

HARN MUSEUM OF ART / FALL 2023



HARN

# Director's Message

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The fall semester at the Harn Museum of Art is set to be a lively and transformative experience for visitors and there is an air of excitement and anticipation in our community. The museum has been hard at work this summer preparing for a year of exceptional programs including special exhibitions of Cuban and Himalayan art. These exhibitions and the dynamic public programs we offer throughout the year promise to inspire visitors each and every time they visit.

Earlier this year the Harn launched an exciting new program called Art After Dark. This initiative, generously supported by a private foundation, aims to bring together and engage UF students, staff and faculty, as well as the greater Gainesville community. The museum is open until 9 pm every Thursday night for you to enjoy your art collection! Certain Thursday nights, such as Museum Nights and Wine Down Thursdays, also include music, interactive activities and refreshments.



These programs are not only a testament to the Harn's dedication to promoting art and culture but also a reflection of its role as a vibrant hub for creativity and intellectual exploration in Gainesville. Whether you are a seasoned art enthusiast or just starting to explore the world of art, there will be something for everyone to enjoy and be inspired by in the upcoming season.

Sincerely,  
Lee Anne Chesterfield, PhD  
Director



# Under the Spell of the Palm Tree

## About the Collectors



**GABRIELA AZCUY**  
Exhibition Curator



**DAVID HORTA**  
Exhibition Curator

*Under the Spell of the Palm Tree: The Rice Collection of Cuban Art* traces the Rice family's decade-long path of discovering the art and artists of Cuba. Susie and Mitchell Rice have been spiritually enriched by their relationship with art and artists, ever more profoundly as their collection expands and evolves. We can trace its itinerary back to the earliest travels of these tireless wanderers, both at home and overseas. Every new trip would yield not only photographs and memories, but often a painting or a print from a local artist.

When it comes to art, the family's first visit to Cuba in 2013 was as memorable as it was pivotal to their voca-tion as collectors. Cuban art became a gateway to embrace the heart and mind of a fascinating culture and its people. Collecting was no longer a hobby, but a passion, and over time the Rices would fall completely "under the spell" of Cuban art.



image: (page 3) Susie and Mitchell Rice in front of *Napoleón y Pinocho nos cuentan la historia* (Napoleon and Pinocchio Recount History) From the series *La historia se muerde la cola* (History Bites Its Tail) by Esterio Segura; (page 4) visitors looking at *Dando y dando* (Give and Take) by Ángel Ramírez & Belkis Ayón

For a decade, Susie and Mitchell's Cuban art collection has been growing consistently in scope and quality, now treasuring the works of more than 70 artists from different generations and aesthetics. It has become an always open, living process; a voyage of self-discovery that goes beyond the sheer pleasure of finding, acquiring, treasuring and enjoying the contemplation and discussion of artworks in the company of relatives and friends. Sharing ideas and experiences with artists and fellow collectors has become a ritual that deeply enriches the practice of collecting, while also sparking connections with new friends and advocates. Thus, the Rice's quest has progressed from spontaneous and intuitive exploration to knowledge...from serendipity to conscious search...from enjoyment to commitment...all culminating in a strong emotional bond.



Susie and Mitchell Rice are dedicated to "expanding and enhancing the collection's ability to represent the breadth and richness of Cuban art." They wish to share their collection with the public "through thoughtfully curated exhibitions and a diverse educational arts program," as well as via loans and the publication of books, among other initiatives that will help to make Cuban art and artists more visible beyond the nation island. This is the impetus behind their creation and continuous support of the non-profit foundation, The Cuban Arts Group.

As a vision for the future, it is Susie and Mitchell Rice's aspiration, in their own words, "to create a permanent exhibition platform, such as a museum or cultural center. By way of such a public setting, it would be our dream to share our passion for Cuba, its complexity, rich culture and history, all as documented through the eyes of Cuban artists."

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

July 11, 2023 – January 7, 2024 | [harn.ufl.edu/underthespell](https://harn.ufl.edu/underthespell)

The presenting sponsor for this exhibition is The Cuban Arts Group with additional support provided by the Jessie Ball duPont Fund; Ken and Laura Berns; Fine, Farkash and Parlapiano, P.A.; Visit Gainesville, Alachua County; Bryson Foundation; Gayle Olson; Rick and Aase Thompson; and other generous donors.

# Metamorphosis

## Reshaping Contemporary Art



**JADE POWERS**

Curator of Contemporary Art

*Metamorphosis: Reshaping Contemporary Art* features artists who are rethinking traditional materials and techniques to create innovative works of art. This exhibition spotlights three themes: history, location and interpretation and their impact on the artists' practices, materials and outcomes.

### History

Focuses on how artists use either historical practices or historical knowledge in new ways.

Patrick Bongoy (Congolese, born 1980) creates striking three-dimensional reliefs to spotlight the painful history surrounding the production of rubber enforced by Belgium and European governments within the Democratic Republic of the Congo. Using traditional Congolese basket-making techniques, Bongoy discusses environmental pollution and the abuses Congolese people have suffered due to colonization. Priscilla Kennedy (Ghanaian, born 1994) repurposes keffiyehs, or head coverings worn by Arab men, by embroidering female figures and forms to address issues of gender and identity. Together the artists spotlighted in this section look to historical practices and knowledge in innovative ways to add to present-day dialogues.

### Metamorphosis: Reshaping Contemporary Art

October 31, 2023 – October 26, 2025

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

This exhibition is sponsored in part by the State of Florida through the Division of Arts and Culture and the National Endowment for the Arts.



images: (page 5) Patrick Bongoy, *Spring I*, 2022. Museum purchase, funds provided by the Ruth P. Phillips Art Acquisition Endowment; (page 6, top) Nevin Aladağ, *Pattern Kinship, Bubbles, ping-pong* 2022, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund; (page 6, bottom) Nick Cave, *Arm Peace*, 2018. Museum purchase with funds provided by the David A. Cofrin Acquisition Endowment and the Caroline Julier and James G. Richardson Acquisition Fund

### Location

Highlights how places inspire artists or how artists depict various locations.

Exploring political and social borders of cultures and urban spaces, Nevin Aladağ (Turkish, born 1972) fuses together decorative patterns to represent different countries. Through this, Aladağ discusses how space and identities are dictated. Work by Yoan Capote (Cuban, born 1977) covers themes of politics and migration as well as his experience in Cuba. In his *Isla* series, thousands of hand-wrought fishhooks come together to create, what appears to be, a traditional sea meeting sky painting. Upon further examination, viewers see a more ominous interpretation of the landscape. Each of the artists draws inspiration from the land masses and spaces around them to construct works that creatively engage in important contemporary topics.



### Interpretation

Explores the way artists and viewers understand artwork from the past and continue to add dialogue to specific narratives.

Inspired by early Abstract Expressionists and interested in the breaking down of American culture, John Chamberlain (American, 1927–2011) created work made of lacquer and resin-coated aluminum foil. In manipulating this challenging medium, Chamberlain is reinterpreting the material itself and expanding the definition of the Abstract Expressionist movement. Nick Cave (American, born 1959) uses metal tole flowers in the work *Arm Peace* to serve as both a memorial for African American men lost to gun violence and a peace offering as a symbol of hope and renewal. Within the works highlighted in the section on interpretation, the artists unpack common understandings to expand on current subjects.



# Surrealism Exhibition

## *Celebrates 100 Year Anniversary*



**RACHEL SILVERI**  
Assistant Professor of Art History  
University of Florida



The Surrealist movement—which has inspired generations of artists and global variations—turns one hundred in 2024. The Harn Museum of Art and University of Florida will mark this anniversary with *Surrealism at the Harn: A Centennial Celebration*. The research for this exhibition is an extension of my own art historical writing and teaching, which includes a popular course called Global Surrealisms. Working with Dulce Román, the Harn's Chief Curator and Curator of Modern Art, and Eric Segal, the Director of Education and Curator of Academic Programs, I went through the Harn's collection and identified more than 150 works by Surrealist

artists or by artists who were inspired by Surrealism. I then assembled a team featuring seven UF Art History graduate students, all studying modern art under my mentorship: Anna Dobbins, Laura Hodges, Leah Lester, Cait Mohr, Damon Reed, Savannah Tew and Allison Westerfield. Together, we developed a checklist of some 40 works.

*Surrealism at the Harn* includes canonical Surrealists such as Max Ernst, Salvador Dalí and René Magritte. Alongside these, visitors will encounter late twentieth- and twenty-first-century artists, such as Jerry Uelsmann and Celeste Roberge, who carried the energies of Surrealism into our contemporary moment. Works by Skunder Boghossian, Roberto Matta, Wifredo Lam and Rufino Tamayo will offer a sense of the geographic diversity of Surrealism as it spread from Europe to Africa to the Americas, while artworks by Gertrude Abercrombie and Lee Krasner will demonstrate how Surrealism welcomed women artists into its ranks.

The exhibition is an exceptional opportunity for graduate students to work closely with UF faculty on a real-world project, seeing it through from conception to presentation at the Harn Museum. In the process they will draw on their academic training and develop professional experience. Undergraduate students in the UF Global Surrealisms course, offered in the Spring 2024 semester, will study the exhibition, even learning directly from the graduate student co-curators. In addition, with support from the Harn Eminent Scholar Chair in Art History program, a symposium on Surrealism is being organized for the spring of 2024 featuring eminent international scholars who will present new research in the field. The symposium, along with gallery talks by graduate students and other programs will be open to the public.



images: (page 7) Maggie Taylor, *Untitled*, 1993, Gift of Melvin and Lorna Rubin; (page 8) Salvador Dalí, *Untitled (Ace of Diamonds)*, 1970, Gift of Reese and Marilyn Arnold Palley, © 2023 Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society; (page 9) Gertrude Abercrombie, *Long Ago and Far Away*, 1954, From the collection of Dr. August and L. Tommie Freundlich

# At the Harn

## SPECIAL EXHIBITIONS

[Surrealism at the Harn:  
A Centennial Celebration](#)  
December 9, 2023 – June 2, 2024

[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

[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](#)  
October 12, 2019 – October 1, 2023

[Metamorphosis:  
Reshaping Contemporary Art](#)  
October 31, 2023 – October 26, 2025

[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

## TRAVELING EXHIBITIONS

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

[Peace, Power and Prestige:  
Metal Arts in Africa](#)  
Bard Graduate Center, New York, NY  
September 29, 2023 – January 7, 2024

image: Antonio Vidal, *Untitled*, 1952  
Collection of Susie and Mitchell Rice



### Surrealism at the Harn: A Centennial Celebration

December 9, 2023 – June 2, 2024 | [harn.ufl.edu/surrealism](https://harn.ufl.edu/surrealism)

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.





# Hammering Man

## Returns to the Harn



**JESS UELSMANN**  
Senior Registrar



*Hammering Man* at 2,938,405, by artist Jonathan Borofsky, once greeted Harn visitors with his continuous hammering arm right outside the doors of the Harn Museum of Art. When the 24-foot high, 7,600-pound sculpture lost his ability to hammer, the Harn planned for his repair. The sculpture is one of 13 versions of *Hammering Man* in cities around the globe, and has been in Sun Valley, California for several years, under the guidance of the artist, receiving a new mechanical arm.

We are happy to announce his return in early August, complete with a new aluminum arm, a new coat of black paint updating the sculpture from red to black, and a new motorized system to keep him hammering.

*Hammering Man* is situated adjacent to the *Big Max* sculpture. New landscaping and lighting now enhance both sculptures that greet visitors to the UF Cultural Plaza.



### Special thanks to these donors who made the repairs possible:

1923 Fund  
Oded Halahmy Foundation for the Arts  
The SFI Endowment for the Harn Museum  
Mr. Hubert Phipps  
The Ken and Laura Berns Sculpture Care and Conservation Fund  
Other generous donors

images: (page 11) Installation of *Hammering Man* in his new location; (page 12, top and bottom) *Hammering Man* and his new aluminum arm





# Early Learning at the Harn



**PAIGE WILLIS**  
Community Engagement and  
Museum Interpretation Manager



Early Learning at the Harn is a family-based program for pre-K and kindergarten children promoting visual literacy, vocabulary development and individual expression. The Harn is working with Head Start Centers, including Episcopal Children's Services (ECS) and Home Instruction for Parents of Preschool Youngsters (HIPPY), to encourage parents to bring their children to the art museum. Episcopal Children's Services provides inclusive services to families with children ages 3 to 5 in multiple areas including health, nutrition, community engagement and early childhood education as part of a comprehensive approach to school readiness. HIPPY is an evidence-based home visiting program designed to improve children's outcomes by supporting parents in their role as their child's first and most important teacher.

Early Learning at the Harn was designed in collaboration with faculty experts in the UF College of Education, as well as with the insights of a dedicated group of Docent volunteers who together bring many decades of tour experience to the program. UF student interns also had hands-on roles in researching best strategies for engaging early learners, attending monthly planning meetings, working on lesson plans and participating in presenting the program.



Robust educator workshops for Head Start Centers were offered focusing on art concepts and early education objectives. The workshop supplies teachers with materials to incorporate art lessons into the classrooms and helps in preparation for Family Engagement Days.

Educators, students and their families discover the art museum together during Family Engagement Days taking tours of Harn exhibitions focusing on line, shape and color; making art; enjoying refreshments and taking home an art kit. The Harn art kit is a drawstring backpack filled with watercolor paper, watercolor paint and brush and a copy of a Harn-produced book "ABC: Art by the Letter" that introduces the Harn's collection to early readers while reinforcing reading and visual literacy.

Early Learning at the Harn reached a total of 185 participants, including students, siblings, caregivers and educators. Families in underserved areas of Gainesville and Alachua County now have exposure to their art museum and perceive it as a welcoming place to visit for free extracurricular enrichment. Caregivers also received tools on how to look at, talk about and play through art to enhance their children's learning experience during a museum visit. We are thankful to the PNC Foundation for supporting this ongoing program that continues to provide a welcoming space for families with young children.

images: (page 13) Docent volunteer providing a tour; (page 14, left) Educator workshop; (page 14, right) Dot art activity led by UF student intern Martha Grace Whiteman



# Harn Museum Interns

## Where are they now?



**GABRIELA RODRIGUEZ**  
Development  
Communications Intern

By offering internships in various museum departments, the Harn is expanding the minds of UF students in all majors. Some of our student interns find themselves gravitating towards a future in art and museums, while others may find themselves interested in a career in communications, political science or history. The Harn is here to support these students no matter what their goals may be. Staff members are committed to guiding interns and are dedicated to furthering their academic learning and professional development.

As an intern this past spring (UF '23, B.S. in Journalism), I am grateful for the Harn, its staff and the opportunities I have been provided. It is my pleasure to feature Ryan E. Merkel, a former intern at the Harn, who is still contributing to the arts.

**Ryan E. Merkel**  
Director of Development at Arena Stage  
UF Graduation: 2008

In the summer of 2006 Ryan E. Merkel started his career in arts fundraising as an intern in the Development Department at the Harn. After graduating from UF with a major in Marketing and minors in Art History, History and Mass Communication, Ryan attended graduate school at the University of Maryland, earning a Master's degree in Strategic Communication. Following graduation from the University of Maryland, Ryan joined the Development Department of the National Symphony Orchestra in Washington, DC and then took on increasing responsibilities in fundraising roles at the Kennedy Center and the Newseum. He is now the Director of Development at Arena Stage in Washington, DC, one of the largest producing theaters in the country.



### What are you doing now?

Merkel: I'm in charge of fundraising at a major cultural institution called Arena Stage. We're one of the largest and oldest theaters in the country and have assisted in the development of some really significant shows. "Dear Evan Hansen" and "Next To Normal" premiered at Arena Stage before they went to Broadway and became hits!

### In what ways did your Harn internship influence your professional career?

Merkel: It was my first experience with professional fundraising, and a great introduction to the world of raising money for the arts. It helped me appreciate the amount of work that goes into fundraising (it's not just going to cocktail parties and asking for money, although I'm very good at both of those things). I was impressed by the professionalism of those around me and saw I could make a career out of this.

### What's a skill you learned or honed during your internship that you still use today?

Merkel: One of my projects I was assigned involved calling the Development Departments of other museums around the country. I remember thinking that they would have no reason to talk to me and give me the information I was looking for, but almost all of them did. It showed how collegial this field is. That lesson has stuck with me, and I very frequently reach out to fellow Development professionals at other arts institutions with questions and am never disappointed at their helpfulness. We all want each other to succeed—we're only competitive in the friendliest of ways.

### Can you share a favorite memory from the Harn?

Merkel: The administrative office was being lightly renovated while I was there, so we had to move into make-shift offices in another space. There were boxes everywhere. I think I spent several hours packing and unpacking office supplies. That wasn't in the job description, but I remember feeling helpful, and it demonstrated that in the arts, you're frequently doing "other duties as assigned."

### What advice would you offer current and future Harn interns?

Merkel: Meet as many people as you can outside of your department. Get to know professionals at the other cultural institutions (the Florida Museum of Natural History and the Phillips Center) if you can. Arts administration is a pretty small world and if you can start building a network in college, that will do you well.

### Anything additional you wish to share:

Merkel: I'm so thankful to the Harn for helping me get started in a career that I find deeply exciting and fulfilling. I still keep in touch with Phyllis Delaney, the Director of Development who supervised me when I was an intern, and Rebecca Nagy who was the Director of the Harn. They have both since retired, but they've been wonderful mentors to me and I think about them a lot, now that I'm on the leadership team of an arts organization myself. Thanks, Phyllis and Rebecca!

Interns gain real-world experience and learn the inner workings of an art museum. To learn more about how you can support internships at the Harn contact [development@harn.ufl.edu](mailto:development@harn.ufl.edu).



# Korean Art Digitization

## *National Museum of Korea Support*



**TONGYUN YIN**  
Cofrin Curator of Asian Art

The Harn Museum's Korean collection has 242 works of art, covering major themes such as Buddhism, Shamanism, stoneware, blue-and-white porcelain, celadon ceramics, scholar objects and paintings. Only a small fraction of these works (39) had been accurately documented as of May 2021 in the Harn's online database, called eMuseum.

Generously supported by the National Museum of Korea through the Overseas Korean Galleries Support Program, the Harn has updated Korean works of art online in preparation for an upcoming digital exhibition. Since the beginning of this grant which began in March of 2022, the Harn has updated all 242 Korean object records to include digital images, new research findings, and transcriptions and translations of seals, inscriptions and poems on paintings. For the first time, the titles of the works of art and the artists' names are presented in both English and Korean (Hanja and Hangul).



The digital online exhibition will launch late 2023 and feature the genre of “true-view” landscape paintings, one of the most highly regarded achievements in Korean art. This virtual exhibition will provide a unique opportunity for a broader audience to learn about this important painting genre and its close connection with the development of Korean culture and identity.

The Harn's eMuseum database of Korean art and the upcoming digital exhibition can be thoroughly researched and used for teaching at the University of Florida and beyond—a major initiative in the Harn's strategic plan, and a priority for the National Museum of Korea, which is to promote the preservation, succession and utilization of Korean cultural heritage, while enhancing the public's enjoyment of Korean culture.





image: (above) Unknown Korean Artist 작자미상 作者未詳, *Flowers and Butterflies Screen* 화접 병풍 花蝶屏風, 1950s, Transfer from Special and Area Studies Collections Department, George A. Smathers Library, University of Florida

Additional research made possible by the National Museum of Korea established that the inscription on the back of the screen reads, "Presented by Mrs. Synmgan Rhee, First Lady, to Mrs. Van Fleet in March 1960." (제임스 에이 밴플리트 부인 귀하 단기 4293년 3월 리승만 부인 중), indicating that this screen was a gift by Mrs. Syngman Rhee, the first lady of the first president of South Korea, to Mrs. Van Fleet.

images: (pages 17 and 18) Unknown Korean Artist 작자미상 作者未詳, *Celadon Bowl with Floral Designs* 청자 상감개화무늬 접시 靑磁象嵌 花文盤 Goryeo dynasty (918–1392), 12th century, Gift of General James A. Van Fleet

# Harn Amenities

## Evening Hours

The Harn is open on Thursday evenings until 9 pm for Art After Dark. Some evenings provide quiet time to browse the galleries and grab dinner in the café—open until 8 pm!—while other evenings include special programming. Join us for Museum Nights on the second Thursday of every month and Wine Down events on the last Thursday of every month. More information can be found at [harn.ufl.edu/calendar](http://harn.ufl.edu/calendar).



## Camellia Court Café

Make sure to stop by the café during your next visit to the Harn! Treat yourself to a cup of locally brewed Opus coffee for an afternoon pick-me-up or dinner and a glass of wine on Thursday evenings.



## Harn Museum Store

Visit the Store to purchase the comprehensive exhibition catalogue (\$29.99) for *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art* featuring 70 works representing 54 artists. Additional merchandise featuring some of the art will also be available this fall.



## Harn Rentals

Looking to hold a strategic planning meeting, workshop or evening reception this spring? Create a timeless experience for your guests in one of the Harn's seven rental spaces. Our rental department is ready to assist with the details of your next event. Visit [harn.ufl.edu/rentals](http://harn.ufl.edu/rentals) for more information.

## About the Cover



Artist Pedro Pablo Oliva portrays José Martí, the nineteenth-century poet, thinker and freedom fighter as a protective spirit in a white suit as opposed to his typical convention of wearing dark garments. By doing this, Oliva aligns Martí with the Ladies in White, the civil rights activists who demonstrate to demand freedom for jailed dissidents.

Pedro Pablo Oliva  
b. Pinar del Río, Cuba, 1949  
resides in Pinar del Río, Cuba  
*Martí de blanco (Martí in White)*,  
from the series *Utopías y disidencias*  
(*Utopias and Dissidences*)  
2013, oil on canvas  
Collection of Susie and Mitchell Rice





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## HOURS

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Visit our website to plan your visit  
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     @harnmuseumofart

## BECOME A MEMBER

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

This project is sponsored in part by the  
State of Florida through the Division  
of Arts and Culture and the National  
Endowment for the Arts.



image: Jose Rosabal, *Blanco y negro (Black and White)*,  
2013, Collection of Susie and Mitchell Rice

# FREE ADMISSION

