

HARN MUSEUM OF ART / SPRING 2024



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As we step into a vibrant spring at the Harn Museum of Art, we are thrilled to unveil two captivating exhibitions that promise enriching experiences, and to share the Harn's latest successes in accessibility.

The exhibition *Gateway to Himalayan Art* invites exploration into the diverse cultural spheres of the greater Himalayan region. In collaboration with the Rubin Museum of Art, New York, this multimedia exhibition showcases 110 works, including sculptures, paintings, manuscripts and ritual implements. Divided into three sections—Symbols and Meanings, Material and Technologies, and Living Practices—it offers a holistic view of the region's artistic heritage.

This March the Harn will present *Windows and Mirrors: Staff Selections from the Photography Collection*. Thirty-three Harn Museum staff members volunteered to curate 40 photographs, providing personal insights into their chosen works. This unique exhibition aligns with our commitment to inclusivity, offering a window into the lives, thoughts and creativity of our passionate collective.



The Harn is making strides in eliminating barriers to access. This includes working with the Art Bridges Foundation's Access for All initiative to continue offering free admission, extending hours until 9 pm at Art After Dark on Thursdays and providing diverse programming. We also received a private grant making it possible to provide 100% of Harn interns with a stipend for their work at the Harn. Open to all university students, 35 paid internship opportunities will be available spring, summer and fall!

As spring unfolds, I invite you to immerse yourself in the beauty, diversity and creativity at the Harn Museum of Art.

Sincerely,

Lee Anne Chesterfield, PhD  
Director



# Gateway to Himalayan Art



**ELENA PAKHOUTOVA**

Senior Curator of Himalayan Art, Rubin Museum of Art

*Gateway to Himalayan Art*, opening February 13, introduces the main forms, concepts, meanings and religious traditions of Himalayan art with objects from the collection of the Rubin Museum of Art, New York. A large multimedia map at the start of the exhibition orients viewers to the greater Himalayan region, which encompasses Indian, Nepalese, Bhutanese and Tibetan cultures as well as interrelated Mongolian and Chinese traditions. *Gateway* invites exploration of these diverse cultural spheres through exemplary objects presented in three thematic sections: Symbols and Meanings, Materials and Technologies, and Living Practices. It also includes voices from Himalayan artists and contemporaries, along with connections to related digital content to learn more.

Featuring 110 works of art from the Rubin Museum of Art, this exhibition—in addition to historical works such as sculptures, paintings, manuscripts and ritual implements—further integrates first-person perspectives from specialists and practitioners from Himalayan communities and commissions from contemporary artists to reveal the continuous use of distinct materials and techniques in contemporary cultural practices and community celebrations.



This traveling exhibition is organized and provided by the Rubin Museum of Art. *Gateway to Himalayan Art* is an integral component of the Rubin Museum's Project Himalayan Art, a three-part initiative that also includes the publication "Himalayan Art in 108 Objects" and a digital platform located at <https://projecthimalayanart.rubinmuseum.org>. Together they provide introductory resources for learning about and teaching Himalayan art.

image: (page 3) Life Story of Buddha Shakyamuni Tibet; 19th century, Pigments on cloth, Rubin Museum of Art, Gift of Shelley and Donald Rubin C2006.66.164 (HAR 157); (page 4) Bodhisattva Kshitigarbha Tibet; 17th century, Gilt copper alloy with pigment, Rubin Museum of Art, Gift of the Shelley and Donald Rubin Foundation, F1997.12.4 (HAR 700040); (page 5) Mandala of Chakrasamvara Tibet; 14th–15th century, Pigments on cloth, Rubin Museum of Art, Gift of Shelley and Donald Rubin C2006.66.138 (HAR 97)







## Gateway to Himalayan Art

February 13 – July 28, 2024 | [harn.ufl.edu/gatewaytohimalayanart](https://harn.ufl.edu/gatewaytohimalayanart)

This exhibition is organized and provided by the Rubin Museum of Art, New York.

Supporters of the Rubin Museum's Project Himalayan Art:

Leadership support for Project Himalayan Art is provided by the Henry Luce Foundation.

Project Himalayan Art has been made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom.

This project is supported in part by the National Endowment for the Arts.

Lead support is provided by the Ellen Bayard Weedon Foundation, Bob and Lois Baylis, Barbara Bowman, the E. Rhodes & Leona B. Carpenter Foundation, Noah P. Dorsky, Fred Eychaner, Christopher J. Fussner, Matt and Ann Nimetz, The Randleigh Foundation Trust, Shelley and Donald Rubin, and Jesse Smith and Annice Kenan.

Major support is provided by Daphne Hoch Cunningham and John Cunningham, the Edward and Elizabeth Gardner Foundation, Mimi Gardner Gates, Hongwei Li, the Monimos Foundation, Rossi & Rossi, Namita and Arun Saraf, Eric and Alexandra Schoenberg, Eileen Caulfield Schwab, UOVO, Sandy Song Yan, and the Zhiguan Museum of Art.

Special support is provided by:

Dr. Bibhakar Sunder Shakya, to honor the memory and legacy of Professor Dina Bangdel, art historian, curator, cultural activist, and educator from Nepal.

Samphe and Tenzin Lhalungpa, to honor the memory and works of L.P. Lhalungpa, Tibetan scholar, broadcaster, and educator.

This exhibition is sponsored locally by the generous support of Ken and Laura Berns; Visit Gainesville, Alachua County; and other generous donors.





# Windows & Mirrors

## Staff Selections from the Photography Collection



**CAROL MCCUSKER**  
Curator of Contemporary Art

Opening in the Harn's Rubin Photography Gallery, March 19 – November 3, is a "first" for the museum: a staff curated exhibition. Thirty-four staff members volunteered to choose a favorite photograph from the collection and write about it from their own perspective. In all, 40 photographs (some chose two) with individual texts will be exhibited together. This exciting group-curation aligns with a major component of the Harn's strategic plan: to be inclusive, diverse and representative of the university and greater Gainesville community it serves, not least, the people who work at the Harn.

A museum is more than the artwork on the walls. It is a place of staff ideas and collaborations. We are a passionate collective from a variety of backgrounds and lifestyles. What *Windows and Mirrors* provides is a window through which we come to know one another differently, and to be seen, understood and valued a little bit better. By removing the standard one-point perspective (usually a curator's), and offering an expansive response to the question, "who is best equipped to write about art?," the exhibition mirrors the meaningful thoughts and feelings residing within the people who are the engine of the Harn Museum. This is a profoundly creative act.



Art occupies a unique space in all our lives. It rouses memories and curiosities about people, histories, livelihoods, spiritual longings, injustices, travel and more. With *Windows and Mirrors*, the staff makes these enquiries visible and resonant. The result is a fascinating, revealing survey of the Harn's awesome workforce, many of whom are also artists, musicians, scholars, activists, mothers/fathers, partners, animal lovers and seekers. You will experience images and texts that are moving, truthful, sometimes critical, but most importantly, a perfect declaration of who art is for—each and every one of us.



images: (page 7) Douglas Prince, *Man Planting Landscape*, 1992, Gift of Doug Prince; (page 8) Artist unknown *Untitled (two dogs by a brick kennel with a feeding bowl and chains)*, 1860s, Museum purchase, funds provided by The David A. Cofrin Acquisition Endowment; (page 9) Elliott Erwitt, *Reno 1960*, 1960, Gift of James W. Hall





**Windows and Mirrors:**  
**Staff Selections from the Photography Collection**  
 March 19 – November 3, 2024  
[harn.ufl.edu/windowsandmirrors](http://harn.ufl.edu/windowsandmirrors)

This exhibition is made possible by the Curator of Photography Endowment and the Harn Annual Fund.

# At the Harn

## SPECIAL EXHIBITIONS

[Windows and Mirrors: Staff Selections from the Photography Collection](#)  
 March 19, 2024 – November 3, 2024

[Gateway to Himalayan Art](#)  
 February 13, 2024 – July 28, 2024

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

[Metamorphosis: Reshaping Contemporary Art](#)  
 Ongoing

[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



image: Karen Glaser, *Bream in the Headlights*, 2006  
 Museum purchase, funds provided by The Melvin and Lorna Rubin Fund



# National Museum of Korea

## Museum Network Fellowship Program



**TONGYUN YIN**  
Cofrin Curator of Asian Art

I was honored to be invited by the National Museum of Korea (NMK) to participate in the 2023 NMK Museum Network Fellowship Program, which took place from September 6 to 16, 2023 in South Korea. This was the first in-person NMK program following the pandemic hiatus and brought together five museum professionals from the National Museum of Denmark, Royal Ontario Museum in Canada, the Peabody Essex Museum in Boston, Smithsonian National Museum of Asian Art in Washington DC, and the Harn Museum of Art at the University of Florida. The primary goal was to foster a deeper understanding and appreciation of historical, modern and contemporary Korean art and culture, while establishing a global academic and curatorial network to facilitate collaborative efforts among museums worldwide.

Over the course of ten days, we visited a total of 21 institutions including Gyeongju National Museum, the National Museum of Modern and Contemporary Art, Leeum Samsung Museum of Art and the Korea University Art Museum. Tours of archeological sites in the Daereungwon Ancient Tombs District, cultural and research institutions in both Seoul and Gyeongju, as well as historical landmarks such as Gyeongbokgung Palace were a highlight of the trip. During these visits, program participants engaged with curators, educators, conservators, archaeologists,



images: (left) Visiting Gyeongju National Museum; (page 12) Visiting Jjoksaem Excavation Site



museum administrators and artists at meetings and roundtables, to exchange ideas concerning the study and preservation of works of art, the curation of engaging exhibitions, the development of accessible educational programs and the promotion of sustainable collaborations. While in Seoul, I also seized the opportunity to attend two global art fairs—KIAF, known as the first and longest running contemporary art fair in Korea, and Frieze Seoul, a nascent but thriving hub of contemporary art in Asia.

On the first day of the NMK Museum Network Fellowship Program I gave a presentation to introduce the history of the Harn's Korean art collection and discussed the exhibitions in the museum's Korean art gallery and the previous and ongoing research and digitization projects related to the Harn's Korean art collection. Additionally, I met with the Korean Painting Curator at the NMK and examined a set of eight ink paintings of Mount Geumgang in the Harn's collection. The findings from this research are included in an online exhibition [harn.ufl.edu/diamondmountains](http://harn.ufl.edu/diamondmountains). This virtual exhibition is part of the Korean art collection digitization project generously supported by the National Museum of Korea through the overseas Korean Galleries Support Program.

The 2023 NMK Museum Network Fellowship Program offered a rich and immersive experience that fostered collaboration, cultural exchange and invaluable insights into the world of Korean art, culture and history.



# Art Bridges Foundation's Access for All

## *Extends Art After Dark*



**SALINA CARDIAS**  
Director of Visitor Engagement



The Harn Museum of Art has received a significant boost in funding, greatly enhancing our commitment to expanding accessibility to the public. In September 2023, the Art Bridges Foundation, a national arts nonprofit founded by philanthropist Alice Walton, awarded the Harn Museum an impressive \$280,000 as part of its groundbreaking Access for All initiative. This program seeks to eliminate barriers to access at museums across the country by generously covering the costs of admission, extending museum hours, and facilitating free programming, outreach endeavors and community partnerships.

Art Bridges Foundation's Access for All program will support Art After Dark, which allows the museum to remain open each Thursday evening until 9 pm. Art After Dark was introduced in January 2023 with the support of a private grant of \$300,000 and offers Harn visitors additional time to immerse themselves in the galleries, explore our museum store and participate in



special programming, such as our successful Museum Nights program, which remains a beloved staple after 12 years. The results of this initiative have been evident, as it has brought in an extra 10,000 visitors to our museum between January and September 2023 during the extended evening hours, exceeding our pre-pandemic attendance figures and allowing us to broaden the Harn's audience. With many museums seeing just 71 percent of their pre-pandemic attendance, programs such as Access for All aim to restore attendance and improve access to museums nationwide after COVID-19 brought declines in revenue, staffing and attendance.

In addition to offering free admission, the Harn Museum's participation in the Art Bridges Foundation's Access for All program and Art After Dark underscores our commitment to remain an accessible destination for the University of Florida and Gainesville communities. As articulated by Alice Walton, the founder and board chair of Art Bridges, "Everyone, no matter where they live, deserves access to art. That's why we started Art Bridges: to support museums in deepening their connections with local communities, and to pave the way for new audiences to experience the creativity and joy that comes with seeing art." These initiatives are a manifestation of our unwavering dedication to remain a visitor-centric museum and further enhance the visitor experience.

Generous support provided by  
Art Bridges Foundation's Access for All program.



ACCESS  
FOR ALL

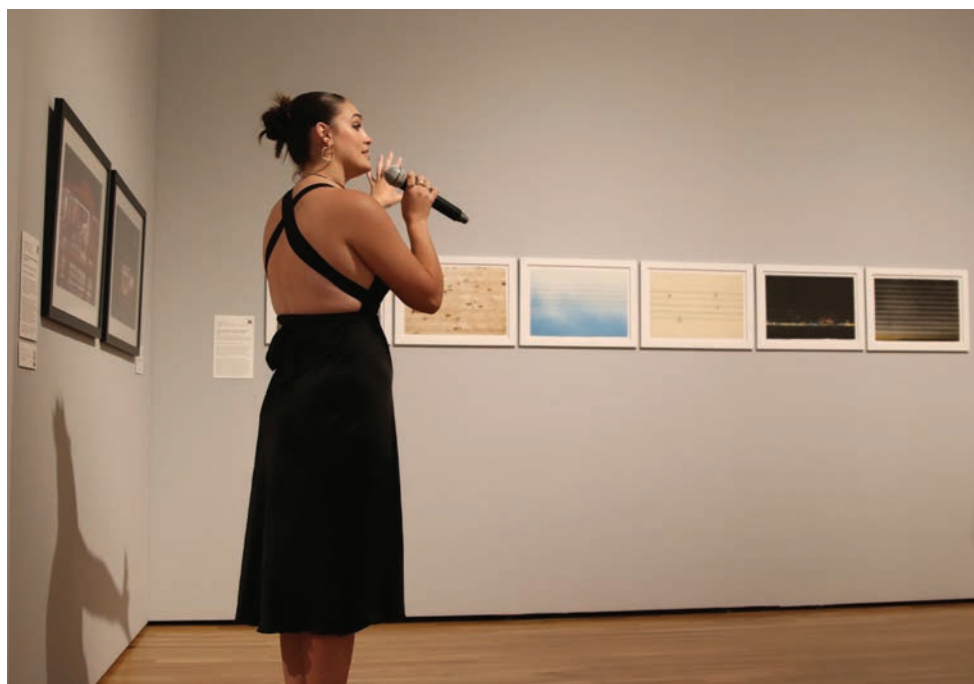


# Meet the Harn Museum's *Choreographers-in-Residence*



**LEE LAPLACE**  
Development Communications Intern

The Harn Museum of Art offers aspiring students creative support and real-world experience to advance their early careers. The Choreographer-in-Residence program provides an enriching environment for intern choreographers and dancers at the University of Florida. These students work to create dynamic performances inspired by Harn exhibitions.



In September, the Harn presented a Museum Nights centered around *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art*, an exhibition celebrating Cuban culture through a wide variety of mediums. More than 1,000 people attended the event featuring two live performances by Harn Choreographers-in-Residence, Lexie Sealy and Madison Pieczynski. Third-year BFA dance majors at UF, each presented contemporary arrangements inspired by themes from select works in *Under the Spell*.

images: (page 15) Choreographer-in-Residence Lexie Sealy presenting her dance at Museum Nights; (page 16) Dancers performing Our World's Legato



To choreograph her performance, *Our World's Legato*, Lexie assembled a talented group of dancers to interpret a series of images by Glenda León. *Cada Sonido es una Forma del Tiempo* (*Every Sound is a Shape of Time*) consists of six images with their own accompanying musical score. Among the scenes were a city skyline, dice on a table and rain droplets. Lexie wanted each dancer to represent a single image and express its sensory qualities. She selected music that would both captivate viewers and help the dancers feel connected to the space. Her goal was to deliver an environmental experience by replicating the ambience of each scene. In one section, she recreated the atmosphere of New York City with sirens and chatter. At the end of the performance, the dancers came together and combined these distinct elements using layered sound effects. The night marked Lexie's first choreographed performance for the Harn. She credited the museum with making her debut a success and said, "Choreographers and dancers are responsible for embodying a story and sharing it with others. Performing abstract concepts is a skill needed throughout my entire career. The Harn gives me the chance to do that outside of class, and I'm very grateful to them." Lexie's choreography integrates the fluid and expressive style of contemporary with traditional ballet and modern dance.





For Madison Pieczynski, spiritual works sparked her imagination when creating the choreography, *The Lurking*. She found inspiration in the fear, shadow and power dynamics addressed in a particular corner within the *Under the Spell* exhibition. The space contained works by Cuban artists José Bedia and the late Belkis Ayón. Madison divided her performance in two sections, choosing sounds by Cuban and Latin American musicians to represent power conflicts and the fear of one's own shadow. Her choreography further expressed these themes, with dancers dramatically leaping and climbing over one another. This performance has been her favorite memory as a Choreographer-in-Residence, and the overwhelming positive reception was far greater than Madison expected. She said excitedly, "There was such a huge turnout at Museum Nights! I expected my classmates to come in support of their friends and fellow dancers, but there were way more people I had never seen before. It was great to see an audience that

doesn't know me or my dancers get so excited watching in a space where people don't normally expect dance to be performed." The ability for dance to bring people together is what Madison finds so rewarding about this art form. Museum Nights choreography illustrates that dance can exist anywhere, inviting all to venture outside the boundaries of tradition. The Choreographer-in-Residence program has helped Madison, Lexie and many other young dancers further their skills and individual style. Beyond merging visual art and performance, Harn Choreographers-in-Residence engage viewers and bring artwork to life. The Harn is proud to provide young artists with the tools and resources to create magic of their own.



images: (page 17) Choreographer-in-Residence Madison Pieczynski presenting her dance at Museum Nights; (page 18) Dancers performing *The Lurking*



# Paid Internships Provided in 2024



**ALLI HUDSON**  
Assistant Director of Development

The Harn Museum of Art is expanding the minds of UF and Santa Fe College students by providing internship opportunities that enable all majors to explore potential careers and pursue their passions. Research shows that when paid internship opportunities exist, this increases the diversity of applicants, equity and access to pre-professional training.

Over the past four years the Harn has nearly tripled the number of paid internship opportunities it offers college students. Looking ahead, with support from a private grant, the Harn will be able to offer every student selected in the 2024 spring, summer and fall semesters a paid internship. In order to sustain a fully paid internship program, the Harn plans to build on this support through ongoing and future fundraising efforts, encouraging contributions to the Expanding Student Possibilities Fund, Jalyn Imani Stallworth Internship Fund and Tim Joiner Memorial Intern Fund. Learn more about how you can support internships at [harn.ufl.edu/give/internship-funds](https://harn.ufl.edu/give/internship-funds).



images: Tim Joiner Memorial Intern Sydney Piel with supervisor Tim Dygert in the Registration Department

Are you following our Harn interns on social media? Check out our social media channels—Instagram, Facebook and LinkedIn—on Tuesdays for our #InternTuesday posts featuring each of our students who help assist in all departments at the museum.

# EnChroma Colorblind Glasses *Enhance Visitor Experience*



**ANTONIO LAMANNA**  
Marketing and Public Relations  
Administrative Assistant

Did you know that one in 12 men (8%) and one in 200 women (.5%) are color blind—13 million in the US, 30 million in Europe and 350 million worldwide? People with red-green Color Vision Deficiency (CVD, or “color blindness”) only see about 10% of the one million hues and shades visible to those with regular color vision. That’s why at work, school, in daily life or when viewing art, it is hard for them to see red or green or any colors containing them.

To the red-green color blind, red looks brown, pink seems gray, green appears tan, yellow or gray, and purple looks blue. Colors seem dull, “washed out” and difficult to tell apart. In fact, to the right is an example of how the color blind see *Oleanders*, by Martin Johnson Heade (c.1885, Gift of Samuel H. and Roberta T. Vickers), here at the Harn Museum of Art.

To ensure everyone can enjoy the beauty of the art on view at the Harn, we are offering EnChroma Color Blind Glasses for visitors to check out at our Visitor Services desk.

In addition, the Harn hosted a social media contest providing two lucky individuals an opportunity to enhance their daily lives by winning a pair of Enchroma glasses. The giveaway and the ongoing opportunity to check out Enchroma Color Blind Glasses at the Harn are all made possible by a generous gift from EnChroma.





# Harn Amenities

## Evening Hours

The Harn is open until 9 pm for Art After Dark on Thursday evenings. Take advantage of these special hours each week. Some evenings provide quiet time for browsing and grabbing dinner in the Camellia Court Café—open until 8 pm. While other evenings include complimentary light bites and wine, activities and entertainment, such as Museum Nights on the second Thursday of every month or our Wine Down evenings the last Thursday of each month.

## Harn Museum Store

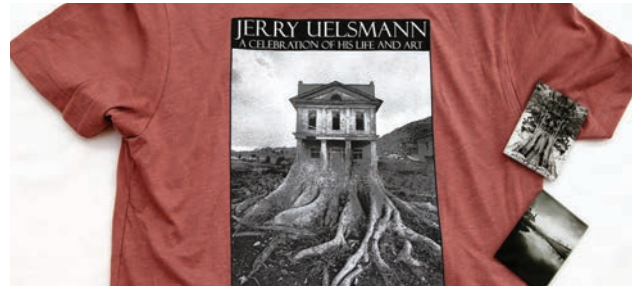
Visit the Harn Museum Store to purchase merchandise developed specifically to feature current Harn exhibitions. Commemorate the exhibition *Jerry Uelsmann: A Celebration of His Life and Art* by purchasing a one-of-a-kind t-shirt or magnet.

## Camellia Court Café

Stop by the café for lunch or a snack during your next visit to the Harn—featuring wraps, salads, coffee and pastries. Or join us for grab-and-go items every Thursday during Art After Dark. Café hours are 10 am – 3 pm Tuesday through Saturday and 5 – 8 pm on Thursday evenings.

## Harn Rentals

Want to hold a strategic planning meeting, workshop or large-scale reception? We're already reserving dates into the fall. Our rental department is ready to assist with your next event. Visit [harn.ufl.edu/rentals](http://harn.ufl.edu/rentals) for more information.



# About the Cover



Avalokiteshvara, the bodhisattva of compassion, is regarded as the patron deity of Tibet. In Himalayan art, Avalokitesvara is often depicted as a mediational deity with one face, four arms and seated in vajra posture. The rosary beads held in his upper right hand and a lotus bud in his upper left symbolize purity.

Four-armed Avalokiteshvara  
Tibet, 16th century  
Copper alloy with mineral pigments,  
semi-precious stones, cloth  
Rubin Museum of Art  
C2006.38.1 (HAR 65646)  
Photograph by David De Armas





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## HOURS

Tuesday through Saturday: 10 am – 5 pm

Thursday evenings: 5 – 9 pm

Sunday: 1 – 5 pm

Closed Monday

Visit our website to plan your visit

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

## CONNECT WITH US VIRTUALLY

### Website

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

### Email Communications

Sign up at the bottom of our homepage: [harn.ufl.edu](http://harn.ufl.edu)

### Social Media Channels

     @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: (detail) Paula Chamlee, *Carmel Highlands, CA 59 #3*  
2002, Gift of Melvin and Lorna Rubin

# FREE ADMISSION

