

HARN MUSEUM OF ART / SUMMER 2023



HARN

Director's Message

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The Harn Museum of Art is pleased to report that nearly 85,000 people visited the museum in 2022! As 2023 is underway, we also are excited to share that we have seen nearly 10,000 visitors to the museum each month this year. This is thanks in part to the introduction of Art After Dark, with the Harn now open every Thursday evening until 9 pm. We anticipate that as class visits and rental events pick up, our attendance numbers will further increase when combined with the added hours and accessibility of Art After Dark. We are delighted to welcome more of our community to explore the Harn through this opportunity!



This summer our exhibition offerings include a diverse range of art and artists with *Posing Beauty in African American Culture*, *Jerry Uelsmann: A Celebration of His Life and Art* and *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art*. You can learn more about each of these shows in the pages that follow and know that we will have something for everyone, both students and community alike. We hope to see you in the galleries soon!

Sincerely,
Lee Anne Chesterfield, PhD
Director

Posing Beauty

in African American Culture



JADE POWERS
Curator of Contemporary Art

I am excited to share with all who visit the Harn, the exhibition, *Posing Beauty in African American Culture*. On January 26, just a few days before *Posing Beauty* officially opened, Mellon Foundation President Elizabeth Alexander and Smithsonian Institution Secretary Lonnie Bunch III led a conversation titled, "State of Our Union: Telling the American Story." In this conversation Bunch said "African American history is American history." That idea is one of the reasons why *Posing Beauty* is so important. This exhibition allows for multiple opportunities of entry into the topics being discussed. Everyone who walks into the space will have a chance to increase their knowledge of American history or be reaffirmed of their history and place in the world. *Posing Beauty* allows us to facilitate and engage in important conversations about inclusivity, intersectionality and visibility at the Harn. In the month that the exhibition has been on view, we have hosted a Museum Nights: Africa Everywhere highlighting the exhibition, where we had 1,100 visitors in attendance as well as a gallery talk that I led with over thirty visitors thinking critically about the works within the exhibition.



image: (page 3, detail) Carrie Mae Weems, *I Looked and Looked but Failed to See What do Terrified You* (Louisiana Project Series) 2006 Courtesy of the Artist and Jack Shainman Gallery, New York; (page 6) Russell Frederick, *The First Time*, 2005, Courtesy of Russell Frederick/KAMOINGE Inc.



While I cannot narrow my favorite work of art in *Posing Beauty* to just one, I am moved by Hank Willis Thomas' *Posing Beauty* (2009, pictured above) where he sources found images from "Jet" magazine's "Beauty of the Week." My aunt was the first Black female master barber in Indianapolis, and I remember growing up hanging out at her barbershop. My sister, cousins, and I would always read "Jet" magazine there and loved to look at the "Beauty of the Week" which was the centerfold of every edition. We were so empowered when we saw women whose career aspirations affirmed our own.

I also really appreciate Frederick Russell's *For the First Time* (2005, page 6) where we are looking in on a father teaching his young son how to tie his tie. In that image I see love and care. I hope that child is allowed to reach adulthood and prosper and can pass this knowledge down to any children he might, one day, mentor. Additionally, I find myself smiling thinking about Wendel White's depiction of an elderly lady in her home in *Tecolia Salters, West Atco, New Jersey* (2009). The subject of this photograph reminds me of my grandmother as she sits on the couch and smiles directly at the camera seemingly ready to share a story with the viewer.

These works surprised me with how personal they seem, while also having an element of universality to them. Looking to Adama Delphine Fawundu's *Pecola's Blues* (2011, page 5, left), *Blue Eyes, Cocoa Brown* (2011, page 5, middle), and *Big Fro, Brown Eyes* (2011, page 5, right) we can examine the photographs as they begin to show the artist's journey towards self-love or Gerard Gaskin's *Untitled (Jlin)* (2005) where we share in the intimate experience of getting ready



for a big day. There are many examples of shared human experiences that remind us that even though African American history in its entirety is missing from the narrative that we call American history, Black people have been negotiating their place and beauty for hundreds of years.

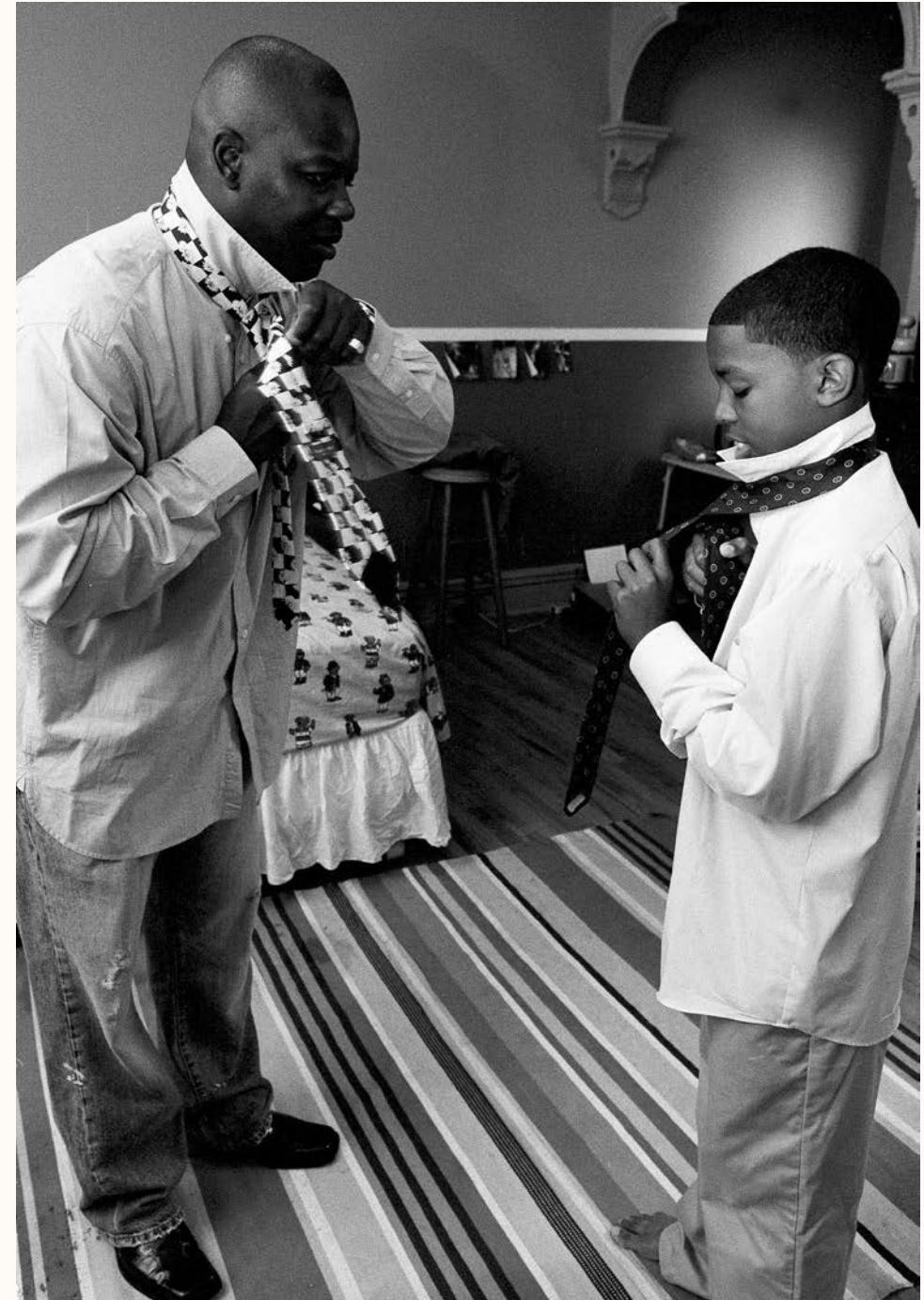
The organizing curator Deborah Willis was inspired by a Toni Morrison quote that reads, “Beauty is.” I hope you will visit the exhibition, *Posing Beauty in African American Culture* before it closes on June 4 and see fantastic examples of what “Beauty is.”

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

Posing Beauty in African American Culture

January 31 – June 4, 2023 | harn.ufl.edu/posingbeauty

This exhibition is made possible by Dr. M.F. “Midge” Smith, Ken and Laura Berns, and Visit Gainesville, Alachua County, with additional support from the Sidney Knight Endowment and other generous donors.

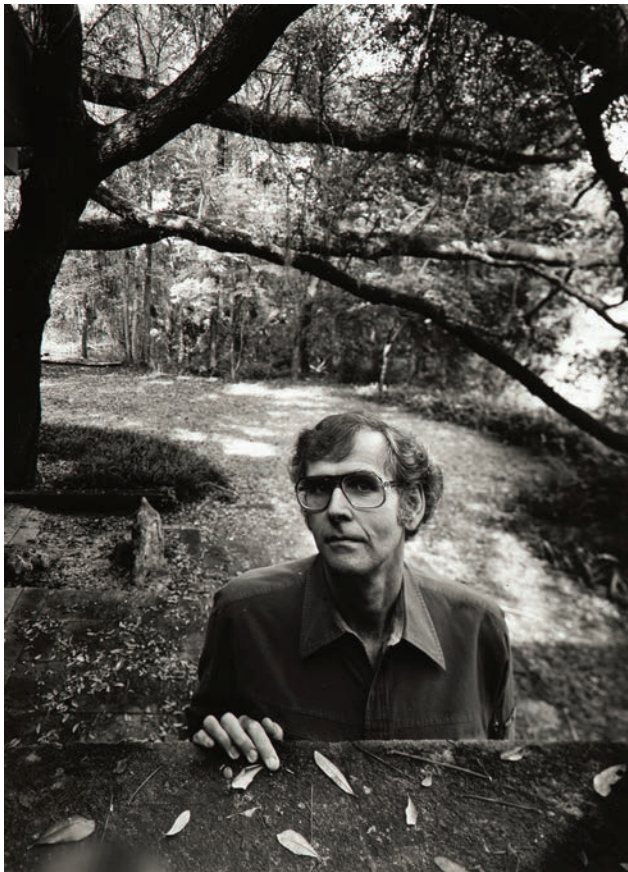


Jerry Uelsmann

A Celebration of His Life and Art



CAROL MCCUSKER
Curator of Photography



Photographer Jerry Uelsmann passed away on April 4, 2022. He was a much celebrated and beloved UF artist, teacher, colleague and friend locally, nationally and internationally, and known for his combination printing of multiple negatives into fantastical photographic landscapes. With imagination and wit, he turned landscapes into conundrums, reveled in the poetry of the human body or re-imagined reality altogether. His photographs then and now are collected and exhibited in museums around the world.

Uelsmann made his debut on the national stage through a 1967 Museum of Modern Art exhibition curated by John Szarkowski, who wrote, “[Uelsmann’s] photographs are unashamedly romantic, and like all romantic art they must tread a narrow path between bathos and sentimentality. In traveling this difficult track, Uelsmann’s balance is remarkable.” Jerry subsequently became the central figure in developing UF’s photography department, which drew students and faculty from across the U.S. and Canada.

Jerry Uelsmann: A Celebration of His Life and Art

June 6, 2023 – February 18, 2024 | harn.ufl.edu/jerryuelsmann

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

This commemorative exhibition is an overview of Jerry Uelsmann’s creative life. Laid out in chronological order, it includes 37 Uelsmann photographs from both the Harn collection and his archive in Gainesville. Separate from his photographs, a central area within the gallery will reflect his whimsical frame-of-mind seen through toys, visual jokes and strange whirly-gigs that occupied his studio shelves and walls. Jerry was also a collector of paintings, photography and folk art, which hung in his home as inspiration. Selections of these will also be on view along with 12 portraits of Jerry at different stages in his life by artists who knew and loved him.

Jerry Uelsmann is part of the University of Florida’s exceptional institutional history and memory. His contribution to UF’s School of Art + Art History, the community of Gainesville and beyond is extensive; for many, his aesthetic influence was, and continues to be, life changing. This exhibition is a comprehensive appreciation of the man through his distinct vision, wry humor and prolific creativity.



images: (page 7) Arnold Newman, *Jerry Uelsmann*, circa 1980s, Gift of Cam and Wanda Garner; (page 8) Jerry Uelsmann, *Untitled*, 1958 – 1959, Museum purchase, funds provided by The David A. Cofrin Acquisition Endowment

Under the Spell of the Palm Tree: The Rice Collection of Cuban Art



DULCE MARÍA ROMÁN
Chief Curator and
Curator of Modern Art



In collaboration with The Cuban Arts Group, the Harn presents *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art* this summer. This exhibition is drawn exclusively from the collection of Susie and Mitchell Rice and offers a glimpse into the complexity of culture and history that has inspired Cuban art throughout the 20th century and into the 21st century. Guest curators Gabriela Azcuy and David Horta utilize the work of a broad range of artists in the Rice Collection to display an inclusive view of Cuban art, reflecting on its current

dynamic and the existence of new geographies as an essential part of its reality. Through 79 works representing 53 artists, the exhibition presents the narrative of a “crossing”—a virtual crossing of the seas as well as a crossing of generations, of artists living or having lived both in Cuba and in the Diaspora.

Artists in the exhibition include modern masters (Cundo Bermúdez, Mario Carreño, Salvador Corratgé, Carlos Enríquez, Wifredo Lam and René Portocarrero), members of the so-called “generation of true hope” of the 1970s (Pedro Pablo Oliva and Roberto Fabelo), the “Cuban renaissance” generation of the 1980s (José Bedia, René Francisco Rodríguez, Eduardo Ponjuán and Lázaro Saavedra), the generation of the 1990s (Tania Brugueras, Belkis Ayón, Carlos Garaicoa, Sandra Ramos, Esterio Segura), as well as younger artists who have gained international visibility (Adrián Fernández, Reynier Leyva Novo and Mabel Poblet).

The selected works are organized along six themes. The first theme, *The Language of Forms and the Forms of Language*, explores a wide spectrum of abstraction in Cuban art from modern through contemporary art. *The Prophet’s Dream* explores political and social awareness in Cuban art following the Cuban Revolution. *The Great Journey* documents the trauma of exile and the impulse to maintain cultural identity. *Sensory Landscapes of Memory and Desire* explores works with imagery drawn from dreams, the unconscious and shared memories. *The Musings of Narcissus* delves into the process and the philosophy of self-representation. The final theme, *The Spirit of the Real, the Reality of the Spirit*, reviews the work of some Cuban artists whose imagery, inspiration and material sources have been influenced by sacred spirituality.

The Cuban Arts Group

Dedicated to enriching and strengthening cross-cultural connections through the arts of Cuba, The Cuban Arts Group, a 501(c)(3) not-for-profit organization, is a collaborative effort between those passionate about the arts, and history, from the U.S. and Cuba. Founded in 2015, The Cuban Arts Group builds on the cultural evolution that has taken place—and continues to grow—both on the island and throughout the U.S. Cuban diaspora. The organization’s mission is to educate Americans about Cuban arts and culture through exhibitions and diverse educational arts programs involving Cuban artists, art educators, curators, historians and writers.

At the Harn



Under the Spell of the Palm Tree: The Rice Collection of Cuban Art

July 11, 2023 – January 7, 2024 | harn.ufl.edu/underthespell

This exhibition is made possible by Ken and Laura Berns, Fine, Farkash and Parlapiano, P.A., Visit Gainesville, Alachua County, Bryson Foundation, Gayle Olson, and other generous donors.

SPECIAL EXHIBITIONS

[Under the Spell of the Palm Tree:
The Rice Collection of Cuban Art](#)
July 11, 2023 – January 7, 2024

[Jerry Uelsmann: A Celebration
of His Life and Art](#)
June 6, 2023 – February 18, 2024

[Posing Beauty in African American Culture](#)
January 31 – June 4, 2023

[AWE-some: time :: materiality :: meaning](#)
November 22, 2022 – May 14, 2023

[She/Her/Hers: Women
in the Arts of China](#)
March 1, 2022 – April 7, 2024

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

PERMANENT COLLECTION HIGHLIGHTS

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

[Everyday to the Extraordinary:
Highlights from the Korean Collection](#)

[Elusive Spirits: African Masquerades](#)

[Highlights from the Asian Collection](#)

[Highlights from the Modern Collection](#)

TRAVELING EXHIBITION

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



image: Abel Barroso, *Home*, 2011
Collection of Susie and Mitchell Rice

MUSE Program



ALLYSA B. PEYTON
Student Engagement Manager

MUSEs are the Harn's not-so-secret superpower. Museum University Student Educators (MUSEs for short) are students from UF or Santa Fe College who apply on a semester-long basis to volunteer at the museum. They are like the Harn student think-tank. They learn about the museum as a non-profit institution, explore art from the collections and exhibitions—but also add their own unique skills and experiences to create art-centered Museum Nights programming for visitors. They also act as student advisors on short-term and long-term museum projects.

Every semester the group dynamics are slightly different. The entire program is flexible enough to make sure that their interests and insights are valued and they can be creative in their approach. In the Fall semester, a sub-group of the MUSEs decided to create a thematic video tour of the art on view while another sub-group created a riddle-based scavenger hunt to lead visitors to hidden gems in the galleries.



During the spring semester, they decided to “take over the Bishop Study Center” during a Museum Nights event. They created different stations, with activities like a continuous contour drawing station and a poetry corner to engage visitors of all ages. Tarot readings—yes! Find an artist with your astrological sign—absolutely! Need a space to chill out? MUSEs have got it covered with a “quiet space” in the rock garden held away from the noise. Some of the skills needed for this kind of ultra-creativity are also balanced with working within a group, thinking ahead to audience needs and making adjustments based on feedback from the group.

A brand-new initiative this spring is the docent MUSE mentoring program. Harn docents, who have extensive training in developing art conversations and tours, are each working with a small group of MUSEs to develop new skills throughout this pilot program. We can't wait to see what they come up with!

images: (page 13) Harn MUSEs Aubrey Brown, Kailee Stover and Hiba Karim with docent mentor Julie Read in the *AWE-some* exhibition; (page 14) Harn MUSEs Gi Colby, Ronnie Larson and Ella Kunzke with docent mentor Lisa Jerry in the *Posing Beauty* exhibition

Loyalty Matters: Annual Fund Donor Spotlight



ALLI HUDSON
Assistant Director of Development

“My friend was right. In the more than 10 years that I have been a docent, I have grown to appreciate all kinds of art and artistry. Every exhibit at the Harn is interesting; none are the same. I am always learning something new, and the more you know, the richer the experience.”

**“I am always learning something new,
and the more you know,
the richer the experience.”**

- Marilyn Tubb ('72)

The depth and breadth of its collections and exhibitions is something that Marilyn really appreciates about the Harn. Of course, as a Gainesville native, she is particularly excited about The Florida Art Collection and the wonderful images painted by artists like Martin Johnson Heade, Milton Avery and Thomas Moran. “This amazing gift from Sam and Robbie Vickers of more than 1,200 works of art will make the Harn an even more appealing destination for locals like me and for anyone who loves our state!”

Gifts of every kind, including annual fund gifts, have the ability to impact the execution of the museum’s mission and vision. “Although admission and membership are both free, I support the Harn Annual Fund to help

At the Harn Museum, we have the privilege of connecting individuals, businesses and organizations with special opportunities that mean the most to them. Whether it is sponsoring an exhibition, supporting paid internships or making an annual fund gift, Harn donors exemplify generosity at every level and, in doing so, they make it possible for the Harn to be more than just a museum.

Private support makes a difference, and we are grateful to be able to highlight loyal donors like Marilyn Tubb ('72) who inspire us to do more for the UF students we serve and our community.

Marilyn Tubb (pictured with husband George Tubb, page 16) has always seen the Harn as a great cultural asset for our community. “I first became involved with the Harn at least 20 years ago, when I was on the Board of Directors for our Chamber of Commerce and later served as chairman. We were justly proud of the Harn and frequently used it for special events and even for new business recruitment.” Following her retirement from Shands/UF Health, Marilyn took advice from a friend and signed up for the docent program at the Harn. “I told my friend that I did not know much about non-Western art and that I did not understand contemporary art either!” Despite her doubts, Marilyn learned quickly that in guiding others through the museum, she would begin to see and enjoy all kinds of art in new ways.



increase opportunities for students and visitors to experience the museum’s world-class exhibitions, programs, services and resources.” Annual support makes it possible for the Harn to engage new audiences, explore new perspectives and encourage cultural participation, while also maintaining the highest standards as the most prominent professional-caliber art museum in the North Central Florida region.

“My life has been enriched on many levels since I joined the Harn family.” In addition to being a docent as well as Docent Board President in 2018–2019, Marilyn contributes to the museum’s advancement as a member of the Harn National Council and Harn Campaign Council. “It’s been a privilege to serve in various ways at the Harn, and now, as a national council member, I have gained a much greater understanding about all the work that goes into creating and sustaining a premier art museum.”

Always learning, Marilyn admits, “This I do know: the Harn Museum of Art is a gem. It’s beautiful. It’s small enough to visit briefly but it’s also large enough to offer something interesting for everyone to experience, visit after visit. The Harn is a joy for our community.”

Support the Harn Annual Fund

When you give annually you help ensure that the Harn has the resources it needs to provide meaningful experiences that expand connections, minds and experiences.

Make an online gift today at harn.ufl.edu/giveonline

Community Space & Art After Dark



SALINA CARDIAS
Director of Visitor Engagement

In the 1980s, Ray Oldenburg, a professor of sociology and anthropology at the University of West Florida, coined the term “third place” to refer to a space separate from one’s home (first space) and work (second place). Oldenburg defined third places as pubs, cafés, churches, parks, beauty parlors, main streets and museums and considered these spaces to be the anchors of a community. Oldenburg suggested that third places provide informal and neutral gathering spaces for civic involvement and social connection.

The Harn Museum of Art aspires to serve as a third place for the UF campus and the greater Gainesville community. In May of 2022, the Harn’s Department of Visitor Engagement was created to accomplish just that while helping the museum achieve the third goal within its Strategic Plan of becoming “a campus and community destination by enhancing the Harn’s visibility and visitor experience.” Since then, we have started working towards becoming a third space for our visitors by extending museum hours and acquiring new, functional furniture.



Thanks to a generous private donation, the Harn can remain open to the public each Thursday evening until 9 pm for Art After Dark. The Harn’s long-standing tradition of Museum Nights on the second Thursday of every month will continue, and additional programming will be added to select Thursday evenings. Offering extra hours increases the accessibility of the museum for students and community members who could not visit during our previously scheduled hours of Tuesday through Saturday, 10 am to 5 pm, and Sunday, 1 to 5 pm. We hope that remaining open until 9 pm on Thursday evenings will engage new audiences across the community and provide visitors more time to experience the Harn’s exhibitions. During Art After Dark, visitors can expect live music, free food and wine on select



evenings, and extended hours in the Camellia Court Café and museum store. In January 2023 alone, Art After Dark saw over 800 visitors apart from the Harn’s 3,200 daytime visitors.

Since its inception, the Department of Visitor Engagement has also started working on furnishing many of the Harn’s community spaces to encourage visitors to gather and spend more time in the museum. By Spring 2023, visitors can enjoy brightly colored upholstered furniture in many of our public spaces. Furniture upgrades will create spaces for students to study, charge their devices, and conduct informal meetings while also enhancing spaces for community members to comfortably read a book or sip a cup of Opus coffee from the café. The Harn is focusing on sourcing furniture that is accessible and practical but also visually cohesive within the museum’s spaces.

Many of the Harn’s incoming furnishings will be purchased from Knoll, Inc., the American modern furniture designer. Knoll is a new supplier with the University of Florida, and the Harn Museum will be one of their first on-campus customers. The new furniture pieces will initially be added to many spaces on the main level of the museum, but in time visitors will enjoy new fixtures throughout the Harn. Within the next year, museumgoers will benefit from improved seating in the Camellia Court Café and throughout the galleries.

HARN MUSEUM STORE



Take a piece of the Harn home with you! Find one-of-a-kind items inspired by artwork in our exhibitions, like this book, “Kehinde Wiley: The World Stage: Haiti” or these patches that support the artist-in-residence program Black Rock Senegal, founded by Wiley in 2019. Shop our new merchandise for summer. Your purchase supports the work of the Harn.



Camellia Court Café

Take a break from browsing Harn exhibitions to grab a bite to eat or coffee and a bakery item in our café. Choose from one of our signature panini sandwiches, wraps and salads from 11 am to 4 pm every day, with extended hours from 5 – 8 pm every Thursday. The café is now also serving bottled beer and wine, so stop in during Art After Dark every Thursday.



Harn Rentals

The Harn is already booking holiday parties and end-of-the-year banquets. Reserve your space now. Private spaces are available during normal business hours for daytime professional meetings, lectures and conferences, or personal celebrations. Public areas are available after hours so the Harn can transform our space into your ideal banquet, cocktail party or dream wedding reception.



About the Cover



In *La Finca (The Farm)*, a peasant (*guajira*) offers a pineapple (*piña*), the symbol of hospitality and abundance on her farm (*finca*). The imagery of freely roaming creatures beneath the azure sky in a stylized Eden marks a transitional phase in Carreño's style. While it resonates with his earlier pastoral motifs inspired by myths of the Cuban countryside, this work prefigures the geometric abstraction Carreño embraces in the following decade.

Mario Carreño
 b. Havana, Cuba, 1913
 d. Santiago de Chile, Chile, 1999
La Finca (The Farm)
 1945
 Oil on canvas
 Collection of Susie and Mitchell Rice

Visit harn.ufl.edu/rentals for more information or contact Kat Perlstein, Rental Events Coordinator at kperlstein@harn.ufl.edu with questions about your next event.



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harn.ufl.edu/visit

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BECOME A MEMBER

harn.ufl.edu/join

This project is sponsored in part by the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture.



image: Roberto Fabelo, *Naturaleza muerta con artista, modelo y pájaro* (Still Life with Artist, Model, and Bird). From the Series *Pequeño teatro* (Little Theater), 1994, Collection of Susie and Mitchell Rice

FREE ADMISSION

