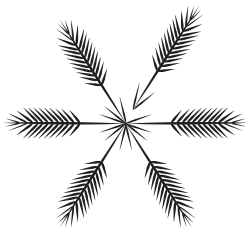


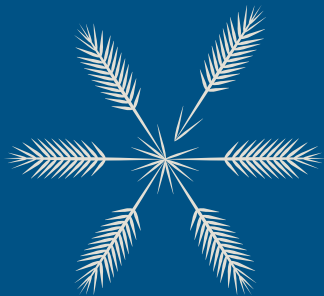


Do you have a curious mind?
Are you hungry for connection?



Use these questions to prompt discussions with family and friends about ***Under the Spell of the Palm Tree: The Rice Collection of Cuban Art***. Pick a few cards at random and see where the conversation takes you!

These cards were created by the Harn Summer MUSEs to stimulate reflection, lively interaction and encourage a deep dive into the art on view. These were designed especially with high school students and adults in mind but can be adapted for all ages!



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When viewing art from another culture, what might you need or want to know in order to relate to it?

Religion

Social Norms

Stories

Economics

Geography

Language

Traditions

Music

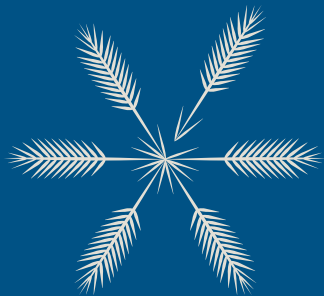
History

Art Forms

Landscape

Food & Drink

Is context always necessary when viewing art?
Why or why not?

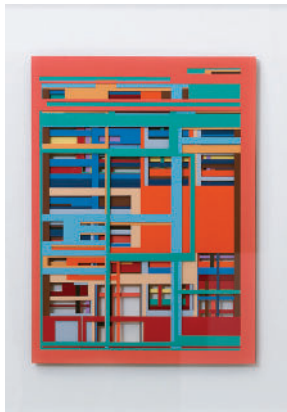


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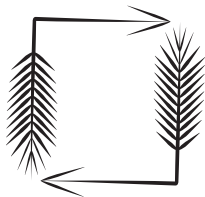
The Language of Forms and the Forms of Language

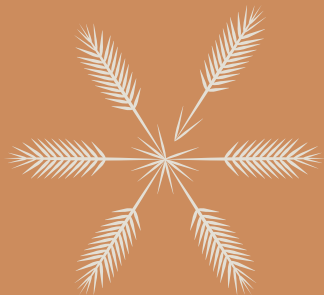


Can silence be louder than words?

In *Notas al vacío*, Jesús Hdez-Güero uses the margins and negative space from newspapers to create artworks that promote social change. Can you think of a historical event where seeing something had a bigger impact than words surrounding the event?

image: Jesús Hdez-Güero, *Notas al vacío* (*El País*, viernes, 14 de mayo de 2021)
(*Notes to the Void* (*El País*, Friday, May 14, 2021)), De la Serie # 1: España (from Series # 1: Spain), 2021, Collection of Susie and Mitchell Rice





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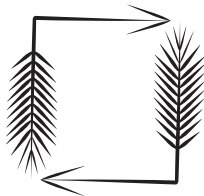
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The Language of Forms and the Forms of Language



Ernesto Leal transforms the literal meaning of the word “diplomacy” into a series of visual works. How does this imagery aid in attaching a possible meaning to this work? Does abstract art need contextual information to be meaningful? Is it valuable for you to know the artist’s intention?

image: Ernesto Leal, *Diplomacy 4*, from the series *Diplomacy*, 2015
Collection of Susie and Mitchell Rice





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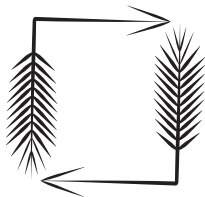
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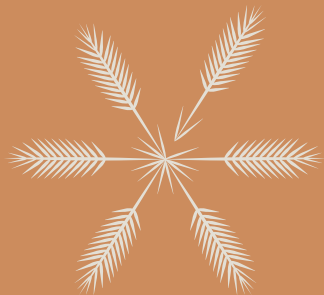
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The Language of Forms and the Forms of Language

Find a work of art in the gallery that contains no words or figures. How can the use of colors, shapes, lines and forms be used to communicate complex ideas? How does the use of warm or cool colors, and sharp or curved lines, evoke different emotions within the work? In what ways can visual forms communicate more than words?





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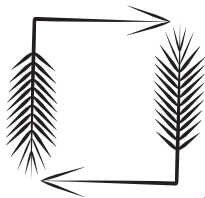
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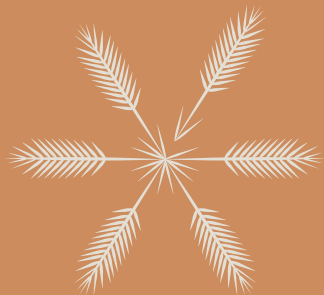


The Language of Forms and the Forms of Language

You are suddenly transformed into an abstract artist
and are creating a self-portrait.

What materials and technologies might you use?





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The Prophet's Dream

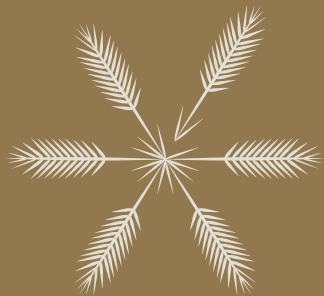


Lázaro Saavedra uses an iconic image of Jesus to create an allegory of censorship in post-1959 Cuban society. How can using popular imagery and symbolism help an artist communicate political messages?

What is a political issue you are passionate about and how would you communicate it through art?
Can art inspire and/or cause political change?

image: Lázaro Saavedra, *Sagrado Corazón (Estudio)* (*Sacred Heart (Study)*), 1992
Collection of Susie and Mitchell Rice



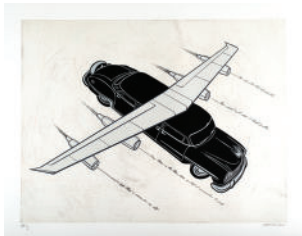


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The Prophet's Dream



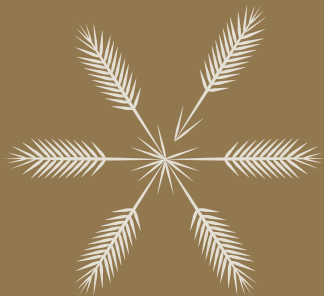
How does the size and scale of an artwork impact its audience?

Esterio Segura included text with the artwork to supplement the piece. “We were exhausted and crowded. There wasn’t much space to travel further. Once there, we will find somewhere to park. I hope there’s room for us all...”

How does the artwork communicate the ideas about travel under conditions of uncertainty?

images: Esterio Segura (top) *Todos quisieron volar: Híbrido de limo Chrysler New Yorker* (Everyone Wanted to Fly: Hybrid of a Limo Chrysler New Yorker), 2006
(bottom) *Hybrid of a Chrysler (versión con pasaporte)* (version with passport), 2016
Collection of Susie and Mitchell Rice





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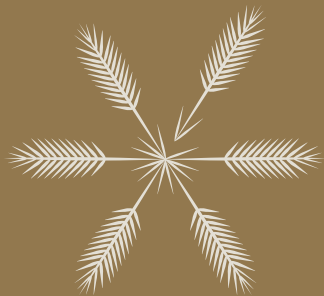
The Prophet's Dream



José A. Figueroa critiques both political violence against dissidents in Cuba and the timidity of those who look the other way. Why do you think he critiques those who are more passive even if they do not engage in violence?

image: José A. Figueroa, *Avenida Carlos III (Carlos III Avenue)*, 1988
Collection of Susie and Mitchell Rice





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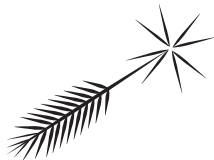
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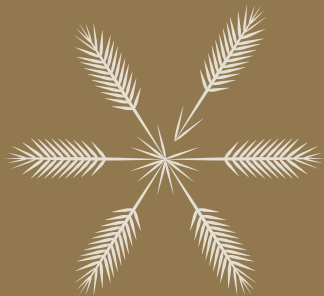
The Prophet's Dream



How does an artist's access to resources affect their art? Can art be a beacon in times of darkness?

image: Dúo René Francisco-Ponjuán, *Arte (Art)*, 1994
Collection of Susie and Mitchell Rice





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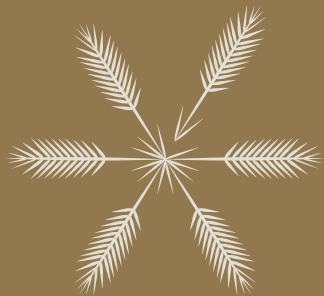


Art is frequently used as a platform to communicate political issues. Tania Bruguera is an activist artist and uses art as a tool for social awareness. Why do you think the artist changed the Cuban flag's white stripes to black?

Nostalgia is a collaborative work composed of the hair of Cubans that was then sheathed in cloth. How does the use of hair change the meaning of the art?

image: Tania Bruguera, *Nostalgia*, from the series *Memoria de la postguerra* (*Postwar Memories*), 1997, Collection of Susie and Mitchell Rice





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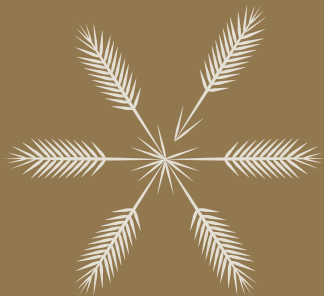
The Prophet's Dream



José Bedia's work is influenced by the study of the artistic traditions of Africa and the indigenous Americas. This work is drawn on traditional *amate* paper made by the Otomí People of Mexico. He uses several traditional Afro-Cuban references, such as Elegguá (a Yoruban orisha responsible for the opening and closing of paths). How does the inclusion of the television contrast with the traditional elements of the work? How does this affect the message of the artwork?

image: José Bedia, *Más de lo mismo y uno de necio* (*More of the Same, and One Being Foolish*), 2000, Collection of Susie and Mitchell Rice





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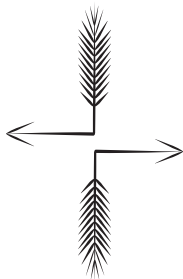
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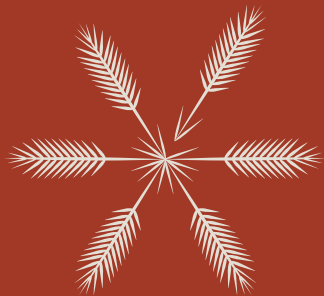
The Great Journey: Archive



Have you ever had to move away from a friend or had a friend move away from you? Does that experience continue to impact you?

image: Sandra Ramos, *Maribel*, 1993
Collection of Susie and Mitchell Rice





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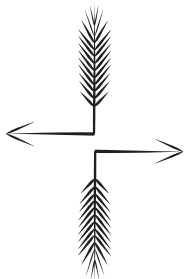
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The Great Journey: Archive



image: Alexi Torres, *America I*, 2015
Collection of Susie and Mitchell Rice

Alexi Torres was raised in a rural village in Cuba before emigrating to Atlanta, Georgia. Have you ever moved from a rural area or small town to a city? If not, can you imagine how you would have to adapt?





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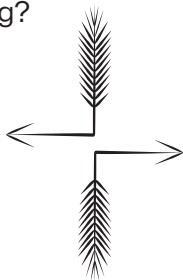
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The Great Journey: Archive



The mass emigration of Cubans is having a resurgence in 2023. How do you think emigration affects families? How does the artist communicate her own emotional experience through this etching?

image: Sandra Ramos, *Y ahora, What Can I Hold You With?*, 1993
Collection of Susie and Mitchell Rice





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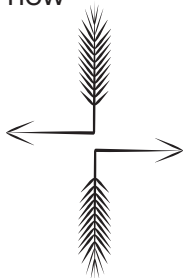
The Great Journey: Archive



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

Have you ever had to move away from home?
Describe that experience.

How do you feel when you are visiting a new (foreign) place?





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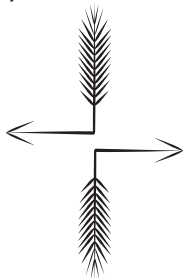
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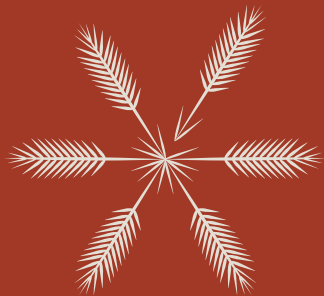
The Great Journey: Archive



How different would your life be if you needed special permission to travel to a different country or even another state? What memories or people would you bring with you? What or who would you leave behind?

image: Pedro Pablo Oliva, *El gran viaje (The Great Journey)*, from the series *Navegantes (Sailors)*, 2014, Collection of Susie and Mitchell Rice





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The Spirit of the Real, the Reality of the Spirit



Which spiritual symbols or artifacts would you choose to represent yourself and your life experiences?

image: José Bedia, *Lango va a correr* (*La Lluvia o Agua va a correr*)
(*Lango is Going to Run (Rain or Water Will Fall Down)*), 1995
Collection of Susie and Mitchell Rice



The Spirit of the Real, the Reality of the Spirit



This painting reflects both personal stories and religious mythology. In what media would your story take form? What about the story of your family? Some ideas: quilts, comic strips, short films, poetry or prose, dance, song, journaling, sculpture or symphonic work.

Is it important for you to tell your story?

image: Manuel Mendive, *Untitled*, 1999
Collection of Susie and Mitchell Rice



The Spirit of the Real, the Reality of the Spirit



The label text for this large print describes the religious syncretism within the Cuban culture as *ajjaco*, or a rich stew. When cooking a stew, it takes time for the ingredients to blend and a complex flavor profile to develop. How does a collaborative artwork, like this one made by two artists, also connect to the idea of cooking?

image: Ángel Ramírez & Belkis Ayón, *Dando y dando (Give and Take)*, 1997
Collection of Susie and Mitchell Rice
© Belkis Ayón Estate

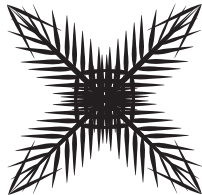


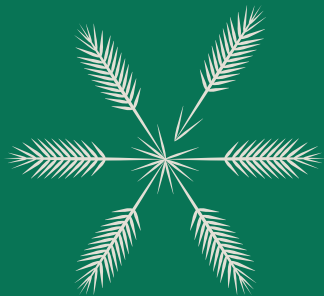


The Sensory Landscapes of Memory and Desire

Find a work that reminds you of a past experience.
Describe the connections.

Do you collect any objects that connote special memories?
How do you display them?





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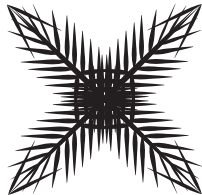
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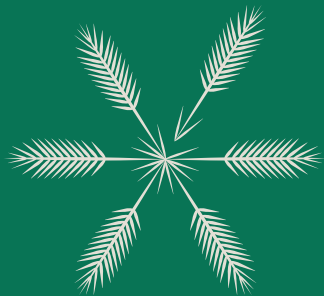
The Sensory Landscapes of Memory and Desire



Do you agree with the artist Tomás Sánchez that details of our trash can reflect our humanity? Does your interpretation shift when thinking of this image as a photograph or a painting? Is one more hopeful than the other?

image: Tomás Sánchez, *Basurero (Dump)*, 2021
Collection of Susie and Mitchell Rice
© Tomás Sánchez





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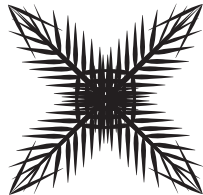
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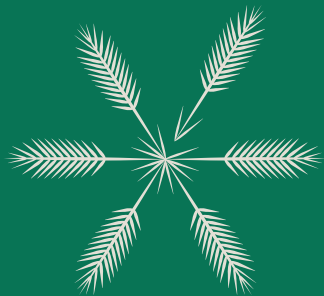
The Sensory Landscapes of Memory and Desire



How would you feel if you encountered an urban landscape that was completely silent?

image: Emilio Sánchez, *Casita verde y blanca* (*Little Green and White House*)
c. 1990s, Collection of Susie and Mitchell Rice, © Emilio Sánchez Foundation





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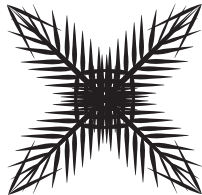
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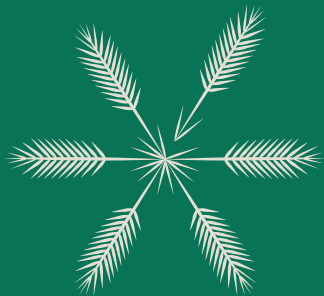
The Sensory Landscapes of Memory and Desire



Take a few moments to slowly observe parts of this canvas. Challenge yourself to look slowly to make observations and ask questions. How does this work make you feel? Does spending more time looking intensify that feeling?

image: Frank Mujica, *Campo de Tennis (Tennis Court)*, 2014
Collection of Susie and Mitchell Rice





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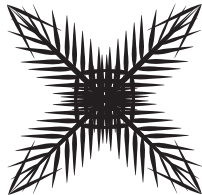
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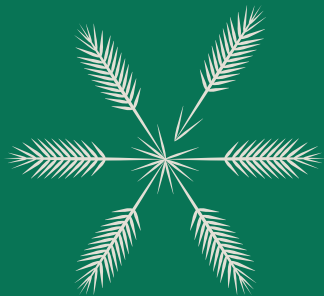
The Sensory Landscapes of Memory and Desire



How would you react if a functional object you encountered was impossible to use?

image: Inti Hernández, *We are thirsty, yet we have time*, from the series *Human Needs*, 2016, Collection of Susie and Mitchell Rice





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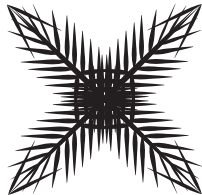
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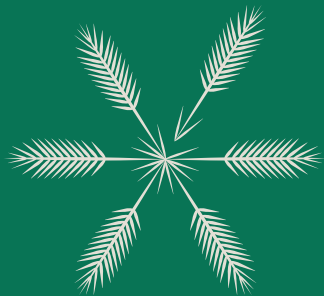
The Sensory Landscapes of Memory and Desire



The artist Adrián Fernández is calling attention to how the nightclub dancers of cabaret are mistakenly considered a stereotypical cultural tradition of Cuba. What traditions can you think of that are stereotypical of a culture or community but aren't necessarily authentic. Is the term "authentic" a problematic one?

image: Adrián Fernández, *Untitled No.12*, from the series *Epilogue II (Tropicana Dancer)*, 2012, Collection of Susie and Mitchell Rice
© Adrián Fernández Milanés





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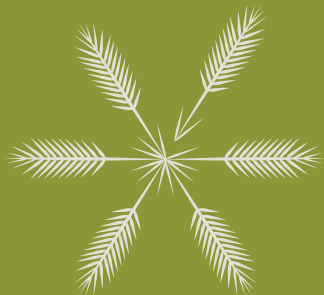
The Musings of Narcissus



In his work *Dos Cabezas*, Lázaro Saavedra explores the struggle between the multiple facets of his personality: namely creative chaos and conformity. In life, is it more important to conform, or engage in creative chaos? Are there situations where a different facet is more appropriate?

image: Lázaro Saavedra, *Untitled (Dos cabezas) (Two Heads)*, 1988
Collection of Susie and Mitchell Rice





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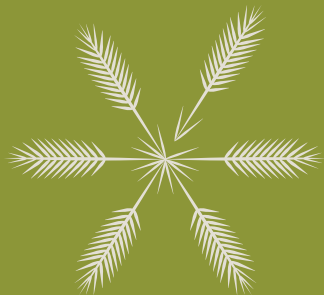


The Musings of Narcissus

What would you include in your self-portrait
if you couldn't use your likeness/face?

What colors, objects or symbols
would you use to create your own self-portrait?





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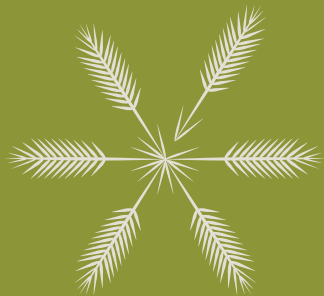


The Musings of Narcissus

Think about your dream home. Where would you live?
In the mountains, near the water on a beach,
or maybe in a desert?

What about the landscape is desirable to you,
and does this differ from the answer of a friend?





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The Musings of Narcissus

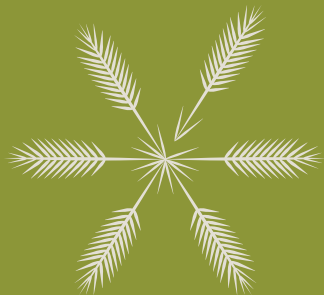


image: Mabel Poblet, *Narciso (Narcissus)*, 2015
Collection of Susie and Mitchell Rice

How do you think an artist's personality influences how they might depict themselves?

Why do you suppose that the artist Mabel Poblet uses kitschy images and objects to reflect her identity?





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