

HARN MUSEUM OF ART / SPRING·SUMMER 2020





WELCOME

When we set out to organize and gather information for this issue, we had no idea of the changes we would be experiencing amid the spread of COVID-19. Even though we are closed to the public as this edition goes to print, we decided to move forward with this issue in order to provide a glimpse into what we hope you will be seeing very soon when the Harn reopens.

The Harn Museum of Art is celebrating its 30th anniversary in 2020 and we are eager to share highlights of our stellar history with you. On October 23 and 24 the Harn will commemorate

our anniversary with a Party and Community Celebration. Watch for more details about these exciting events in the next Harn Magazine and on our website. I am also excited to share with you highlights of new exhibitions including *Dreaming Alice: Maggie Taylor Through the Looking-Glass* and *Peace, Power and Prestige: Metal Arts in Africa* among many others that we outline for you in this edition of the Harn Magazine. They will be ready for you as soon as we reopen!

In the meantime, please visit our website for virtual tours of our galleries and activities that you can enjoy from your home.

Stay healthy and well,
Lee Anne Chesterfield, PhD

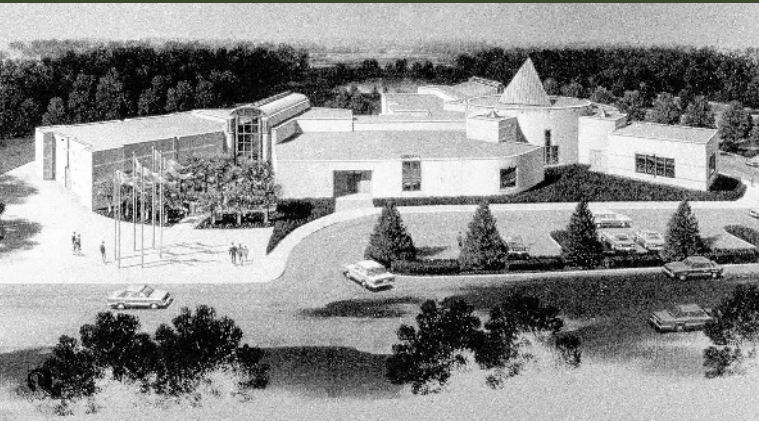
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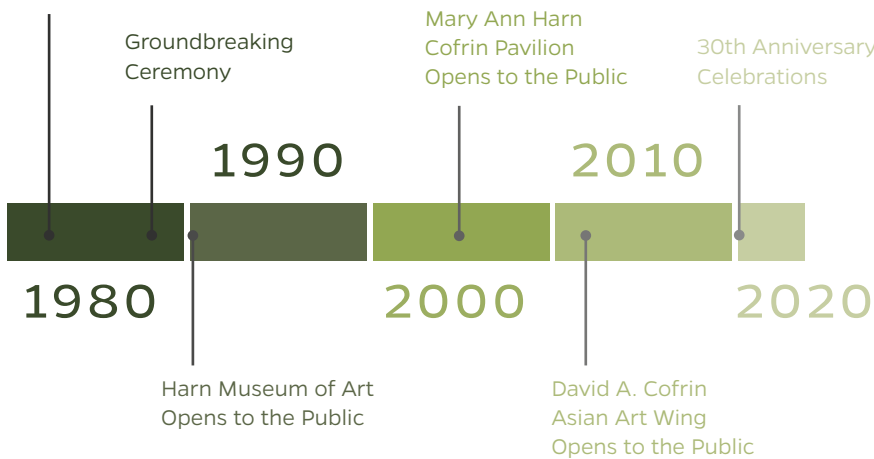
30TH ANNIVERSARY

GROWTH

	1990	2020
BUILDING	64,470	110,000 Gross Square Feet
COLLECTIONS	3,000	11,600 Works
ENDOWMENTS	\$0	\$21 Million Market Value



Founding Gift to the University of Florida to Build the Harn



CELEBRATIONS

30th Anniversary Party
Friday, October 23

Community Celebration
Saturday, October 24

images: (opposite page, bottom) Harn groundbreaking ceremony; (above, left) Rendering of proposed architectural exterior of the Harn; (above, right) Founding Director Budd Bishop left with Architect Kha Le-Huu right

UF COLLABORATION

Building Prototypes for Intubation



TAMI WROATH
Director of Marketing
and Public Relations

From protecting precious art to helping facilitate solutions to protect precious lives, the Harn Museum of Art is proud to be a part of the University of Florida where research leads us to collaborate across departments for the greater good. The Harn assisted in building an acrylic box prototype that will help in developing solutions to limit aerosol exposure during intubation procedures for COVID-19 patients. This project, spearheaded by Dr. Ali Ataya from UF Health Division of Pulmonary, Critical Care and Sleep Medicine, with support from UF's Design Construction and Planning and its Infinity Fab Lab, is ongoing as prototypes are tested and re-developed. The Aerosol Box open source design was created by Dr. Hsien Yung Lai.

Tim Dygert, Harn Preparator and Exhibition Coordinator worked on one of the original prototypes and has since been assisting UF Engineering Lab Manager, Scott Powell, with feedback, leading to rubber grommets in the holes that seal around the arms of doctors and nurses, a notch to strap it to the medical procedure table and a camera mount for the camera to assist in the intubation process.



image: (above) Photograph by Dr. Hsien Yung Lai, designer of the Aerosol Box open source design; (right) Tim Dygert, Harn Preparator & Exhibition Coordinator working on a prototype



HARN @ (Your) Home



PAIGE WILLIS

Early Learning, Intern and
Family Programs Coordinator



MIMI STOCKER

Community & School
Outreach Coordinator

As museum educators, we miss engaging with visitors of all ages. While the Harn Museum of Art is closed to the public, we welcome you to explore, play and create with us virtually. Each week, we're sparking your creativity on our Harn at Home web area, which provides inspirational and instructional art activities connected to the Harn's exhibitions and collections.

On Thursday, April 9, the Harn hosted its first virtual Museum Nights Facebook event. Museum Nights: Art Voyager, sponsored by the UF Center for International Studies, celebrated art and museums across the globe. The event included an Adventures with Bookmaking activity that encouraged participants to create three different style book folds: a zine, an accordion book and a waterfall book. Participants were prompted to fill their folded books with memories and tales of adventure and to post their finished art work in the Facebook event comment thread. A wide variety of books illustrated with icons of favorite places and stories of fantastic excursions were shared, including books by Harn staff members.



It's not too late to participate! The Adventures with Bookmaking supply list and tutorial are available on the Harn at Home website.

We invite you to explore the content and to stay tuned for future virtual events and online art-making activities. Let's get creative, together.

HARN @ HOME

Online art-making activities

harn.ufl.edu/harnathome



INTENTIONAL :: IMAGINARY



CAROL MCCUSKER
Curator of Photography



images: Maggie Taylor; (above) *Strange things*, 2017;
(opposite page) *What remains?*, 2016;
pigment inkjet prints, both courtesy of the artist

On a recent summer evening at Maggie Taylor's home, candles flickered on the dinner table in the gloaming light. Outside, through open French doors, was Paynes Prairie, a vast Florida state preserve. A recent rainstorm left a rainbow arching over its fields. Soaring clouds radiated pink and gold. In the distance, a herd of cows stampeded away from an unseen predator (likely, an alligator). A flock of vultures flew up overhead. Looking through the squared French doors at this tableau, I was enchanted—I was inside a Maggie Taylor image! It was at once beautiful, menacing, real and surreal.

This wild scenario underscores how much this extraordinary natural environment, and the home she has made beside it, constitutes and informs Taylor's art. What she sees daily feeds what she imagines. Hers is a thoughtful arrangement of life, in the surrounding land, in views from windows, in fabrics, furniture, books and art on walls. Creation for Taylor becomes the outward articulation of these chosen and harnessed worlds.

In the 1980s, Taylor began as a philosophy major at Yale, while also studying photography, art history and literature. She then earned an MFA in photography at the University of Florida. During her formative years, Taylor's images consisted of "an entire collage in front of the camera," captured on film and converted into lush color photographs. It was a labor-intensive, unforgiving process; a mistake or change-of-mind demanded reshooting.

It is easy to see why the transition from arduous analog set-ups to digital composition became Taylor's preferred method of working. In the early 1990s, she was uniquely poised on the frontier of the digital revolution due to her assemblage style and a mind that grasped the logic of computers and their liberating possibilities. Her prints incorporate photographic elements, but also,

scanned illustrations and artifacts woven into timeless compositions. Her multi-layered fantasies produce complex surfaces, objects and atmospheres that reward the careful viewer. Having helped usher photography into a new era, she is among the earliest, most successful practitioners of the digitally manipulated photographic image, and continues to inspire successive generations of image-makers.

A new exhibition, opening April 5, 2020, celebrates Taylor's latest illustration of Lewis Carroll's second journey with Alice, "Through the Looking-Glass, and What Alice Found There." Sixty-five dazzling prints break new ground, evoking the cobalt-gold twilights of Maxfield Parrish, steam punk, or the films of Tim Burton and Terry Gilliam. Several of the objects Taylor used in the making of her prints will also be on view. The new series is humorously intelligent and mathematical (Taylor's images are visual 'equations' that need solving). Charles Dodgson (a.k.a. Lewis Carroll), himself a mathematician who studied symbolic logic and syllogisms of language, would likely approve.



This exhibition is made possible with support from the Margaret J. Early Program Endowment, the Harn Curator of Photography Endowment, the Harn Program Endowment, Kenneth and Laura Berns, and David Etherington and Jeff Dunn, with additional support from a group of generous donors.



A portion of this article includes excerpts from the preface to Maggie Taylor's illustrated book "Through the Looking-Glass" by Lewis Carroll, available for purchase in the Harn Museum Store.

THE EXHIBITION

Dreaming Alice: Maggie Taylor Through the Looking-Glass

harn.ufl.edu/dreamingalice

AFRICAN METALWORKS



SUSAN COOKSEY
Curator of African Art

The exhibition *Peace, Power and Prestige: Metal Arts in Africa* offers a rich array of works from the continent dating between the 12th and 21st centuries. Focusing on sub-Saharan art in the mediums of copper, brass, bronze, iron, silver and gold, the exhibition showcases antiquities as well as contemporary masterpieces, such as the gold jewelry ensemble by Senegalese designer, Oumou Sy, pictured on the opposite page.

Oumou Sy, a celebrated designer based in Dakar, creates French-inspired jewelry for women who wear it today for bridal and naming ceremonies. Amanda M. Maples, Curator of African Art at the North Carolina Museum of Art, writes about this tradition dating as far back as the 18th century in the “Peace, Power and Prestige” catalogue.

The exhibition, *Peace, Power and Prestige: Metal Arts in Africa*, features loans from Drs. Nicole and John Dintenfass including exquisite West African sculptures, adornments and currencies of brass and bronze, and a number of elaborately adorned ceremonial staffs and weapons from Central Africa. Works from the Harn’s collection include silver and gold bridal jewelry from Somalia, exquisite Ethiopian Christian Orthodox bronze crosses and copper-adorned snuff containers from South Africa.

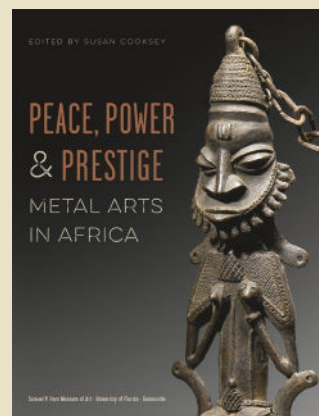


The exhibition is made possible by support from the UF Office of the Provost, Dr. Richard H. Davis and Mrs. Jeanne G. Davis, the C. Frederick and Aase B. Thompson Foundation, the UF Office of Research, Drs. David and Rebecca Sammons, the UF International Center, the Margaret J. Early Endowment, Visit Gainesville Alachua County, the Harn Anniversary Fund, Marcia Isaacson, Roy Hunt, Robin and Donna Poynor, UF Center for African Studies, Kenneth and Laura Berns, and retired Lt. Col. David A. Waller, with additional support from the Harn Program Endowment, the Harn Annual fund and a group of generous donors.

THE EXHIBITION

Peace, Power and Prestige: Metal Arts in Africa

harn.ufl.edu/peacepowerprestige



“Peace, Power and Prestige”
catalogue available for
purchase in the Harn
Museum Store.



images: (below) Mariama Sakho models *Jewelry Ensemble*, on view in the exhibition, designed by Oumou Sy, 2017-2018, Harn Museum of Art Collection, museum purchase with funds from the Caroline Julier and James G. Richardson Acquisition Fund, photography by Macoumba N'Diaye, Dakar, 2018; (opposite page) Yoruba artist, Nigeria, *Seated edan Ògbóni/Òsùgbó figure holding two children, flanked by two supplicants*, 18th century (1760-1780), iron, brass/bronze, collection of Drs. Nicole and John Dintenfass, photography by Vincent Girier Dufournier;

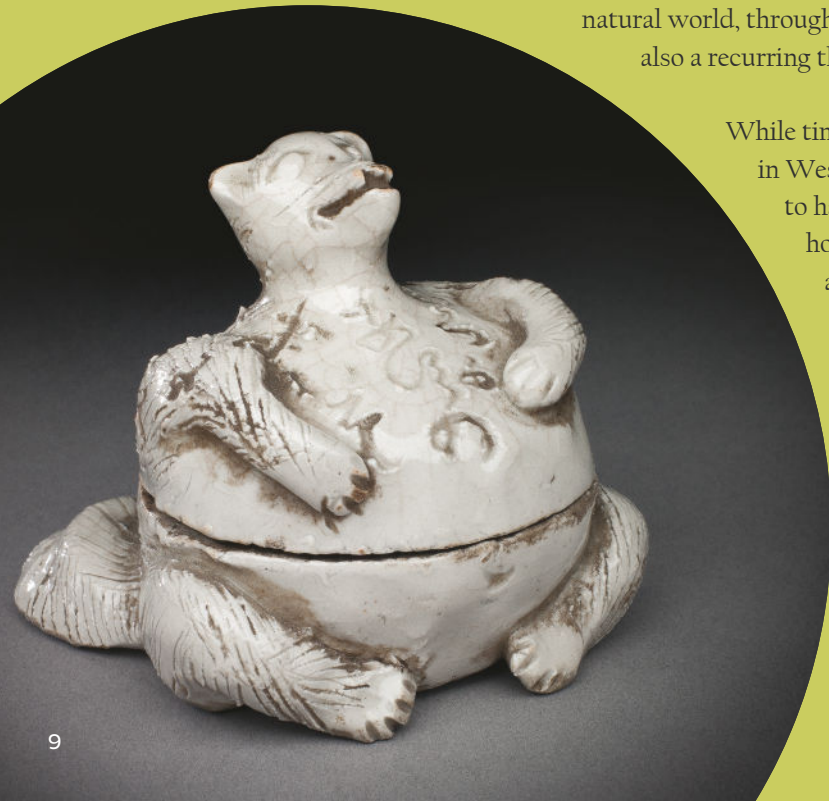
MEASURING TIME THROUGH JAPANESE ART



ALLYSA B. PEYTON

Assistant Curator of Asian Art

The exhibition *Tempus Fugit :: 光陰矢の如し :: Time Flies* is grounded in reflection on time and its definitions. The title pays homage to an award-winning exhibition organized by The Nelson-Atkins Museum of Art in Kansas City dedicated to time, and spanning its museum collections. (Interestingly, the Midwestern curator, Dr. Jan Schall, was formerly a UF art history professor.) The focus of the Harn's exhibition is solely on Japanese art and temporality. From Einstein's theory of relativity and relativistic time, we know that the way the human mind experiences the flow of time is a result of how our brains are wired and does not accurately reflect reality. This broad concept was applied to the Harn's Japanese art collections as an investigative tool to look at how time has been measured in the visual record, how art objects can portray several moments in time, and how artists experience time during the production of their work. The celebration of the natural world, through lifecycles and the changing of the seasons, is also a recurring theme in Japanese art.



While time-telling devices that originated in Asia are rare in Western museum collections, the Harn is fortunate to have one of the largest collections of raw incense holders (*kogo*) in North America. In both sacred and secular contexts in East Asia, incense was used to measure and gauge units of time, with the duration needed to burn an incense stick serving as a time limit unit. Sometimes different scents would alert the user to the arrival of the next time period.

The layering of the definitions of time within the exhibition will lead to more occasions (or space-time events—thanks, Einstein!) through programs planned in connection with the exhibition.

THE EXHIBITION

Tempus Fugit :: 光陰矢の如し :: Time Flies

harn.ufl.edu/tempusfugit

This exhibition is generously supported by the Quinn Family Charitable Foundation, the Japan Foundation, New York, with additional funding by the Cofrin Curator of Asian Art Endowment.

VIEW ONLINE

Dreaming Alice: Maggie Taylor

Through the Looking-Glass

April 5, 2020 – January 3, 2021

Peace, Power, Prestige: Metal Arts in Africa

March 17, 2020 – November 30, 2020

Art + Math: Seeing Mathematics in the Museum

August 20, 2019 – May 31, 2020

Global Perspectives: Highlights from the Contemporary Collection

October 8, 2019 – May 30, 2021

André Kertész: Seven Decades

November 26, 2019 – November 1, 2020

Tempus Fugit :: 光陰矢の如し :: Time Flies

December 21, 2019 – December 12, 2021

Elusive Spirits: African Masquerades

Ongoing

Highlights from the Asian Collection

Ongoing

Highlights from the Modern Collection

Ongoing

For updated exhibition information visit harn.ufl.edu/explore/exhibitions.

image: (opposite page) Otagaki Rengetsu, *Incense container (kogo)*, 19th century, glazed ceramic
Bequest of the Estate of Sandra G. Saltzman, photography by Randy Batista

ANALYSIS

of a Japanese Bodhisattva



ALLYSA B. PEYTON
Assistant Curator of Asian Art



The Harn Museum of Art works with art historians, conservators and scientists to make exciting discoveries related to the process of creation, restoration, and as a tool for authentication. These collaborations combine traditional iconographical analysis, like the circumstances and details of the artist's life and

the stylistic development of the artwork, with technical findings from scientific tools such as X-rays, XRF, CT scans, microscopy and chemical analysis, in order to fully understand specific works of art.

The Harn recently partnered with UF Health Shands Radiology to conduct an examination of an Edo-period (1603–1868), 17th century Japanese bodhisattva. Drs. Bob and Eric Thoburn (father and son) led a team of scientists to take X-ray and CT scan images in order to learn more about the wooden sculpture.

The Japanese bodhisattva was acquired by the Harn in 2008. It is certain that this gilt lacquer and polychrome wooden sculpture depicts a Buddhist deity known as a bodhisattva. A bodhisattva is defined as one who is ready for entry into nirvana, but chooses instead to delay access in order to assist all others in attaining enlightenment. This work has an unusual combination of attributes—including four heads (the fourth is implied), eight arms, the prayer mudra, full robe and a metal headdress. Upon first consultation with Japanese Buddhist sculpture scholars hailing from Japan and United States, this work was identified as a Fukūkenjaku Kannon, which is the most widely worshipped of the bodhisattvas. Kannon is the Japanese name for Avalokiteśvara, the bodhisattva of compassion and the earliest to appear in Buddhist literature. Fukūkenjaku means “never empty lasso,” which refers to the coil of rope with which Kannon uses to catch straying souls and lead them to salvation.

images: (left) Japanese, *Bodhisattva*, 18th century, museum purchase, funds provided by friends of the Harn Museum and the Robert H. and Kathleen M. Axline Acquisition Endowment, photography by Randy Batista; (opposite page) Imaging scan courtesy of UF Health Shands Radiology.

In Japan, it is very unusual for Fukūkenjaku Kannon to have more than one head and they typically have eight or more arms. A full robe usually indicates a historical Buddha, but those figures would not be depicted with more than two arms. With the exception of the lasso and the lotus bud, the attributes on this sculpture are also not standard for Fukūkenjaku Kannon.

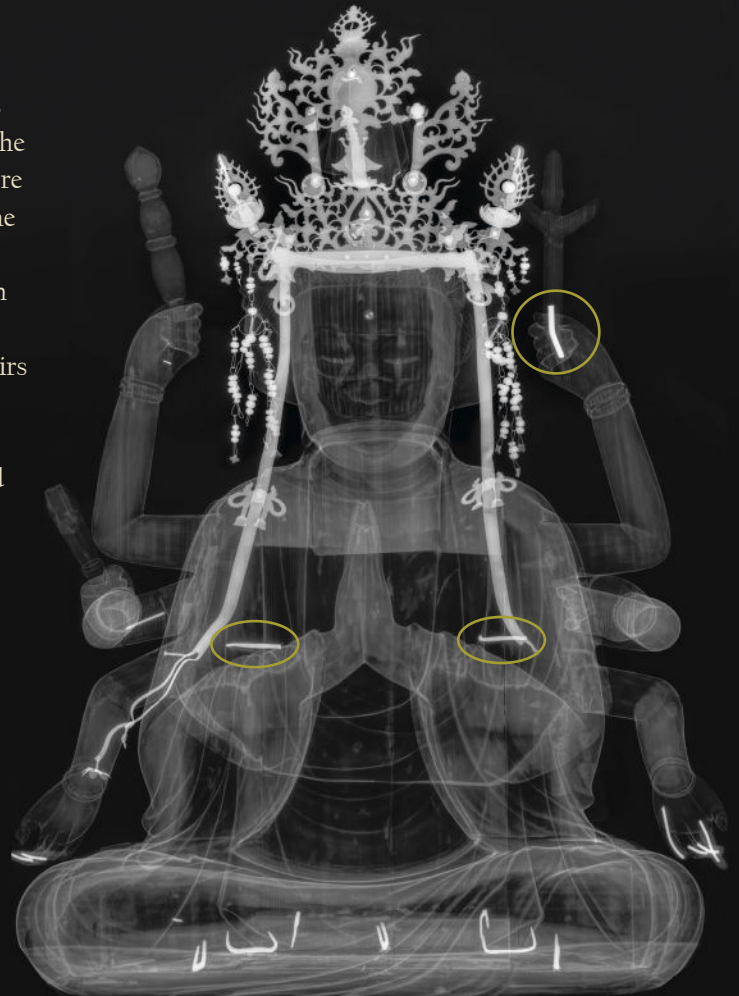
From these iconographical analyses alone, two potential hypothesis were made: that the sculpture is a rare form of Fukūkenjaku Kannon; or that the sculpture is a composite made up of multiple sculptures.

Early analysis of the images taken at UF Shands indicate that the latter is most likely the case. The X-ray images show evidence of how the sculpture was constructed, altered and repaired. While the more roughly hewn nails and staples attach the lowest set of arms, machine-produced nails seen in the lotus base are the result of repairs, most likely in the early 20th century. Additional repairs with metal rods (indicated by the light green circles on the X-ray image to the right), can be seen in the fingers on the lower set of hands and in the three-pronged staff in the top right hand.

Further examination of the CT scans are needed, but preliminary findings indicate that the sculpture was constructed with many different pieces of wood, which supports the composite figure hypothesis. There is a possibility that the bodhisattva was originally constructed as the historical buddha (Shaka) with two arms in anjali mudra (the hands in prayer), and that additional sets of arms were added over time. Additional study and comparable

studies of other multi-armed figures is also needed in order to confirm these findings. These imaging studies have generated a new line of questioning to give a more complete and critical picture of the production and history of this many-faceted object.

This sculpture is on view now in the exhibition *Tempus Fugit :: 光陰矢の如し :: Time Flies*.





MUSES

Museum University Student Educators



ELIZABETH KING
Gallery Interpretation and
Public Programs Manager



“

You make friends, you get creative, and you get museum-goers excited about the Harn and art in general; nothing really beats knowing that you are the reason someone has a smile on their face.”

- Maria Kuran (Art History, '20)

This is what Maria Kuran (Art History, '20) says about being a part of the Museum University Student Educators (MUSE) program at the Harn.

MUSEs are University of Florida student volunteers who make a semester-long commitment to develop activities offered for visitors during Museum Nights. MUSEs meet once a week for 1.5 hours

getting to know each other and the art on view through facilitated dialogue, brainstorming, activity development and friendly conversation.

Student volunteers mention both professional and personal growth as a benefit to participating in this program. Non-art majors find that the opportunity fills a need for a creative outlet. “My classes and activities largely centered on preparing for medical school and I neglected the more creative part of myself. I wanted to step out of my comfort zone and connect with my pre-college self who was more involved in the arts,” says Lauren Rafanan (Psychology Pre-Med, '20).

Others find the experience informs their art-related goals. An aspiring curator, Maria K. wrote, “I always thought about all the behind-the-scenes work with respect to putting together an exhibition; now, I understand the value of taking the museumgoer’s perspective into consideration and understanding what their experience would look like.”

The range of majors, life experiences and hobbies in each cohort makes for a meaningful exchange of ideas during planning meetings. “I appreciate how our shared critical thinking skills supplemented by our various fields of study lead to insightful discussion,” said Lauren R.

The skills honed are both transferrable (resume applicable) and empathetic. “I’ve learned quite a bit about the world of art (how to describe and analyze art and identify artists). Additionally, I have gained practical experience, like organizing events, thinking critically and sparking conversation with strangers,”



I wanted to connect with my pre-college self who was more involved in the arts.”

- Lauren Rafanan
(Psychology Pre-Med, '20)

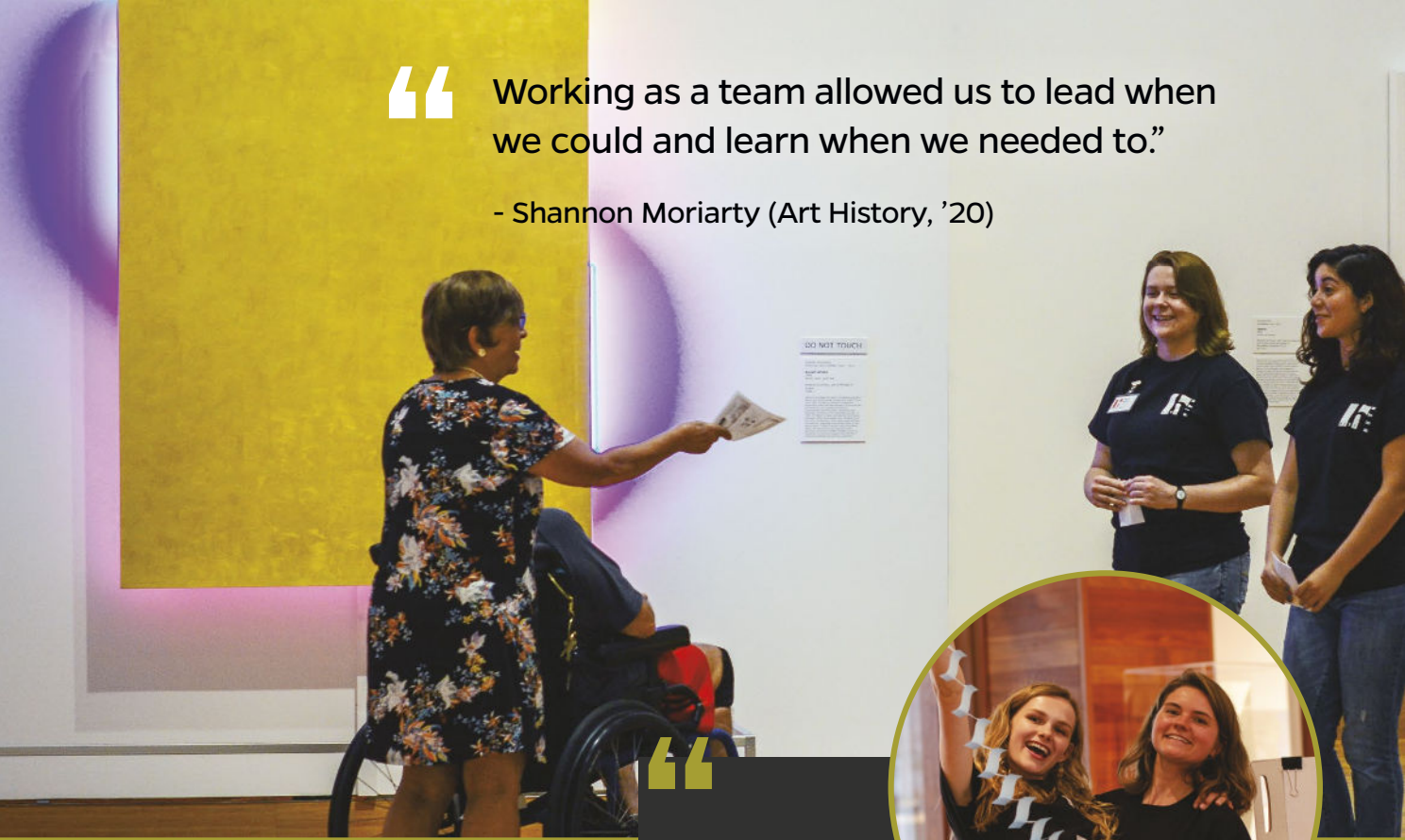


said Kara Lefebvre (Finance, '20). “Whether event planning or interacting with visitors, I have been able to adopt new perspectives and take away important practices in cultural sensitivity and inclusivity,” said Mariam Tadross (Psychology, '22).



Working as a team allowed us to lead when we could and learn when we needed to.”

- Shannon Moriarty (Art History, '20)



I have gained practical experience, like organizing events, thinking critically and sparking conversation with strangers.”

- Kara Lefebvre (Finance, '20)



MUSEs meet three to four times before each Museum Nights event. We start in the galleries, looking at and talking about the art and/or exhibitions we will focus on that month. Meetings are a mix of close looking, open-ended questions and follow-ups, laughter, silence, sharing, word association, personal memories, connections to student life and courses, and working through the feasibility and relevance of ideas. Maria K. said, a meeting “is all about embracing that initial awkwardness and not being afraid to say whatever comes to mind. Brainstorming is key.”

When it comes time to develop ideas into activities, MUSEs work in small teams as they determine activity titles, prompts, directions, supplies and tools, and make sample finished art projects. “Each MUSE has their own strengths and



“

Museum Nights create an environment of inclusivity that fosters rare intergenerational and cultural experiences.”

- Mariam Tadross (Psychology, '22)

weaknesses, and working as a team allowed us to lead when we could and learn when we needed to,” said Shannon Moriarty (Art History, '20).

As a result of their commitment to come together on Thursdays to play, think, make, write, rehearse and deliver their activities, these students find themselves thinking beyond the UF campus and outside of their academic tracks. They build an evening their peers and the broader community can enjoy together. “Gainesville is so much bigger than I ever imagined. Everyone comes in with their own story to share. Museum Nights create

an environment of inclusivity that fosters rare intergenerational and cultural experiences; there are very few places in the world that you will see that at work,” said Mariam T.

Excited to participate in a range of activities developed by Museum University Student Educators?

Museum Nights

Second Thursday of Every Month, 6 – 9 pm

ART + MATH

Making the Connection



ERIC SEGAL

Director of Education and Curator of Academic Programs

On a recent Friday afternoon, I sat down with Kevin Knudson, Professor and Chair of Mathematics at UF, to talk about the exhibition *ART + MATH: Seeing Mathematics in the Museum*, which he co-curated with Dulce Román, Chief Curator at the Harn, and myself.

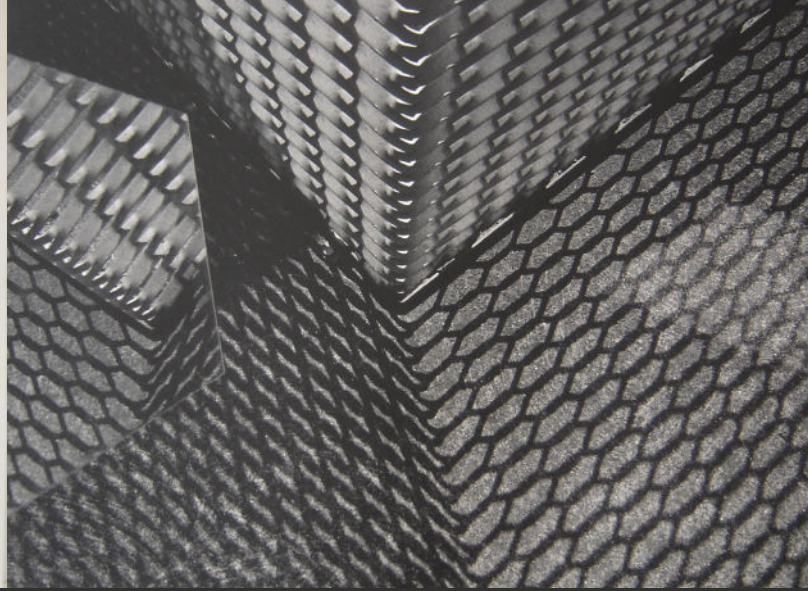
What did you think when we asked you to curate an exhibition?

KNUDSON: I thought it was great. I knew there were some things in the museum that related to mathematics and I was confident that there would be others in the collection. One of my big passions mathematically is to try to communicate to a broader audience. And one of the reasons I like that so much is that it forces me to think about things from a different point of view. And so I thought, “OK, here’s a wonderful museum right in my own backyard, and why don’t I try to see what I can say about some of the pieces in the collection.” It was an interesting professional challenge.



ART + MATH

Seeing Mathematics in the Museum



Tell me about your own art interests.

KNUDSON: I like to fold origami, but I have no artistic skill. I can't even draw good stick figures. My wife Ellen is a book artist, and I enjoy being around artists and visiting museums. I think that a part of being human is appreciating art—music, literature, etc. It's what makes us human, adds to life, and gives us a well-rounded experience.

We asked you to think about art through math. Do you see mathematics in the world around you?

KNUDSON: Certainly in a museum, or if I'm walking in a city, I might take note of patterns in the bricks, for example. Or if I'm in the woods . . . there's a lot of mathematics in plants, in the pattern of their roots, their growth—often related to Fibonacci numbers, as in the spiral structure of leaves along a vertical stem. At the beach, I am

drawn to spiral shells. I really pay attention to the tides, something that Newton worked on as a very complicated problem. I focus on the currents of the water and the ripple effects they cause. That's where I see math in the everyday world.

Did this project make you look at art differently?

KNUDSON: As I said, I've always looked at things with a mathematical eye. But it was interesting having to write the text panels. That was a real challenge, once we narrowed down the works we were going to use, then thinking about what I was going to say about them that would make sense to a general audience. The final installation looks great. It's not a very big space, but we have a remarkable range of art.

ART + MATH is made possible by The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions, which supports creative collaboration between UF faculty and the Harn.

Photography by Shannon Moriarty. Art image: Alan Cohen, *Robert Morris 131-1*, 1989, gelatin silver print, gift of Sharon Cohen

MEMBERSHIP + GIVING



KELLY C. HARVEY
Director of Development



ALLI HUDSON
Assistant Director
of Development

Not only is admission to the Harn free every day, so is Harn membership. With the launch of free membership in 2015, the Harn has continued to expand access for visitors in Gainesville and across the country to connect with their art museum.

How to Become a Member

Becoming a Harn Member is as easy as 1, 2, 3.

- 1** Go to www.harn.ufl.edu/join and click Become a Free Member
- 2** Create an account
- 3** Check your email to activate your account

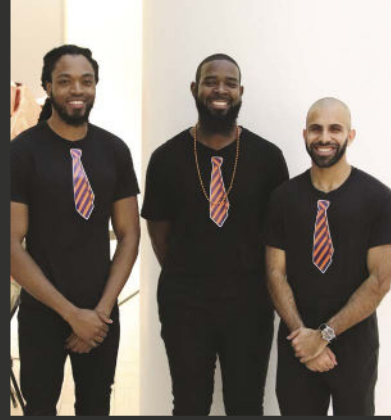
Once completed, download the Harn Membership App (iOS and Android) for 24/7 access to your digital member card, reciprocal benefits and museum updates.

Member Benefits

Harn Members receive free general admission to other College and University Art Museums (CUAM) across the country. Invitations to Member pARTies provide a first look at new exhibitions and an opportunity to socialize with members, museum staff, and special guests while enjoying hors d'oeuvres and refreshments at the Museum. Discounts on children's art camps, a 10% discount in the Museum Store every day and 20% discount reward days throughout the year are also perks of being a Member. Special communications include a digital subscription to the Harn's monthly e-newsletter.

YOUR GIFT MAKES A DIFFERENCE

The Harn Museum of Art relies on individuals, foundations and corporate entities to support exhibitions, programs and other initiatives. Make a gift today at harn.ufl.edu/giveonline.



WE MISS OUR VISITORS, MEMBERS + FRIENDS

We look forward to welcoming
you back to the Harn again soon.





BEHIND THE COVER ART

He was part of my dream by Maggie Taylor is on view in *Dreaming Alice: Maggie Taylor Through the Looking-Glass*.

Alice

“Where should I go?”

Cheshire Cat

“That depends where you
want to end up.”

Leonora Carrington.
Remedios Varo. Frida Khalo.

These women helped
define Surrealism as we
know it today through their
contributions to art history,
and are a source of inspiration
for Maggie Taylor, the artist of
the work featured on the cover.



cover art, above and back cover (details):
Maggie Taylor, *He was part of my dream*, 2017, on loan from the artist
images: (left and above) photography by Shannon Moriarty

352.392.9826 | harn.ufl.edu



HOURS

To safeguard against the spread of COVID-19, the museum is closed to the public until further notice. We hope that you will continue to connect with art and the Harn through the following channels:

- **Watch + Listen**
(harn.ufl.edu/explore/watch-listen)
- **Harn at Home**
(harn.ufl.edu/harnathome)
- **Email Communications**
(Sign up at the bottom of our homepage: harn.ufl.edu)
- **Social Media Channels**



@harnmuseumofart

FREE ADMISSION

