

# HARN MUSEUM OF ART / FALL 2024



# HARN

# Director's Message

## The Power of Listening to Our Visitors

Here at the Harn we know that art museums in today's world must be relevant to our community—a community that is becoming more diverse every day. As cultural landscapes shift and evolve, so too must the institutions that serve them. For museums to remain meaningful, they need to engage with this growing diversity and adapt to the varied expectations and experiences of their visitors. One of the most effective ways to achieve

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this is through visitor surveys. These surveys are not just feedback tools; they are a crucial dialogue between the museum and its audience. By listening to the voices of their visitors, museums can ensure they are not only curating art but also fostering inclusive, enriching experiences that resonate with everyone who walks through their doors.

In this edition of the museum magazine, you will learn about a new survey tool called COVES (Collaboration for Ongoing Visitor Experience Studies) that we have implemented with the help of the Art Bridges Foundation. This innovative tool is designed to capture a deeper understanding of our visitors' experiences, helping us to tailor our exhibitions, programs, and services to better reflect the needs and desires of our diverse community. Through this collaboration, we are taking significant steps to ensure that our museum remains a dynamic and relevant space for all.

I hope you will also enjoy reading about the many exhibitions and special programs that we will have this fall—created with you, our visitors, in mind.

Sincerely,

Lee Anne Chesterfield, PhD  
Director

# *In Our Time*

## 54th SA+AH Faculty Art Exhibition



**CAROL MCCUSKER**  
Curator of Photography



images: (above) Adrian Alejandro Gonzalez, *Romantic Spanish Music Plays*, 2024; (page 5) Jack Stenner, *Shimmer*, 2023; On loan from the artists

Every five years the Harn Museum collaborates with the School of Art + Art History in curating an exhibition that celebrates the artists and art historians at the University of Florida. Recognized nationally and internationally, they teach, create and write, right here in Gainesville, addressing one of humankind's most compelling needs: to give form to the ineffable. Like conjurers, they do so through paint, clay, graphite, video, photography, sound, fiber, collage and words.

No theme was set for the exhibition except to respond to life in this complicated third decade of the 21st century. Each artist brought their vision to it; also here are recent publications by UF's art historians. Several artworks were made specifically for *In Our Time* in the name of innovation or to address current world issues, such as an American AI road trip that turns dystopian; a wheatpaste mural that combines folklore with lived experience; an interactive cloak generates ancestral journeys



through a QR code; a papier-mâché totem honors everyday objects; endangered birdcalls become very personal, to name a few. Each is accompanied by an artist's statement that helps us see, feel and understand their intentions.

The SA+AH faculty have created, through exemplary scholarship and art making, fantastical and provocative visions and histories that give form to joy, curiosity, transformation, identity, heartache and hope, a deepened awareness of what it means to be together in this time.

Artists represented include Anthea Behm, Rose Briccetti, Sean J. Patrick Carney, Conor Fields, Katerie Gladdys, Adrian Alejandro Gonzalez, Seojoo Han, Ellen Knudson, Marq Mervin, Sean Miller, Julia Morrisroe, Heidi Powell, Derek Reeverts, Jack Stenner, Craig Smith + Ben Wise, Bethany Taylor, Michelle Tillander and Antoine Williams.

### **In Our Time: 54th SA+AH Faculty Art Exhibition**

September 3, 2024 – January 5, 2025

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

This exhibition is made possible with support from Visit Gainesville, Alachua County; the Harn Annual Fund and other generous donors.

# Ghanaian Fashion

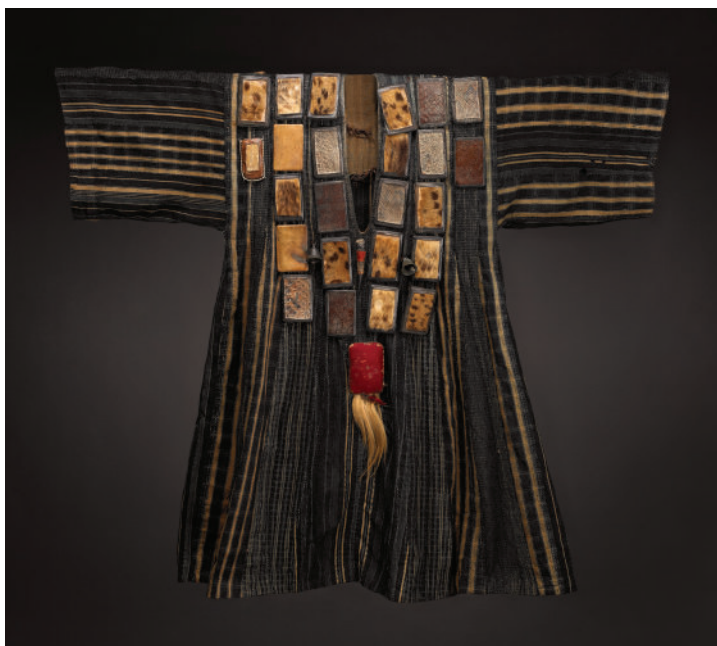
## An Exhibition in Three Chapters



### CHRISTOPHER RICHARDS

Guest Exhibition Curator, Associate Professor of Art History and  
Director of the Women's and Gender Studies program, Brooklyn College

In 2015, the Harn Museum of Art organized *Kabas and Couture: Contemporary Ghanaian Fashion*, one of the first American exhibitions to focus exclusively on the fashion culture of Ghana, a country in West Africa. At the time, few fashion exhibitions included designers from the African continent, much less providing a comprehensive exploration of an African nation's complex fashion culture. Almost ten years later, African fashion is en vogue; designers from across the continent are receiving unprecedented, albeit much deserved, acclaim, while major European and American museums are organizing exhibitions solely on African fashion. It is clear that African fashion is finally in the spotlight, yet its complexities are only beginning to be explored.



images: (above) Akan Artist, *Hunter's Shirt with Amulets (batakari)*, 20th century, Gift of Rod McGalliard  
(page 7) Aisha Ayensu, *Christie Brown Batakari Mini Dress*, 2009, Gift of Dr. Christopher Richards

*Ghanaian Fashion: An Exhibition in Three Chapters* will highlight specific narratives prevalent within African, and specifically Ghanaian fashion, allowing visitors to better understand and contemplate the histories, narratives and identities associated with Ghana's vibrant fashion culture. Drawing on the Harn's unparalleled collection of Ghanaian designer fashions, the two-year, rotating exhibition will invite visitors to delve into the nuances of Ghanaian fashion through three distinct iterations: I. African Feminism and Fashion (October 15, 2024 – June 15, 2025), II. The Designs of Kofi Ansah (July 1, 2025 – February 1, 2026) and III. Kabas and Couture: Then and Now (February 17, 2026 – October 4, 2026).

The first installation "African Feminism and Fashion" will explore women's contributions to Ghana's fashion culture, with a particular focus on how specific designers have challenged and innovated gendered forms of dressing. "The Designs of Kofi Ansah" will summarize the contributions of this particularly recognized Ghanaian designer by highlighting specific garments from throughout his career. The final iteration, "Kabas and Couture: Then and Now," will revisit several of the fashion designers displayed in the initial exhibition in 2015, illustrating how their perspectives have changed over time, while also including new garments from emerging designers. All three installations will include never before seen designer fashion garments, textiles and other forms of Ghanaian dress, enhanced by related photographs and videos. The exhibition will ultimately be a thoughtful and joyous celebration of the art form that is Ghanaian fashion!



### **Ghanaian Fashion: An Exhibition in Three Chapters**

October 15, 2024 – October 4, 2026

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

This exhibition is made possible by the Myra L. Engelhardt and Lawrence E. Malvern Endowment with additional support from the Harn Annual Fund.

# *Riding the 33rd Parallel*

## Landscape Portraits—Florida to California



**CAROL MCCUSKER**  
Curator of Photography

*Riding the 33rd Parallel* is a virtual road trip from Florida to California via the Harn's photography collection. Forty-eight photographs by 22 photographers (seven are new to the collection bringing 14 new images to the exhibition) were made along the 33rd parallel (more or less) encompassing Florida, Georgia, Alabama, Mississippi, Louisiana, Texas, New Mexico, Arizona, Nevada and California. The gallery layout follows suit. The time span is 1961 to the present. Some images are grouped by similar or opposing conditions within one or more states, e.g., NASA spectators in Florida and California; Texas's dry panhandle versus its hurricane-soaked Gulf Coast. Some images follow Ansel Adams's grand landscape style, while others illustrate toxic industries and extreme weather or truly awesome human ingenuity.



Some of America's most scenic and dramatic topographies are in the south and southwest. It's no wonder many landscape photographers (always eager travelers) are drawn there. Their photographs illustrate our unique American landscapes and histories. To find them, they followed old stagecoach ruts that turned into two-lane blacktops leading into small-town "Main Streets" or busy waterways. Here, as photographer Mark Klett says, are indisputable records of "what we have collectively made of this nation we inhabit and by implication who we have become."

### **Riding the 33rd Parallel: Landscape Portraits—Florida to California**

November 26, 2024 – May 25, 2025

[harn.ufl.edu/33rdparallel](http://harn.ufl.edu/33rdparallel)

This exhibition is made possible by the Harn Exhibition Fund with additional support from the Harn Annual Fund.



# On View

## SPECIAL EXHIBITIONS

### **In Our Time: 54th SA+AH Faculty Art Exhibition**

September 3, 2024 – January 5, 2025

### **Silver Linings: Celebrating the Spelman Art Collection**

February 4, 2025 – July 6, 2025



images: (page 7) Mark Berndt, *Sky-NM*, print: 2023; digital capture, 2016, Museum purchase, funds provided by the Melvin and Lorna Rubin Fund; (above) Douglas Prince, *Man Planting Landscape*, 1992, Gift of Doug Prince

## PERMANENT COLLECTION HIGHLIGHTS

### **Riding the 33rd Parallel: Landscape Portraits—Florida to California**

November 26, 2024 – May 25, 2025

### **Ghanaian Fashion: An Exhibition in Three Chapters**

October 15, 2024 – October 4, 2026

### **Kaleidoscope of Colors in Asian Art**

April 30, 2024 – April 26, 2026

### **Windows and Mirrors: Staff Selections from the Photography Collection**

March 19, 2024 – November 3, 2024

### **Metamorphosis: Reshaping Contemporary Art**

October 31, 2023 – October 26, 2025

### **Florida Impressions: Gift of Samuel H. and Roberta T. Vickers**

Ongoing

### **Everyday to the Extraordinary: Highlights from the Korean 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

# *Errol Nelson*

New Student Engagement Manager



**ERIC SEGAL**

Director of Education and Curator of Academic Programs

I'm delighted to introduce Errol Nelson as the new Student Engagement Manager at the Harn Museum of Art. This position demands knowledge of art history and museums; familiarity with universities; broad interests in varied disciplines and a passion for fostering the growth and success of UF students from all majors. Errol has demonstrated impressive abilities in all of these areas. I first met Errol when he was a Harn intern and studying History and Art History at UF. He went on to complete an MA in Art History (concentrating in Museum Studies) at Virginia Commonwealth University; to intern at the Virginia Museum of Fine Arts; and then to join the Harn curatorial department. He is now our valued and admired colleague in the education department.

## Segal: Can you talk a little about your career path and what led you to this position at the Harn?

**Nelson:** My career path began with transferring to the University of Florida as a history major. The prospect of finding your footing at a large, prestigious university with tons of opportunities is daunting. I had a passion for interacting with people, conducting public-facing research and succeeding in a dynamic work environment. I wondered, “How could I turn all of this into a career?” Registering for an introductory art history elective course made my light bulb click! A mentor introduced me to the Harn through a class tour and encouraged me to use the Harn’s collection for my research, attend lectures and nurture a growing passion for art with tons of free events. All of that made me say, “Woah, art museums are awesome!” That next semester, I applied for a Harn internship, where I was selected for the Campus Engagement Internship in the education department. The



semester focused on researching programs to bring the student community to the museum and learning hands-on museum basics that can't be taught in class.

That time as an intern let me visualize myself in a museum career and graduate school. Being able to articulate my research from the collection helped with my writing sample, and my cover letter was able to emphasize my career exploration. Those experiences at UF helped to secure admission to a fully funded master's degree in art history! My growth during that time in an advanced degree program was built on all the skills and opportunities I had as a UF student.

After completing my degree in 2022, I came back to Gainesville and the Harn when I was hired for a position as the Curatorial Program Coordinator. I kept administrative tasks for the busy curators moving, organizing files and helping contribute exhibition ideas for around two years before I transitioned into my current role. The Harn has been part of my career progression—like so many others on staff—every step of the way. Truly, it has been incredible to have a full-circle experience with a collection, community and campus that I love. Go Gators!

## Segal: How does your position benefit University of Florida students?

**Nelson:** My role is to be an advocate for students. My position directly benefits the university population by ensuring that programming is educationally valuable, relevant and enjoyable while developing the Harn's student-centric experiences. The more I can involve students, the better!



I want to welcome students to the Harn and make this a campus destination where they feel like they belong. Whether they've taken six art history or studio art classes or not, I look at my position as that of an ambassador to the wider UF community. I want as many students as possible to know about the Harn and have this transformative, free and welcoming access to not only world-class art on display but also to staff professionals for training and mentorship, as well as amazing programs and activities.

## Segal: What are you most looking forward to as you settle into your role?

**Nelson:** I'm excited about the Harn's trajectory. We are uniquely positioned to do so many interesting things with some of the University's best and brightest! I am thrilled to continue doing work that emphasizes creativity, collaboration, connectedness and most of all art. So far, one of the most rewarding experiences has been working with MUSE (Museum University Student Educator) volunteers to put on a continuation of our annual Pride Museum Nights. This event wouldn't have been possible without my incredible volunteers, education team and docents. Overall, I'm looking forward to expanding this work to engage UF students in innovative programs at the museum.

images: (page 10 and 11) Errol Nelson (left) with Harn MUSEs (Museum University Student Educators)

# Accessibility + Inclusivity *for Visitors with Autism*



**REBECCA MATSON**  
ADA Coordinator

At the Harn, we are committed to ensuring accessibility and inclusivity for all visitors who enter the museum. With this in mind, we have partnered with the UF Center for Autism and Related Disabilities and UF Disability Resource Center to develop new assistive tools and staff, docent and intern autism accessibility training. Our approach is deeply embedded in our organizational values and strategic planning, reflecting our dedication to providing equal opportunities for all members of the community to engage with our offerings.



Paired with this training, the Harn worked cross departmentally to develop a variety of tools to make our museum more accessible for a wider audience. Launched on April 1 for Autism Awareness Month, the Harn now provides six Sensory Discovery Kits (for adults and children), social narratives, updated sensory maps and a sensory programming bin. A new web area was launched to inform our audiences about these items at [harn.ufl.edu/visit/accessibility](http://harn.ufl.edu/visit/accessibility). These tools provide a variety of assistive technologies, such as allowing our guests to adjust the auditory stimulus in the museum and tactile stimulation as they explore. These, paired with our collective autism awareness training, help remove barriers and make our museum an accessible space for people with autism.

The Harn is continuing to work towards expanding our understanding of autism by collaborating with UF CARD and UF DRC to make more inclusive environments. We want to empower families and visitors by supporting them in their visits and affirming that this is a space that welcomes them. I am grateful to work in a museum that supports expanding accessibility.

Do you have questions about accessibility, or feedback on how we can make our museum more accessible? If so, please contact [accessibility@harn.ufl.edu](mailto:accessibility@harn.ufl.edu).

# Visitor Survey

## Collaboration for Ongoing Visitor Experience Studies



**SALINA CARDIAS**  
Director of Visitor Engagement

As of November 2023, the Harn Museum has been selected as a participating location for the Art Bridges Collaboration for Ongoing Visitor Experience Studies (COVES) survey. COVES aims to gather direct feedback from museum visitors, allowing individual institutions to benchmark their results against other participating museums across the United States. The coalition includes more than 115 participating institutions, including 19 prestigious art museums such as the Rollins Museum of Art in Winter Park, Florida and the National Museum of Asian Art in Washington, DC.



At the Harn, the COVES survey is administered to visitors in-person by a team of trained volunteers. Since November 2023 over 300 visitors have completed the survey, generating an invaluable dataset for the museum's analysis. COVES asks visitors about various aspects of their museum experience, including reasons for visiting, demographics and overall satisfaction. Participants are encouraged to rate their visit and can provide comments on aspects they enjoyed or felt could be improved. This initiative is designed to deepen the Harn's understanding of the visitor experience and inform ongoing museum improvements.

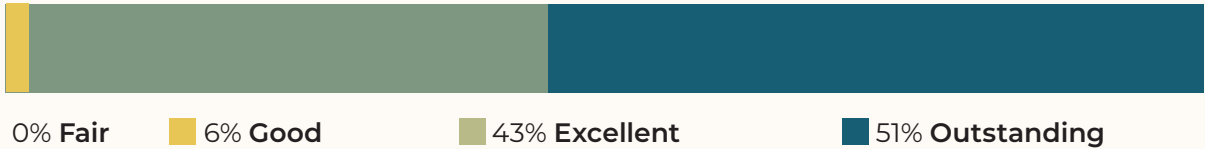
The following pages contain high-level data we have obtained through this survey. I look forward to continuing to capture more data, share findings and learn how we can improve the experiences of visitors to the Harn.

Generous support for this project  
provided by Art Bridges.



# DATA COLLECTED Since November 2023

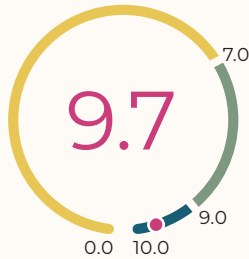
## Overall Experience Rating (289 visitors)



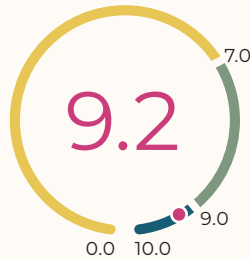
## Experience Aspects

1 - 10 scale rating with 1 being a poor and 10 being outstanding

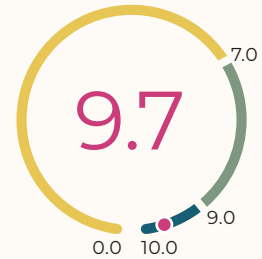
Felt Welcomed  
(282 visitors)



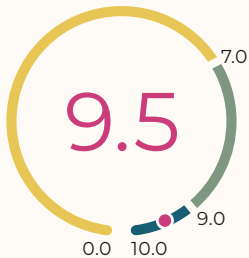
Educational Quality  
(285 visitors)



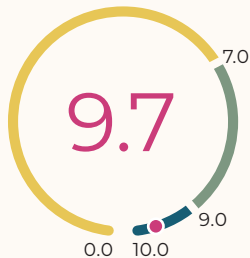
Staff Helpfulness  
(272 visitors)



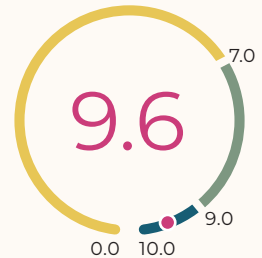
Museum Store Experience  
(180 visitors)



Restroom Cleanliness  
(146 visitors)

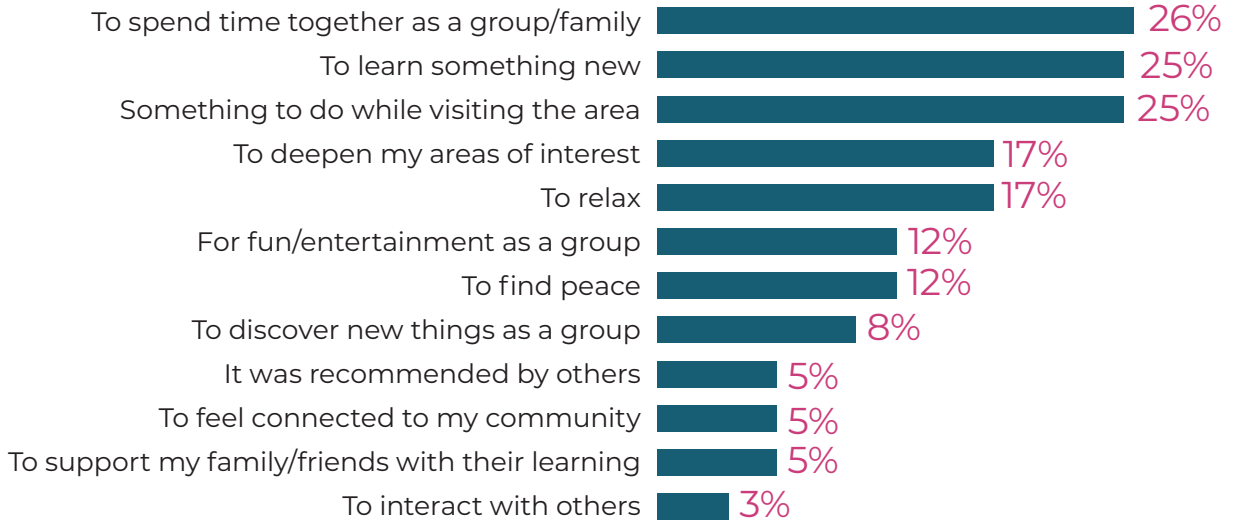


Saw Art I had not seen before  
(283 visitors)



# MOTIVATIONS + VISITATION

## Why did they Visit?



**“The collections are so carefully curated and intimate. The experience you have at the Harn is always enlightening!”**

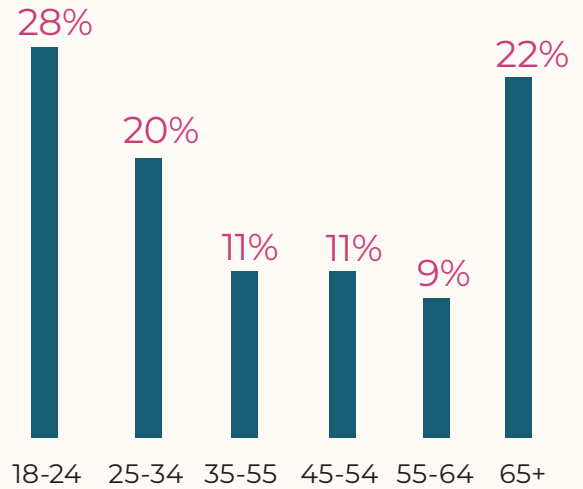
*- Visitor Comment*







### Age Surveyed



### What did they do during their visit?



**“The Harn has very kind staff and I am always blown away by the incredible curation of each exhibition.”**

- Visitor Comment

**“It’s a local treasure. I just feel recharged after every visit.”**

- Visitor Comment

# Modern and Contemporary Japanese Prints

*Celebrating the Legacy of Jerry and Anne Godsey*



**TONGYUN YIN**  
Cofrin Curator of Asian Art

Art museums have historically served as the guardians of works of art collected by private individuals. The Association of Art Museum Directors reports that over 90% of art collections in America's art museums were donated by private collectors. The Harn Museum of Art is a prime example of this tradition. Since its founding in 1990, our patrons have played a vital role in expanding the Harn's art collection and advancing the museum's public and scholarly mission.

The recent donation of 337 modern and contemporary Japanese prints from Anne Godsey and her late husband, Jerry Godsey, to the Harn Museum's Asian art collection not only introduces new works to enhance the museum's educational opportunities but also provides fresh perspectives to strengthen the Harn's role as a cultural and educational center in our community.

This donation, featuring works by 77 artists, includes renowned print masters such as Yoshitoshi Mori (1898-1992), Mizufune Rokushu (1912-1980), Sadao Watanabe (1913-1996), Takahashi Rikio (1917-1999), Sekine Yoshio (1922-1988) and Maki Haku (1924-2000). It also features contemporary artists like Funasaka Yoshishuke (b. 1939), Imamura Yoshio (b. 1948), Takeshi Hara (b. 1942), Hasegawa Yuichi (b. 1945) and Hamanishi Kasunori (b. 1949) as well as esteemed





images:  
(page 17) Maki Haku  
*Fire A*, 76-4, 1976  
2024.12.153

(page 18): Funasaka  
Yoshisuke, *My Space  
& My Dimension*  
1971, 2024.12.15

Gifts of Jerry and  
Anne Godsey

female print masters Iwami Reika (1927-2020) and Shinoda Toko (1913-2021), who were pioneers in achieving global recognition comparable to their male peers. The donation further includes prints by American artists influenced by traditional woodblock technique, such as Clifton Karhu (1927-2007) and Brian Williams (b. 1950). Together with their previous gifts of eight Japanese prints, Jerry and Anne's donation stands as one of the largest private contributions to the Harn's Asian art collection and forms the indispensable cornerstones of our holdings.

To honor their generous support and to celebrate the Harn Museum's 35th anniversary, a new exhibition entitled *Japanese Abstraction: Highlights from the Jerry and Anne Godsey Collection* will be held in the south gallery of the museum's Asian Wing from September 30, 2025 to September 29, 2027.

In the twentieth century, Japanese print artists moved away from the traditional collaborative approach to woodblock printmaking. As sole creators of their art, they embraced creativity and individuality and explored new ideas, mediums and techniques for self-expression. Abstraction became the primary visual language of this modern print movement, known as *Sosaku Hanga* or the creative print movement. Drawing from the Godseys' donation, this exhibition examines the rich complexity of abstract prints through a selection of 45 to 50 works by 15 modern and contemporary Japanese artists.



The works, reflecting diverse artistic and cultural inspirations, include those using both traditional woodblock techniques and Western methods such as silkscreen printing, lithography, mezzotint and photogravure. Highlights include Funasaka Yoshisuke's prints, which reduce forms to their purest essence of shapes and colors, and works by Hamanishi Kasunori, one of the most accomplished practitioners of mezzotint prints, who contrasts the representational forms of man-made objects with color forms, elevating the subtle and complex chromatic tonality to a thematic level. Many artists in this exhibition not only actively engaged in a transcultural dialogue with the international art world but also consciously returned to Japanese art and culture for inspirations. Iwami Reika's nature inspired prints revisit painterly abstraction in Japanese artistic tradition and evoke emotional resonance. Maki Haku's calligraphy-themed prints introduce a new dimension in Japanese abstract art by illustrating both physical forms and the concepts signified in calligraphy.

images: (above) Iwami Reika, *Scatter in Water*, 1976, 2024.12.57  
(page 20) Hamanishi Kasunori, *Division, Work 21*, 1990, 2024.12.27; Gifts of Jery and Anne Godsey

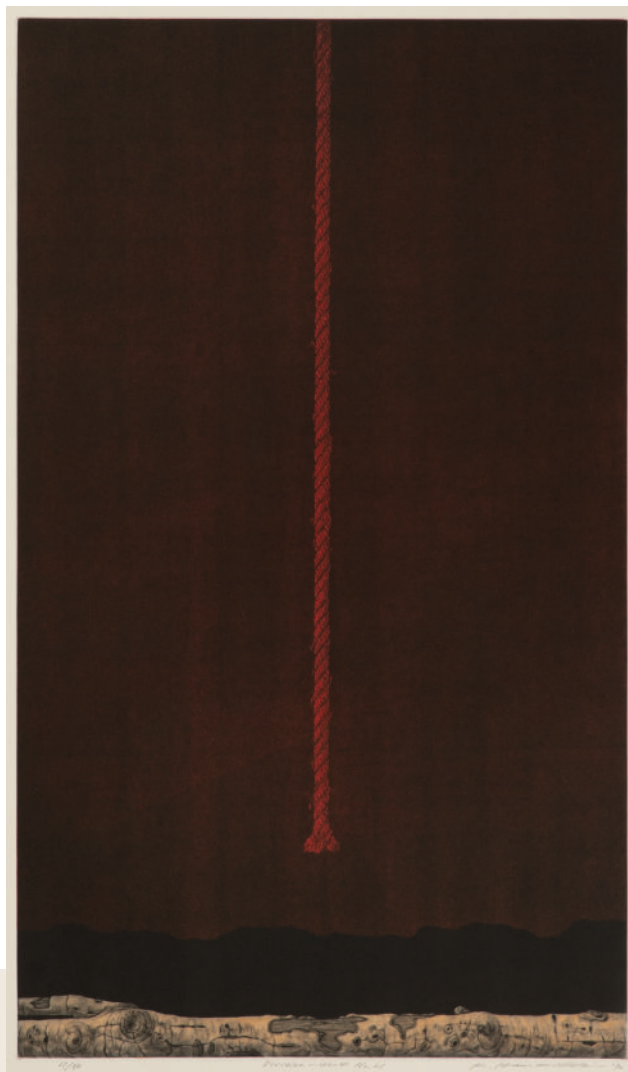
This exhibition aims to achieve two goals. Firstly, it highlights the personal approach and distinctive styles of individual print artists. Secondly, by examining the Japanese roots ingrained in these abstract prints, it showcases how these artists recontextualized the global language of abstraction within Japanese tradition. This exhibition challenges the perception that Japanese abstraction merely imitates Western practice by highlighting its evolution through a multifaceted dialogue between Japanese tradition and Euro-American modernism. The expressive and individualized brushwork and formal qualities found in Japanese painting and calligraphy, flat shapes, asymmetrical composition and unconventional spatial effects often seen in ukiyo-e prints, alongside philosophical and religious traditions that emphasize the detachment of external reality from internally grasped visual images, formed the artistic principles and cultural foundation shared by many print artists and their abstract prints in this exhibition.

Through the Godseys' generosity, the Harn Museum continues to enrich its collection, offering invaluable insights into the dynamic intersection of art, tradition and innovation. We are profoundly grateful for their support and dedication.

## Gifts of Art

Gifts of art that fall within the museum's collecting areas can leave a lasting mark on the Harn's collection and be enjoyed by generations to come. If you are interested in gifting art or want to learn more about the possibility, please contact [curatorial@harn.ufl.edu](mailto:curatorial@harn.ufl.edu).

Are you thinking about listing the Harn Museum as a beneficiary in your will or estate plan? Please contact [development@harn.ufl.edu](mailto:development@harn.ufl.edu) to discuss further. Advance planning with the Harn is crucial in order to be able to accept and ensure a plan for maintenance of gifts of art.



# Harn *Amenities*

## Museum Store

Commemorate a special exhibition and purchase a keepsake of your visit in the Museum Store. Products include jewelry, books, stationery, Harn swag and more. Proceeds from your purchase benefit Harn exhibitions.

## Camellia Court Café

Take a break from browsing the Harn's galleries to enjoy a sandwich, salad, soup or dessert in the café. The café is open Tuesday through Saturday from 10 am to 3 pm. Grab-and-go items are available on Thursday evenings during Art After Dark from 5 to 8 pm.



## Rentals

Consider the Harn's beautiful art-filled spaces for your next meeting, guest speaker or reception. The holidays are a busy time of year and we welcome you to reach out to our rentals department to see how we may be of assistance this holiday season. Visit [harn.ufl.edu/rentals](http://harn.ufl.edu/rentals) for more information or email [rentals@harn.ufl.edu](mailto:rentals@harn.ufl.edu).

## Art After Dark

The Harn is open late every Thursday evening until 9 pm for Art After Dark. Themed activities, tours and refreshments take place at Art After Dark | Museum Nights on the second Thursday of each month. Special musical entertainment and lite bites are offered on the last Thursday of each month during Art After Dark | Wine Down. Visit for specific offerings by date. Generous support provided by Art Bridges Foundation's Access for All program.



**Art Bridges**  
Foundation

ACCESS  
FOR ALL

# About the Cover



Rose Briccetti, *Clear as a Bluebell (Hyacinthoides non-scripta)*  
2024, acrylic on canvases (triptych), On loan from the artist

This work, on view in *In Our Time: 54th SA+AH Faculty Art Exhibition*, is by Rose Briccetti, UF School of Art + Art History Assistant Professor.

Briccetti states, “My large-scale triptych paintings investigate the intersection of natural and cultural histories of specific species by collaging eclectic found imagery, using iconographic color as a unifying tool. The three-panel works, which remix time and space and teeter between narrative and stasis, move from left to right following a traditional Eden, earthly pleasure and hellscape format.”



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## HOURS

Tuesday through Saturday: 10 am – 5 pm  
Thursday evenings: 5 – 9 pm for Art After Dark  
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)



image: Dagomba Artist, Ghanaian, *Man's Tunic*  
20th century, Museum purchase, funds provided by the  
Caroline Julier and James G. Richardson Acquisition Fund

# FREE ADMISSION

