exercise in searching and a reflection upon the sociocultural environments in which they perform.

The old dichotomies that drove continental art, to wit: tradition vs. revolution; localisms vs. universalisms; the figurative vs. the abstract; political-apolitical; public-private; and so many other categories that infused certainty into the debate on regional art, are no longer operative in the contemporary world. From the sixties onward, Latin American artists began to incorporate new world situations and the different possibilities of responding to them. As few of them continue to take recourse to iconographic or narrative language to define Latin America identity, each new work tends to be a challenge to the stereotypes of what is Latin American. In fact, in many cases tracing the “Latin American” identity of a particular work or artist has become such a complex task that it can be almost impossible to distinguish them from artists from other latitudes or with other cultural baggage, yet by no means does this cause the work to lose interest or a sense of belonging.

The displacement of the aesthetic to the anthropological; the incorporation of the viewer or the reception of the work in connection with 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; only hint at the topics that interest present-day Latin American artists.

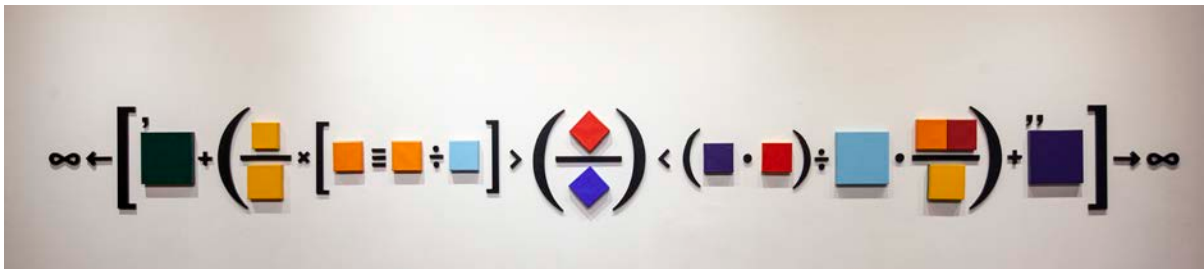




Naturally, other versions exist alongside these. For example, nowadays each creator tends to employ a range of strategies and artistic programs, whether they be current practices or recycling of distant or near past practices. Among the strategies, contemporary artists have adopted, we might mention appropriation, estrangement (or decontextualization), the use of the archive, documentarism, deconstructivism, intertextuality, the performativity of language (the discursive as opposed to the narrative), or the reflexivity of the site, to mention only a few imperatives that have displaced such modern recourses as site-specificity, semiology, primitivism, expressivity, the unconscious, syncretism, de-skilling, autonomy or self-referentiality.

In addition, the programs under which the artists operate are many, whether they be derived from post-colonial or representation theory, from entropy or systems theory, from epistemology or the social sciences, taking on topics as complex as those posed by the new philosophical materialisms.

If we search each and every one of the works in the exhibition for some trait that will identify them with their Latin American-ness, we will be taking on a supremely arduous task. But if we understand that their contribution has been to configure a space of dialogue and plural reflection, we will be able to find in each of them the dominant imperatives, not only of Latin America, but of our very contemporaneity.



images: (page 3) Photo of Jesús Fuenmayor by Lisbeth Sala; Claudia Martínez Garay, *Sub América*, 2019; (page 4, foreground) Manuela Ribadeneira, *Artificial horizons, reflex instruments. The space between doubt and certainty*, from the series *The Art of Navigation*, 2013; (background) Jorge Méndez Blake, *Black Pavilion/Open Library*, 2013; (page 5, top left) Jorge Pedro Núñez, *Nature Morte with Monuments*, 2010; (top right) Runo Lagomarsino, *A Conquest Means Not Only Taking Over*, 2010; (bottom) Horacio Zabala, *Hypothesis for 25 Signs and 17 Monochromes*, 2017, Photography by Coco Laso; All works courtesy of the Cisneros Fontanals Art Foundation (CIFO). (opposite page, detail) Huang Shen, *Chinese Cabbages*, Qing Dynasty (1644–1911), dated 1759

PLANT LIFE

EXPLORING VEGETAL WORLDS



TERRY HARPOLD

UF Associate Professor of English
and Exhibition Co-curator

Plants accompany every aspect of human life. We breathe in the oxygen they breathe out, we eat them (or we eat animals that eat them), we wear them, we make our dwellings and furnishings from them, we kill them when they are inconvenient to us. Eighty percent of the Earth's biomass is composed of living plant material; living human bodies make up less than two-tenths of one percent. Ironically, the incomprehensible abundance of plants may explain our propensity to “plant blindness,” a term coined in 1998 by botanists James H. Wandersee and Elisabeth E. Schussler to describe modern humans' casual inattention to plants' foundational roles in the biosphere and their influences on human culture.

Each of the twelve works in *Plant Life: Exploring Vegetal Worlds in the Harn Museum Collection* was chosen because it provokes critical reflection on the strange entanglements of humans and plants. In these works, plants are more than props: they are—openly or cryptically—also made present to us in their own way. They show that it is possible to see our photosynthetic kin as they really exist, in this exhibition, throughout the museum, and in the world outside: as vitally, expressively, insistently with us.

Graduate students Ryan Bedsaul, Anwasha Chattopadhyay, Anna Grzybowska, Jacob Hawk, Olivia Ivings, Kevin McKenna, Elizabeth Nichols, Erick Verran, Peter Vertacnik and Janice Whang, who were enrolled in Professor Harpold's Spring 2021 graduate seminar on Critical Plant Studies, assisted in curating this exhibition.

This exhibition is supported by The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions, which supports creative collaborations between UF faculty and the Harn Museum of Art.



Plant Life

August 3, 2021 – February 20, 2022

harn.ufl.edu/plantlife

FLORIDA IMPRESSIONS



DULCE MARÍA ROMÁN

Chief Curator and
Curator of Modern Art

Florida Impressions: Gift of Samuel H. and Roberta T. Vickers continues the museum's celebration of the transformational gift from Samuel H. and Roberta T. Vickers who formed one of the most extensive collections of Florida-themed art. The exhibition includes more than fifty paintings by forty-five artists. The selected works cover a broad range of themes from scenic views of coastlines and waterways to depictions of historic landmarks and scenes capturing popular forms of entertainment enjoyed by locals and tourists alike. Collectively, these paintings comprise a visual history of Florida, its unique topography and climate, as well as its people and their daily lives.

Early visitors to Florida in the late 19th century, when much of the state was relatively inaccessible, included a number of nationally prominent artists who are well represented in the exhibition. Examples include Martin Johnson Heade, Herman Herzog, Thomas Moran and Louis Comfort Tiffany. Inspired by the tropical beauty of the Florida landscape, many of these artists sought health, recreation and adventure. *Florida Impressions* also includes works by celebrated artists who visited Florida in the early to mid-20th century when tourism was booming due to greater accessibility through increased rail and road networks. Examples include Ralston Crawford, Ernest Lawson, Everett Shinn and Marguerite Zorach. The exhibition also features lesser-known figures such as Albert Backus, George Bertrand Mitchell and Jane Peterson, among many others.

Whether year-round residents or short-term visitors, these artists created stirring images of the Sunshine State, its dramatic sunrises and sunsets, and its distinctive flora and fauna. The selection on view in *Florida Impressions* represents a small portion of the more than 1,200 works of art included in this major gift from Samuel H. and Roberta T. Vickers. Thanks to their great generosity, this gift will serve as an important new resource for future exhibitions as well as research and study by University of Florida faculty and students, further honoring the Vickers' wishes and legacy.

image: (opposite page) Harold Newton, *Beach Scene* (detail), n.d., The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers

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

September 21, 2021 – Ongoing
harn.ufl.edu/floridaimpressions

GIFT OF SAMUEL H. AND ROBERTA T. VICKERS



INVISIBLE EMPIRE

PHOTOGRAPHS BY SHEILA PREE BRIGHT



PORCHIA MOORE

University of Florida College of the Arts Department Head and Assistant Professor of Museum Studies and Exhibition Co-curator

For residents and visitors to Georgia, Stone Mountain represents outdoor recreation, rest, adventure and spiritual contemplation. Standing firm and resolute, it is in direct contrast to the bustle of surrounding Atlanta. Sheila Pree Bright's series, *Invisible Empire*, interrogates landscapes and objects as spaces for liberation, such as the wonders of the South like Stone Mountain, a vast river, a cotton boll, a Confederate flag or the Bible. These are small things that can escape human notice or large spaces that represent the harrowing terrorism of the KKK. Each carries within them an invisible empire.

Bright explores systems of power, construction and the interrogation of land both visible and invisible, human and creature kind. Her series' title comes from W.E.B. DuBois who said Georgia was an "Invisible Empire ... Beautiful. Yet on its beauty rests something disturbing and strange." Decades later, the world uttered similar sentiments as it watched the brutal death of Ahmaud Arbery, a Georgia resident gunned down by his neighbors as he jogged through an all-white neighborhood.

The relationship between notions of freedom and fear, safety and terrorism are ever-present for Black Americans whose increased presence in farming, outdoor recreation and land ownership and conservation demand a reckoning/restoration with the historic legacy of exclusion. They need to become about inclusion, joy, agency and autonomy. Bright's series ends with an image of the Bible open to Romans 12, which urges "kindly affection...brotherly love... and rejoicing in hope."

This exhibition is made possible by generous support from Dr. R. James Toussaint and Mrs. Sara Toussaint.

images: (top) Sheila Pree Bright, *Invisible Empire* #2, from the series *Invisible Empire*, 2019; (bottom) Sheila Pree Bright, *Invisible Empire* #8, from the series *Invisible Empire*, 2019; (opposite page) Charlotte Watts, *Resting for the Ancestors I* (detail), in collaboration with Tricia Hersey's *Nap Ministry*, 2018



Shadow to Substance

July 27, 2021 – February 27, 2022

harn.ufl.edu/shadowtosubstance

EXHIBITIONS

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

September 9, 2021 – April 24, 2022

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

September 21, 2021 – Ongoing

**Plant Life: Exploring Vegetal Worlds
in the Harn Museum Collection**

August 3, 2021 – February 20, 2022

Shadow to Substance

July 27, 2021 – February 27, 2022

Tempus Fugit :: 光陰矢の如し :: Time Flies

December 21, 2019 – January 23, 2022

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

October 12, 2019 – June 5, 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





BETH HINRICHS

Assistant Registrar and Preparator

The Harn has identified digital access to the collection as a key initiative in its new strategic plan. Although a priority before the COVID-19 pandemic, the events of this year have made it even more clear how vital digital access is to serve our academic, K-12 and general audiences. While the Harn pivoted very successfully to providing virtual programming last year, the backbone of digital access in the form of an online catalog of the collection was lacking with a mere 4% of the collection available online. This spring, the Harn launched a two-year project to bring that number up to 80%.



Having additional digital resources that represent the collection will allow for more robust online instructional opportunities and augmented experiences related to Harn exhibitions and public programming. While the Harn believes in the power of experiencing art in person and will continue to create engaging exhibitions and installations for visitors to enjoy in the building, our changing world has also proven that digital content is a necessity and will only serve to enhance in-person experiences with art.

The Harn's digitization project will have multiple stages. First, the museum is updating our database, The Museum System (TMS), to the latest web-based product, TMS Collections. We are adding a related product, Media Studio, to manage the museum's digital photography of the collection, exhibitions and programs. We are also updating eMuseum, the online version of the database accessible to the public through the Harn's website.

In mid-July, fifteen staff members attended two weeks of virtual trainings on both the new database and related image management software. This was a great opportunity for staff to learn the new software and ask

THE HARN'S COLLECTION

questions one-on-one with a trainer. The new web-based database will be easier to search and update with customizable options to meet the needs of each museum department.

In terms of public impact, a huge improvement will be made to eMuseum, the online version of the TMS database, to create a more user-friendly experience for our web visitors. In the updated version, museum staff can create virtual galleries of objects for classes or tours while highlighting specific themes. The site will also allow users to download web-quality images, a great asset for educators and students.

The museum hired a technical photographer, Foad Seyed Mohammadi, specifically for the project. Seyed Mohammadi recently graduated with an MFA in creative photography from the University of Florida. His work began with the purchase of photography equipment and setting up the art photography studio. To meet our ambitious goal of digitizing 80% of the collection, we will be photographing more than 8,000 objects from all major collecting areas: African, Asian, photography, contemporary and modern art. This plan also includes a portion of the major collection of Florida-related art that was recently gifted to the Harn by Samuel H. and Roberta T. Vickers.

With this project, the Harn will dramatically increase its digital offerings allowing it to expand its footprint beyond its walls and across the globe to unlock access to collections for innumerable audiences.

This strategic initiative is made possible by a generous gift from the 1923 Fund.

images: (opposite page) Foad Seyed Mohammadi preparing art to be photographed; (left) Beth Hinrichs accessing works from storage



TOD WILLIAMS BILLIE TSIEN ARCHITECTS TO DESIGN NEW WING



LEE ANNE CHESTERFIELD
Harn Museum of Art Director

Tod Williams Billie Tsien Architects | Partners has been selected to design an estimated 20,000-square-foot addition to the Harn scheduled for completion in 2024. As the Harn concludes its 30th anniversary and launches a strategic plan for the next 5 years, the new wing will provide a multi-purpose space for activities that will further fulfill the Harn Museum’s mission to inspire, educate and enrich people’s lives through art.

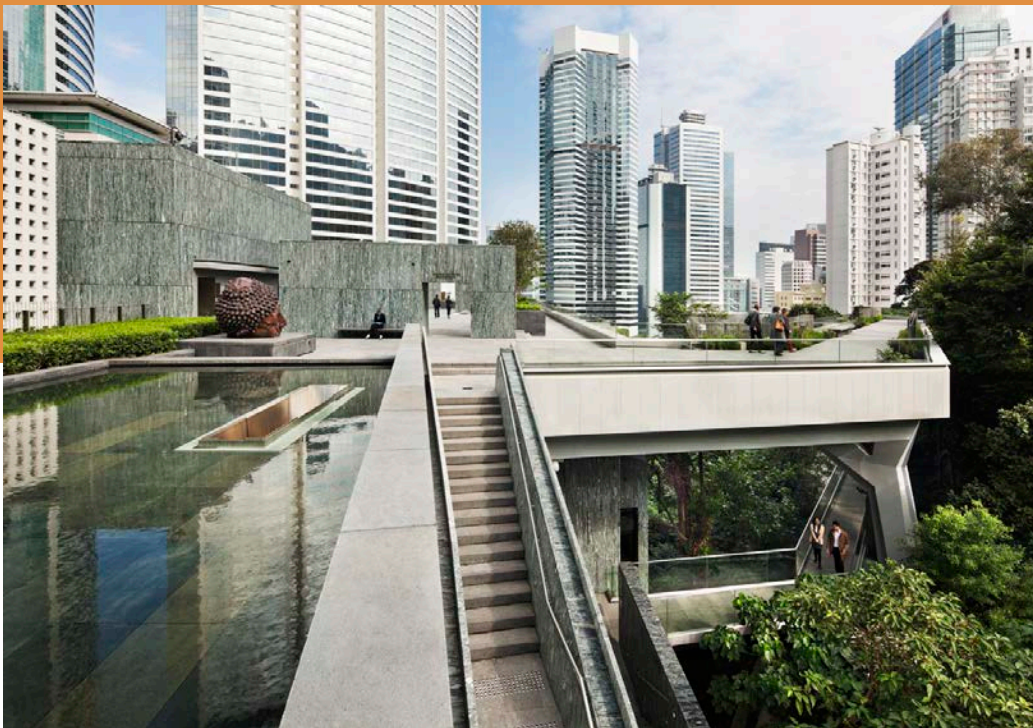
After an extensive and highly competitive search working with UF Planning, Design and Construction, Tod Williams Billie Tsien Architects | Partners was selected from an applicant pool of 19 architectural firms. They will be tasked with designing an expansion that will include more gallery space for exhibitions and a dedicated gallery space for The Florida Art Collection, which is a recent gift of 1,200 works of Florida-themed art given by Samuel H. and Roberta T. Vickers. Additional areas will include a print study room 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 the collection and art storage.

“As we have realized during this difficult period of our lives—what’s local to you is evermore important. The ability of institutions such as the Harn to educate and inspire a community is unmatched. Having taught at the University and spent time in Gainesville—our studio sees this as an opportunity to contribute to the spirit of this special place.”

- Tod Williams and Billie Tsien

Tod Williams Billie Tsien Architects | Partners is a New York-based studio that was established in 1986. The firm is committed to reflecting the values of non-profit, cultural and academic institutions toward an architecture of enduring vision. The practice is led by partners Tod Williams, Billie Tsien and Paul Schulhof. Some of their notable museum projects include the Phoenix Art Museum, Phase I (1996) and II (2006), Phoenix, AZ; The American Folk Art Museum (2001), New York, NY; The Barnes Foundation (2012), Philadelphia, PA; The Asia Society Hong Kong Center (2013), Admiralty, Hong Kong; and the Hood Museum of Art at Dartmouth College (2019), Hanover, NH. Their current work includes the U.S. Embassy in Mexico City, the renovation of David Geffen Hall at Lincoln Center, New York City and the Obama Presidential Center in Jackson Park, Chicago.

The Harn is engaged in robust fundraising efforts to secure support for the expansion as a part of the University of Florida’s capital campaign. Persons interested in supporting the project may contact the Harn Development Office at development@harn.ufl.edu to learn more.



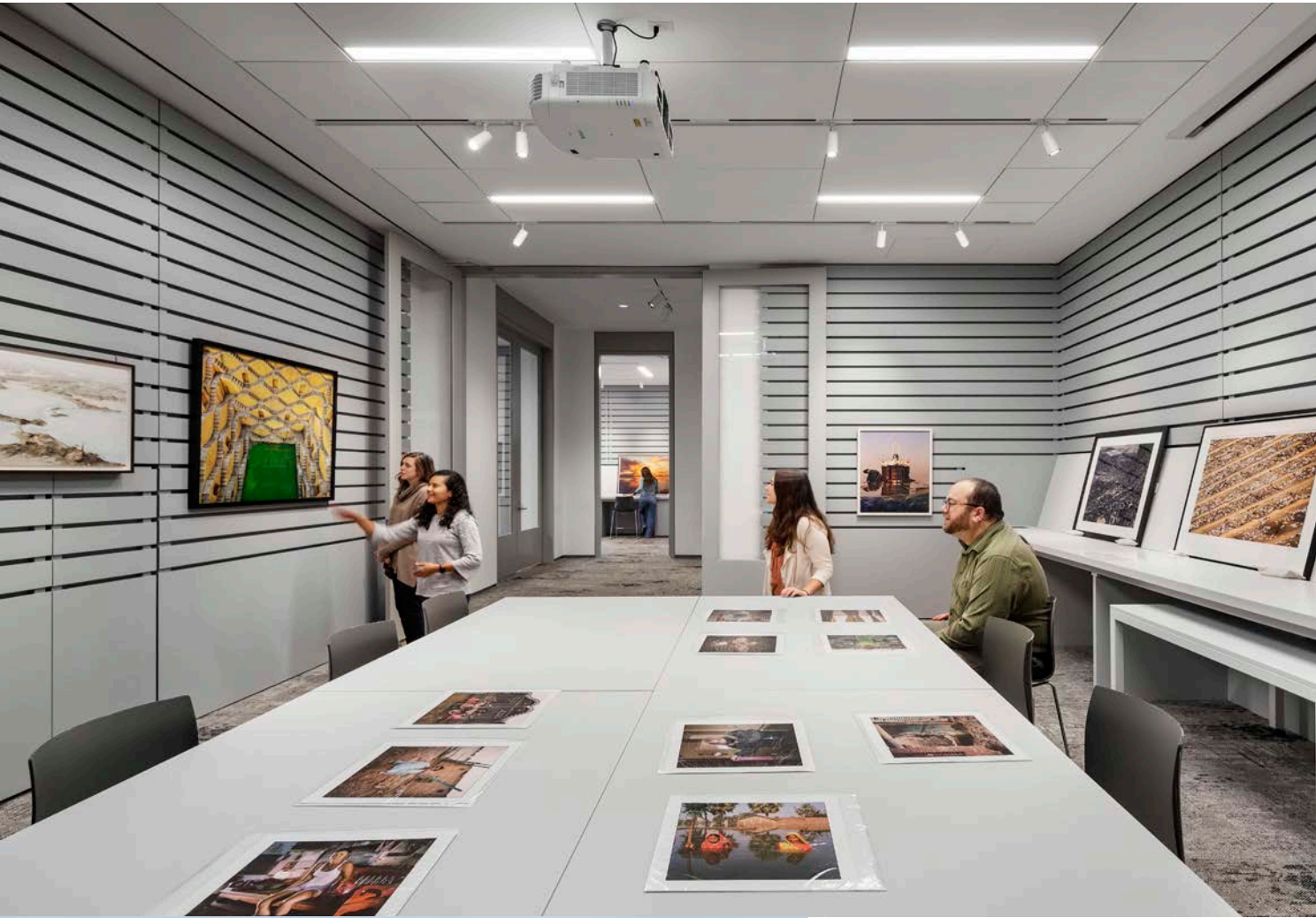


Over the past three decades, Tod Williams Billie Tsien Architects | Partners has been recognized by numerous national and international citations, and in 2013 they were awarded the Architecture Firm Award by the American Institute of Architects.

In addition to their studio practice, founding partners Tod Williams and Billie Tsien have also been recognized for their contributions and deep involvement in the broader cultural community. They have received such distinguished honors as the National Medal of Arts from President Obama in 2013 and the 2019 Praemium Imperiale awarded by the Japan Art Association. Billie Tsien was recently appointed by President Biden to the U.S. Commission of Fine Arts, serving as the first woman and Asian American Chair in its history.

The Vickers donation to the Harn is an incredible one, but it's only the beginning. With your help and support we can capitalize on the passion people have for this institution and turn it into purpose. Together we can make the Harn a much bigger part of people's lives in our community.

Even after three decades, we're still building. Building a new wing. Building an audience. And building a reputation not only across our great state, but on a national level, as well. Your support will help us to continue building with a vision for the future. Because when you contribute to building amazing things, those things in turn build you.



images: (page 14, top) Tod Williams, Billie Tsien and Paul Schulhof, Photograph by Taylor Jewell (page 14, bottom) The Asia Society Hong Kong Center, Admiralty, Hong Kong (page 15) Phoenix Art Museum, Phase II, New Entry, Photograph by Bill Timmerman (page 16, top) Hood Museum of Art, Dartmouth College, The Bernstein Center for Object Study, Photograph by Michael Moran (page 16, bottom) The Barnes Foundation, Philadelphia

SUPPORTING



CAITLIN PETROS

Development Communications Intern



KELLY HARVEY

Director of Development

The support behind the timely exhibition *Shadow to Substance* is a couple with big hearts, wide smiles and a passion for art. Sara and James Toussaint met in college, moved many times around the country and eventually settled right here in Gainesville. We are lucky to have them. The Toussaints have been beloved members of the Harn and Gainesville community alike since their move here in 2014. James is an orthopedic surgeon in private practice at The Orthopaedic Institute, and Sara is the Vice President of Brand Management at Wells Fargo. Not only are they passionate about enriching the lives of others through art, but through sports, as well. Sara serves on the board of Play Like A Girl, a non-profit that inspires girls through sports, and the couple are co-owners of a National Women's Soccer League team, the North Carolina Courage.

James and Sara said that they both have a love for art that started long ago. In fact, they have been collecting art unofficially since their college days and started collecting more seriously within the past 7 years. "Everyone at the Harn is so approachable and accessible," James said. "We feel that we are part of a community rather than just patrons."



As for their involvement with the Harn, it all started in 2018 when the Toussaints called the museum and said they wanted to loan their new acquisition, *Margaret, Countess of Blessington* by Kehinde Wiley to the museum. Now, they love to see clusters of people around the painting, admiring, learning and asking questions. "That is something we could not have done if that Kehinde work was in my house right now," James happily remarked. "For those standing on the sidelines, I think they should really stop and think about what the community is missing out on without their gift."

SHADOW TO SUBSTANCE



Being part of the conversation and history in the making is important to James and Sara. So, when they heard about the opportunity to support *Shadow to Substance*, they jumped at the idea. “There was no hesitation,” Sara remarked.

Shadow to Substance features historical photographs from the Harn and the Smathers Library collections as well as images that depict Black life through the lens of Black photographers today. The exhibition creates a chronological arc that stretches from the past to the present and into the future. The history of the African American community and experience in the United States is reflected in the photography of this exhibition, and Sara and James said that they believe it is important to keep this message at the forefront of people’s minds.

Sara explained that *Shadow to Substance* feels like an extension of the conversations that are happening around society focused on better understanding the Black experience in the US and keeping those important conversations going. “It’s timely,” James chimed in. “Where we come from, how much progress has been made, or hasn’t been made.”

James remarked that his two favorite works from the exhibition are Omar Victor Diop’s *Trayvon Martin*, 2012, 2017, from the series *Liberty*, and Jonathan Bachman’s *A man protesting the shooting death of Alton Sterling is detained by law enforcement near the headquarters of the Baton Rouge Police Department in Baton Rouge, Louisiana, July 9, 2016*. As for Sara, her favorites from the exhibition include Ayana V. Jackson’s *Moments of Sweet Reprieve*, from the series *Intimate Justice in the Stolen Moment*, and Michael A. Smith’s *Broward County, Florida, 74 #5*.

The Toussaints also devote time to the Harn by serving on the Harn National Council, which is the museum's advisory board. They love coming to the Harn and recommending it to others. James and Sara encourage others to get involved and be engaged with the museum on whatever level they can. "Engagement makes it a deeper relationship with the museum," Sara said. "It feels like you are part of the conversation. It feels we are a part of history to have this collection of art and the conversations that will happen around it."

One of the most impactful things for James is the fact that by giving to the Harn, he is positively impacting so many people. The Toussaint's philanthropic efforts are helping people to learn about art and have access to an abundance of resources that they otherwise might not have access to, especially youth. James said, "Through this exhibition, it is going to go a long way to the education of kids, and it is going to do so in a way that I don't think my gift otherwise ever could."



images: (page 19) Dr. James and Mrs. Sara Toussaint in the *Shadow to Substance* exhibition (page 20) Omar Victor Diop, *Trayvon Martin*, 2012, 2017, from the series *Liberty*, (above) Ayana V. Jackson, *Moments of Sweet Reprieve* (detail), 2016, from the series *Intimate Justice in the Stolen Moment*, archival pigment print, Courtesy of Mariane Ibrahim

INSPIRED GIVING



ALLI HUDSON

Assistant Director of Development

Year after year, private and individual support help make it possible for the Harn to demonstrate its commitment to being a cultural resource for North Central Florida through free admission and educational activities. As the University of Florida's art museum, sustained giving to the Harn Annual Fund allows the Harn to provide our community and visitors with transformational experiences alongside UF students. We are proud to be a space where all feel welcome to experience the museum's growing and renowned collections, exhibitions, programs, grounds and amenities.

Janet Davies, elementary school teacher, two-time Harn Mixer host, and Harn Annual Fund supporter, appreciates how art can inspire connection, foster joy and bring us together. "The artwork in the Harn provides me with a different perspective of looking at the world, while helping me refocus my lens on how I've built my own point of view. Museum staff and docents have furthered my connection to art and have helped me find a way to sustain this deep connection, and so I support the Harn because it is a member of my family and community," said Ms. Davies.

The Harn is a gathering place for campus and community. When you make a gift to the Harn Annual Fund, you help strengthen the role art plays in the lives and communities we serve. Please consider joining those who have propelled the Harn forward to realize its strategic goals by making a gift before December 31.

Your gift makes a difference. Make a gift today at harn.ufl.edu/giveonline.



image (left to right): Kirk Anthony, Janet Davies and Alli Hudson at a Harn Mixer event, 2018.

MORE AT THE HARN

Harn Museum Store

Football season is in full swing at the Art Museum of the Gator Nation (Go Gators!). Visit the Store to stock up on orange and blue jewelry, pewter trays with gator designs for tailgating and one-of-a-kind scarves inspired by the UF campus map and Century Tower.



Camellia Court Café

The café is now open with extended hours: Tuesday through Saturday from 10 am to 4 pm. A full menu will be served from 10 am to 2 pm. A lighter fare will be served all day until 4 pm, which includes beverages, pastries, desserts and Starbucks brewed coffee and “grab and go” items.



Rental Events

Looking for a unique place to hold your holiday celebration or end-of-year awards ceremony? Visit harn.ufl.edu/rentals to learn about our ideal spaces for your event.

Become a Member

Benefit from the perks of membership. Learn more at harn.ufl.edu/join.

BEHIND THE COVER ART

“In some cases, questioning perception allows the audience to deepen its relation with the work,” said artist Marcius Galan. Galan’s sculptures and architectural installations often alter the function of objects so as to encourage a reconsideration of their form. Galan modifies the color and illumination of this artwork in order to create the illusion that there are three glass planes dividing the space.



image: (front cover and right) Marcius Galan, *3 Secciones (3 Sections)*, 2011, Photography by Coco Laso, Loan courtesy of the CIFO Collection.



University of Florida, Harn Museum of Art
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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
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](https://www.instagram.com/harnmuseumofart)



image: Jorge Pedro Nuñez, *Nature Morte with Monuments*, 2010.
Loan courtesy of the Cisneros Fontanals Art Foundation (CIFO)

FREE ADMISSION

