

What if...

**I am a
part of
something?**

EXPLORE the images of art pictured
in these pages. Answer the questions
in the tan boxes.

Metal arts have been an important part of **community -building** in many parts of Africa. Bells like this one were used as both sculptures and instruments in rituals. Varied styles reflect a complex history of local production, traveling artists and regional trade. Similar objects remain in ritual use today.

ON VIEW IN

*Peace, Power and Prestige:
Metal Arts in Africa*

Cross River Region artist, Nigeria

Anthropomorphic Bell

15 - 16th century

Bronze or other copper alloy

4 x 3 ³/₈ x 6 ⁵/₈ in.



Our communities can be neighborhoods, sports teams, clubs, volunteer or religious groups and other routine immersive gatherings.

We are often a part of multiple communities. Just as metal can take different forms, our individual sense of self is shaped by where we are and who we are with.



LISTEN

Describe this bell. Who might be pictured on it?

What sounds fill a community you are a part of?

How does music bring people together?

**Share a song, anthem or chant
that reminds you of your community.**



LOOK



➔ ON VIEW IN

Highlights from the Modern Collection

Carlos Mérida, Guatemalan, 1891 – 1985, *Trajes Indígenas de Guatemala, (Indigenous Dress of Guatemala)*, (left): Regidores – Sololá, (right): *San Cristóbal - Totonicapán*, 1951, lithographs, each 13 x 18 1/2 in.

Describe the colors and patterns you see on these pages and in the world (or art) around you.

What is your favorite look? When do you wear it?

In what ways does it make you feel a part of something? In what ways does it make you stand out?



Mariama Sakho models gold **jewelry ensemble** by Oumou Sy. Photograph by Macoumba N'Diaye, Dakar, 2018.



Japanese artist, **Haori**, Taisho Period (1912-1926), silk

Examples of fashion from other areas of the world can be seen in this gold ensemble from Dakar, Senegal and in **Peace, Power, Prestige: Metal Arts of Africa** and this haori, a jacket from Japan, part of the exhibition **Tempus Fugit :: 光陰矢の如し :: Time Flies**.

Danish-Icelandic artist Olafur Eliasson uses light and space to create an environment that **makes you a part of the art**. The lamp projects shadow and light on the walls, in shapes that change according to who is in the room, and how they move in the space. **Much like this work, we change and add to our communities.** Your presence and actions can create a sense of belonging in a community.

ON VIEW IN

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

Olafur Eliasson,
Danish-Icelandic born 1967
Fivefold Sphere Projection Lamp
2006
6 ft. 2 ³/₄ in. x 23 ¹/₂ in. x 23 ¹/₂ in.



See more of Eliasson's work at
olafureliasson.net



BELONG

How might it feel to be a part of the art?

**Look for an area where many lines connect.
What places in your life do you go
to feel connected?**

*“You are a collaborator
- what you see is totally
up to you.”*

Olafur Eliasson
Netflix Series “Abstract”

UF Dance students perform original choreography
in the work of art during Harn Museum of Dance
2018. Photography by Grace Landefeld





ON VIEW IN

Global Perspectives: Highlights from the Contemporary Collection

Magdalene Anyango N. Odundo, British, born Kenya, 1950, (left): **Vessel Series I, no. 1**, 2004, Red clay, fired once, 17 ³/₄ x 13 in.; (right): **Vessel Series I, no. 2**, 2004, Red clay, carbonized and multi-fired, 16 ¹/₄ x 13 ³/₄ in.

British artist Magdalene Anyango N. Odundo of Kenyan descent hand built these **vessels**. The flaring tops reference African women's headdresses, while the narrow neck recalls the corseted and cinched waists of 19th century British women. Exchanging stories of history and culture can help us connect through similarities, and find empathy and new perspectives in our differences.

Sharing a plate of food with a friend or giving someone a vase of flowers can create feelings of connection. The **vessels** that contain the gift can also carry special meanings. A family may have a pan for making Spanish paella or a colorful holiday tin for brownies. Vessels can also hold the remains or cherished belongings of our loved ones. These vessels can connect multiple generations.



FEEL

**How would you use these two vessels?
Where would you like to display them?**

Imagine you were making a vessel of your own.

What material would you use?

**What cultural influences might affect the shape
it takes or how you want it to look?**

Would it have a specific use?

Who would you give it to?

Being a part of something

listening

looking

can mean...

feeling

belonging

(Say your name aloud)

is part of something.



This guide was created by Elisabeth Rios-Brooks, Spring 2020 Research & Interpretive Strategies Intern, and edited by Elizabeth King, Gallery Interpretation & Public Programs Manager, Harn Museum of Art.

Image credits: (p. 1) Cross River Region artist, Nigeria, *Anthropomorphic Bell*, Collection of Drs. Nicole and John Dintenfass, [Need photographer name here](#); (2) Carlos Mérida, *Trajes indígenas de Guatemala (Indigenous Dress of Guatemala)*, On loan from Mark J. Mahan and Kathryn Saugstad; Oumou Sy, *Jewelry Ensemble: Hair Ornaments, Earrings, Necklace, Ring, Bracelet*, Museum purchase with funds from the Caroline Julier and James G. Richardson Acquisition Fund; Japanese artist, *Haori*, Gift of Norma Canelas Roth and William D. Roth; (3) Olafur Eliasson, *Fivefold Sphere Projection Lamp*, Gift of Debra and Dennis Scholl; (4) Magdalene Anyango N. Odundo, *Vessel Series I, no.1*, Museum purchase, funds provided by friends of the Harn Museum, and *Vessel Series I, no.2*, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund