

HARN MUSEUM OF ART / SPRING 2025



HARN

# Director's Message

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It is my pleasure to introduce our latest magazine, highlighting the rich and diverse artistic experiences that await you at the Harn Museum of Art during its 35th Anniversary Year! This edition shines the spotlight on the extraordinary *Silver Linings: Celebrating the Spelman Art Collection*, a traveling exhibition featuring nearly 40 works by more than 25 artists from the Spelman College Museum of Fine Art's collection. This exhibition not only showcases the cultural and artistic achievements of artists of African descent but also highlights the pivotal role Historically Black Colleges and Universities (HBCUs) have played in elevating the profiles of Black artists. As we host





*Silver Linings* from February 4 to July 6, 2025, we are proud to share it with you alongside an exciting and diverse portfolio of exhibitions and programs in 2025. From the stunning works on display in *French Moderns: Monet to Matisse, 1850–1950* (another traveling exhibition on loan from the Brooklyn Museum), to the captivating *Ghanaian Fashion*, there is something for everyone to see.

I want to express my gratitude to all of the Harn's donors, partners, and supporters who have helped make this all possible. Your commitment to the arts enables us to bring these incredible exhibitions and programs to our community, and we are forever grateful.

As you explore the world of art at the Harn, I hope you will join us in celebrating the “silver linings” that inspire and uplift us all. This year promises to be one of discovery, creativity, and connection, and we look forward to sharing it with you.

Dr. Lee Anne Chesterfield, PhD  
Director

image (page 2) and cover (detail): Faith Ringgold (1930 – 2024), *Groovin' High*, 1986, acrylic, beads, dye, and sequins on quilted fabric, 95 ¾ x 61 ¾ x 3 in. Spelman College Museum of Fine Art. Gift of Barbara and Ronald Balsler. © 2024 Anyone Can Fly Foundation / Artists Rights Society (ARS), New York

# *Silver Linings*

## Celebrating the Spelman Art Collection



**DULCE ROMÁN**

Chief Curator and Curator of Modern Art

When Spelman College, a historically black liberal arts college for women located in Atlanta, Georgia, announced the first-ever national tour of its art collection, the Harn was thrilled to have the opportunity to bring it to Gainesville in February of 2025. The Harn is one of five venues across the United States exhibiting *Silver Linings: Celebrating the Spelman Art Collection*. Through the 39 works featuring 28 artists, *Silver Linings* uplifts the legacy of artists of African descent spanning the 20th century through the contemporary moment, many of whom have been overlooked by mainstream art museums.

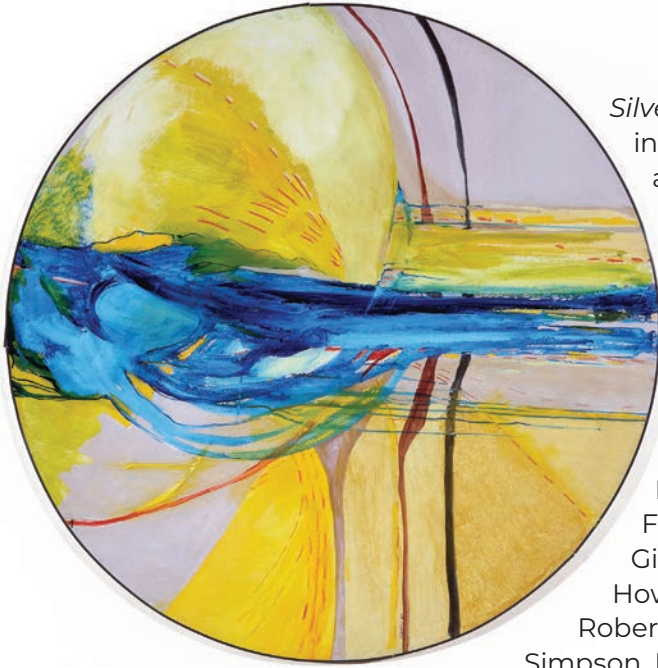


image: Carrie Mae Weems (b. 1953), *Color Real and Imagined*, 2014, archival inkjet print with silkscreen color blocks, 54  $\frac{3}{4}$  x 38  $\frac{3}{4}$  in. Spelman College Museum of Fine Art. Gift of Laural Shackelford.

The Spelman College Museum of Fine Art was founded in 1996 with a mission to uplift art by and about women of the African diaspora, yet the college's art collecting dates back to 1899. *Silver Linings* celebrates Spelman College's art collection while looking to the important role Historically Black Colleges and Universities (HBCUs) have had in providing exhibition opportunities and establishing provenance for Black artists.



image: Romare Bearden (1911 – 1988), *Early Morning*, 1964, mixed media, 20 x 24 1/2 in. Spelman College Museum of Fine Art. Gift of Catherine and Chauncey Waddell. 1964/V BEAR© 2025 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY



*Silver Linings: Celebrating the Spelman Art Collection* includes a wide range of artistic styles, materials, and historical contexts. The paintings, drawings, sculptures, mixed-media collages, prints, and photographs are divided into five sections that focus on the Spiral Group, abstraction, early figuration, contemporary photography, and contemporary figuration. Artists represented in the exhibition include Amalia Amaki, Emma Amos, Benny Andrews, Firelei Báez, Herman “Kofi” Bailey, Romare Bearden, Betty Blayton, Beverly Buchanan, Selma Burke, Elizabeth Catlett, Floyd Coleman, Renee Cox, Myra Greene, Sam Gilliam, Samella Lewis, Glenn Ligon, Edna Manley, Howardena Pindell, Lucille Malkia Roberts, Deborah Roberts, Faith Ringgold, Nellie Mae Rowe, Lorna Simpson, Henry Ossawa Tanner, Lina Iris Viktor, Carrie Mae Weems, Charles White, and Hale Woodruff.

*Silver Linings: Celebrating the Spelman Art Collection* is organized by Spelman College Museum of Fine Art, Atlanta, Georgia and curated by Liz Andrews and Karen Comer Lowe with initial contributions from Anne Collins Smith.

## SPECIAL PROGRAMS

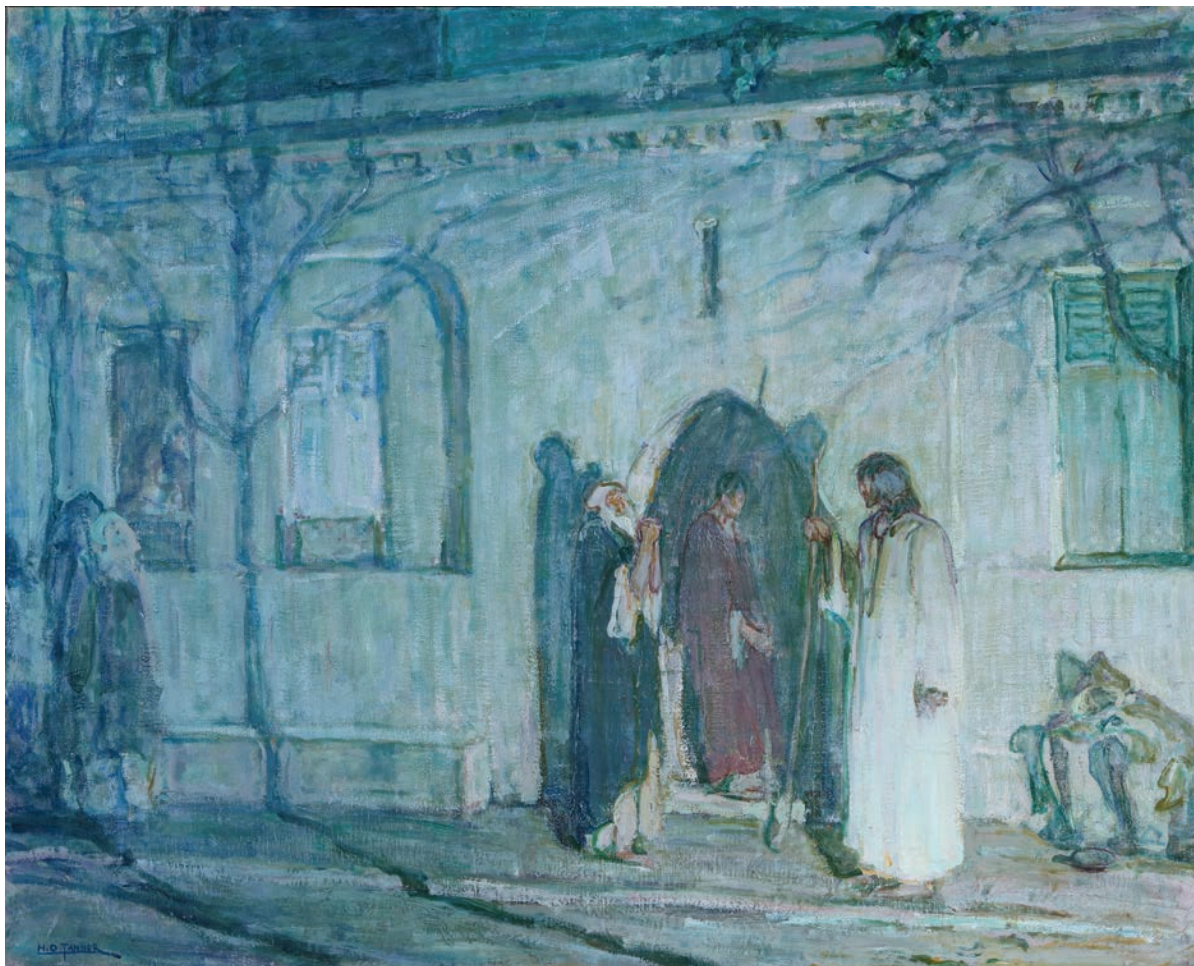
### **Artist-in-Residence Jessica Clermont | March 6 – June 26, Tuesday – Thursday, noon – 5 pm**

Artist Jessica Clermont will create digital media, paintings, ceramics and fiber arts inspired by works in the exhibition. Visitors can engage in discussion as the artist works and create their own art to take home. Clermont is a UF School of Art and Art History (SA+AH) graduate and a dynamic artist well-recognized in the Gainesville community with solo shows at the Gainesville Fine Arts Association Gallery, The Gallery at the Reitz Union, and The SL8 Gallery.

### **Community Day | Saturday, May 31, noon – 4 pm**

All ages are invited to join the Harn for a museum-wide celebration of *Silver Linings*. Visitors can explore the exhibition through docent-led tours, participate in a silk screen activity, talk with Artist-in-Residence Jessica Clermont as she creates new work, dance to the tunes of a local DJ, enjoy free refreshments and receive a free art kit to continue creating at home.

Generous support for these projects provided by Art Bridges.



## Silver Linings: Celebrating the Spelman Art Collection

February 4 – July 6, 2025

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

Generous support for provided by Art Bridges.

**Art Bridges**

The local presenting sponsors for this exhibition are James and Sara Toussaint with additional support provided by Marcia Isaacson; Visit Gainesville, Alachua County; Laura L. Berns; David Etherington and Jeffery Dunn; and other generous donors.

images: (page 5) Betty Blayton (1937 – 2016), *Vibes Penetrated*, 1983, acrylic on canvas, diameter: 60 ¾ in. Spelman College Museum of Fine Art. Spelman College Purchase. © Estate of Betty Blayton; (page 6) Henry Ossawa Tanner (1859 – 1969), *Christ and His Disciples Before the Last Supper*, 1908 – 1909, oil on canvas, 36 ½ x 30 ½ in. Spelman College Museum of Fine Art. Gift of Catherine and Chauncey Waddell.

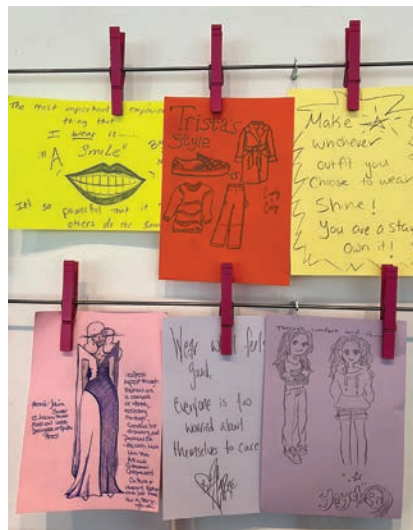
# Ghanaian Fashion

## VISITOR ENGAGEMENT



**ERIC SEGAL**  
Director of Education and  
Curator of Academic Programs

How do you empower yourself through dress? This is the question visitors to *Ghanaian Fashion: African Feminism and Fashion* will encounter when they stop by the adjacent interactive space. The exhibition explores how women in Ghana use fashion—as designers and as consumers—to empower themselves economically, socially, and culturally. These women run their own fashion companies and boutiques; employ other women as designers, fabric artists, and seamstresses; and challenge restrictive conventions with clothes that let women express themselves. In short, they employ fashion design and personal style to expand roles for women in society individually and collectively. Visitors are invited to grab a clipboard and pencil and express—in words or drawings—how they empower themselves through clothing. The interactive space includes a spot to relax and create responses, and a playful “clothes line” to hang responses on the Fashion Power wall. We invite you to discover the many ways visitors take inspiration from *Ghanaian Fashion* to reflect on their own style.





# On View

## SPECIAL EXHIBITIONS

**Silver Linings: Celebrating the Spelman Art Collection**  
February 4, 2025 – July 6, 2025

**French Moderns: Monet to Matisse, 1850–1950**  
August 5, 2025 – January 4, 2026

## 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

## 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

**Metamorphosis: Reshaping Contemporary Art**  
October 31, 2023 – May 24, 2026

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

**Everyday to the Extraordinary: Highlights from the Korean Collection**  
Ongoing

**Highlights from the Asian Collection**  
Ongoing

**Highlights from the Modern Collection**  
Ongoing



image: Mark Klett, *Dogwood Tree in Bloom, South of Tallahassee*, 1989, Gift of the artist. Featured in *Riding the 33rd Parallel: Landscape Portraits—Florida to California*.

# *Celebrating the Harn's 35th Anniversary* with Very Special Exhibitions



**LEE ANNE CHESTERFIELD**  
Director

The Harn Museum of Art commemorates its founding and opening in 1989 and 1990 with an exciting portfolio of diverse exhibitions that are sure to delight and inspire all!



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

Gladys Gracy Harn Exhibition Hall  
February 4 – July 6, 2025

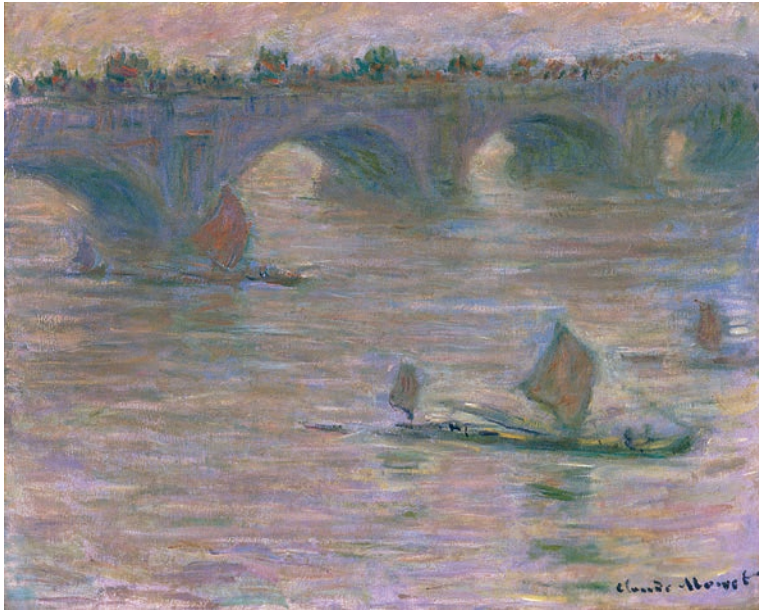
Previously covered on pages 3 – 6, *Silver Linings: Celebrating the Spelman Art Collection* uplifts the legacy of artists of African descent through an exhibition of works from the Spelman College Museum of Fine Art's collection.

Generous support provided by Art Bridges.



The local presenting sponsors for this exhibition are James and Sara Toussaint with additional support provided by Marcia Isaacson; Visit Gainesville, Alachua County; Laura L. Berns; David Etherington and Jeffery Dunn; and other generous donors.

image: Emma Amos (1937 – 2020), *2/4 Time*, 1984, mixed media, 37 x 47 in. Spelman College Museum of Fine Art. Spelman College Purchase. © 2025 Emma Amos / Licensed by VAGA at Artists Rights Society (ARS), NY



**French Moderns: Monet to Matisse, 1850–1950**

Gladys Gracy Harn

Exhibition Hall

August 5, 2025 – January 4, 2026

*French Moderns: Monet to Matisse, 1850–1950* celebrates France as the artistic center of international Modernism from the mid-nineteenth to mid-twentieth centuries. The exhibition is organized by the Brooklyn Museum and includes approximately 58 works (paintings, drawings, and sculptures) ranging widely in scale, subject matter, and style by the era's leading

artists. Examples include landscapes by Paul Cézanne, Jean-Baptiste-Camille Corot, Claude Monet, Camille Pissarro, Odilon Redon, and Alfred Sisley; portraits and figural works by William Bouguereau, Marc Chagall, Edgar Degas, Jean-François Millet, Berthe Morisot, and Auguste Rodin; and still life subjects by Pierre Bonnard, Jean-Léon Gérôme, Henri Matisse, and Pierre-Auguste Renoir. While most of the artists featured were born in France, the exhibition includes artists who were born elsewhere but studied and exhibited in France.

The exhibition is organized by Lisa Small, Senior Curator of European Art, and Richard Aste, former Curator of European Art, Brooklyn Museum. It is accompanied by a fully illustrated catalogue including thematic essays and interpretive object entries by the exhibition's curators.

The local presenting sponsors for this exhibition are Rick and Aase Thompson; with additional support provided by Visit Gainesville, Alachua County; Laura L. Berns; and other generous donors.

images: (above) Claude Monet, *Waterloo Bridge*, 1903, Oil on canvas, 25  $\frac{3}{8}$  x 31  $\frac{1}{4}$  in. (63.8 x 79.4 cm), Gift of Ione T. Staley, Loan from the Lowe Art Museum; (right) Berthe Morisot (French, 1841 – 1895), *Madame Boursier and Her Daughter*, circa 1873. Oil on canvas, 29  $\frac{5}{16}$  x 22  $\frac{3}{8}$  in. (74.5 x 56.8 cm). Brooklyn Museum, Museum Collection Fund, 29.30. (Photo: Sarah DeSantis, Brooklyn Museum)



## ***Florida in the Frame: A Century of Artists' Reflections on the Sunshine State***

Gladys Gracy Harn Exhibition Hall  
Opens February 3, 2026

The Harn Museum of Art will present *Florida in the Frame: A Century of Artists' Reflections on the Sunshine State* as part of a year-long celebration of its 35th anniversary in 2025 – 2026. The exhibition explores Florida's art, history, and culture through roughly 125 paintings, watercolors, drawings, prints, and photographs drawn from The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers. The works on view will span the mid-19th to the mid-20th century and will represent more than 100 artists. These include many prominent figures in American art such as Milton Avery, Winslow Homer, Thomas Moran, Frederic Remington, John Singer Sargent, Louis Comfort Tiffany, and N.C. Wyeth.

*Florida in the Frame* will survey a century of artists' renderings of Florida and will investigate how these diverse images evoke and respond to the state's natural resources, its history, and the popular culture of its recent past. The selected paintings, watercolors, drawings, prints, and photographs will be organized along three broad themes: "Visualizing Florida," "Expanding Cities," and "Popular Destinations." In addition, printed materials such as literature and the popular press, on loan from UF's Smathers Libraries, will contribute to the dialogue surrounding these topics.

image: Harold Newton, *Beach Scene*, undated, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers



### ***The Harn at 35: Recent Photography Acquisitions***

Rubin Gallery of Photography  
Opens June 2025

This exhibition celebrates a milestone anniversary for the museum through acquisitions. In the last two years, more than 150 photographs have entered the Harn's permanent photography collection as museum purchases or as gifts from local and national collectors and artists. *The Harn at 35* celebrates this new 'abundance' with approximately 80 images exhibited for the first time at the Harn by noted photographers such as Arnold Newman, Aaron Siskind, Jamel Shabazz, James Nachtwey, and Sarah Sense. The artists' subject matter addresses history, memory, identity, innovation, dreaming, war, the environment, family, and joy.

image: Brian Branch-Price, *Kortnee's Race*, 2019, Museum purchase, funds provided by the Phil and Barbara Emmer Art Acquisition Endowment, ©2019 Brian Branch-Price



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

### ***Part Two: The Designs of Kofi Ansah***

Richardson Gallery

July 2025 – February 2026

*Ghanaian Fashion: An Exhibition in Three Chapters* highlights 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 invites 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 – March 1, 2026), and III. Kabas & Couture: Then and Now (March 17, 2026 – October 4, 2026).



The second rotation, “The Designs of Kofi Ansah,” will focus on the designer Kofi Ansah (1951-2014) who is perhaps the most recognized and celebrated Ghanaian designer. He graduated from the Chelsea School of Art in 1979 and began his own fashion label shortly thereafter in London. Ansah returned to Ghana in 1992, establishing his “Art Dress” brand.

*Ghanaian Fashion: An Exhibition in Three Chapters* is curated by Dr. Christopher Richards, Associate Professor of Art History and Director of the Women's and Gender Studies program at Brooklyn College. This exhibition is made possible by the Myra L. Engelhardt and Lawrence E. Malvern Endowment with additional support from the Harn Annual Fund.

image: Kofi Ansah, *Wax Print Cocktail Dress*, early 1990s, Gift of Dr. Christopher Richards

## Japanese Abstraction: Highlights from the Jerry and Anne Godsey Collection

Cofrin Asian Art Wing, South Gallery  
Opens September 30, 2025



In the 20th century, Japanese print artists departed from the centuries-old collaborative approach of traditional woodblock printmaking. They celebrated the artist's creativity and individuality as the sole creators of art, and explored new ideas, mediums, and techniques for self-expression. Abstraction remained the primary visual language of this modern print movement, known as *sosaku hanga* or the creative print movement.

Drawing from a recent gift of Japanese modern prints given by Anne and Jerry Godsey, this exhibition examines the rich complexity of abstract prints through a selection of 45 to 50 works by approximately 15 modern and contemporary Japanese artists.

The exhibition challenges the perception that Japanese abstraction merely imitates Western practice. Instead, it highlights how Japanese abstract printmaking evolved from a fruitful dialogue between Japanese tradition and Euro-American modernism.

images: (above) Takahashi Rikio, *Excellent Old City*, 1974, Gift of Jerry and Anne Godsey; (right) Miyashita Tokio, *Lazy Blue Afternoon*, undated Gift of Jerry and Anne Godsey



For updates on these exhibitions  
go to [harn.ufl.edu/exhibitions](http://harn.ufl.edu/exhibitions).

# Museum Beyond Walls

## Outreach for All



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

Over the past two years, the Harn Museum of Art has been expanding outreach efforts to reach new audiences. Through community collaborations with after school and early learning centers, volunteer docents and community programs interns are sharing the Harn's collection with preschool, elementary, and middle school students across Gainesville classrooms. Outreach programs strive to instill the idea that art is—and museums are—for all through accessible, relatable, and interactive art-related experiences that foster creativity and engagement in the arts.



Outreach sessions consist of age-appropriate guided conversations around reproductions of artworks from the Harn's collection and artmaking activities focusing on module themes that include Art & Nature, Symmetry, Portraiture, Still Life, Color, Line & Shape, and more! Each docent and intern brings their unique skillsets and interests to engage students—including telling stories to connect artwork themes to narratives, teaching dance moves to demonstrate how movement is a form of expression, and encouraging play as a form of hands-on learning.

images: (page 15) Harn Museum docents Sheila Allison-Wells and Bertha Cato explain the position in the *Dancing Ganesha* sculpture; (page 16, left) Saeë Bhavani Subramanian demonstrates mindfulness; (page 16, right) Kids Count students draw a still life of flowers



Saeë Bhavani Subramanian (pictured below), UF Arts in Medicine Graduate Student and Fall 2024 Harn Community Programs Intern, has introduced mindfulness into afterschool outreach programming to help students focus during the session. As Saeë noted, “The mindfulness segment was an amazing experience and stands out as one of the most cherished memories from my afterschool outreach session. During my first mindfulness refocus session, a student said I had ‘literally relaxed her and put her to sleep.’ This profound moment marked a significant milestone in my internship and underscored the transformative power of mindfulness within the realm of Arts in Medicine. Throughout my internship, mindfulness sessions enhanced outreach activities, complementing the art-looking, discussing, and art-making components.”

“The mindfulness segment was an amazing experience and stands out as one of the most cherished memories from my afterschool outreach session.”  
— Saeë Bhavani Subramanian



Currently, afterschool outreach serves elementary students from Rawlings, Metcalfe, and Williams through Kids Count, Alachua County, and SWAG (Southwest Advocacy Group), while Early Learning outreach serves classrooms at Baby Gator at Lake Alice, and the Gainesville Empowerment Zone Family Learning Center.

Ella Kunzke (pictured below), UF Art History and Anthropology Major, German Minor, and Spring 2024 Harn Community Programs Intern shares, “When I think about outreach, I immediately think about walking back into a classroom where we’ve established relationships with the children there, whether that was in Baby Gator or after school outreach. Students were so excited to see us, and they immediately knew when we were coming to make art with them. Seeing them get creative and turn my ideas into something better than I had imagined has been one of the most rewarding things in my time here at UF.”

“Seeing them get creative and turn my ideas into something better than I had imagined has been one of the most rewarding things in my time here at UF.”

— Ella Kunzke





“Over the past semester serving as a Community Programs Intern, I have learned so much about the organization, passion, and empathy required to bring art into the community.”

— Caswell Shamblin

Outreach has offered an array of learning opportunities, both for students and for Harn staff, volunteers, and interns, and provided deeply meaningful experiences. Caswell Shamblin, UF Art History Major, Educational Technologies Minor, and Fall 2024 Harn Community Programs Intern states, “Over the past semester serving as a Community Programs Intern, I have learned so much about the organization, passion, and empathy required to bring art into the community. I’m confident that the skills I have learned will serve me and the people around me well, wherever I end up in life.”

images: (page 17) Ella Kunzte, Paige Willis, and docent Leslie Klein work with Baby Gator students; (page 18) Caswell Shamblin working with Gainesville Empowerment Zone Family Learning Center students on collaging shapes

# Exchanging Ideas

## *Among Student Volunteers*



**ERROL NELSON**  
Student Engagement Manager

Did you know that the Harn's MUSE program (Museum University Student Educators) is renowned statewide among peer institutions? Last Spring, the Harn was approached by our neighbors at Rollins College in Winter Park, Florida to set up a meeting. At Rollins, the MUSEs have a counterpart program—the Rollins Museum of Art Student Council (RMASC)—which also promotes their museum to the campus and community.

In October, Harn staff and three MUSE representatives, Tristan Krammel, Helen Augustyn, and Briana Lapwing (all of whom are a part of the 2024–2025 intern program) loaded into a van to Rollins College.



The RMASC and their Director, David Matteson gave the MUSEs, Director of Education Eric Segal, and me tours of campus, the museum, and the legendary Alford Inn's art collection. Over lunch, the students shared their perspectives on art, museums, and the role of volunteers in the museum and community. The two student groups made fast friends as they swapped ideas about events and activities that welcome guests into the wonderful world of art museums.

Rollins Museum of Art Student Council (RMASC) leaders Morgan and Avryl led us on a tour of the museum. The collections include African Art, classical antiquity, American and European art, and contemporary arts. Their main exhibition, *Nostalgia for My Island: Puerto Rican Painting from the Museo de Arte de Ponce (1786–1962)*, was particularly moving. Avryl, a Puerto Rican student, shared personal reflections about art that “took her back home” to the beautiful island depicted in the paintings.

Another highlight was the lavish seventeenth-century portraits in *Beyond the Surface: Capturing Meaning Through Portraiture*. We were given clipboards and asked to create dating profiles for the figures depicted. RMASC volunteers showcased The Alford Collection of Contemporary Art, featuring works by Jeffrey Gibson (Choctaw/Cherokee) and Jaune-Quick-to-See Smith (Métis and Shoshone). The immense skylight installation, Tomás Saraceno's *Cloud Cities-Nebulous Thresholds* was a particularly dazzling must-see.



images: (left and above) Touring *Nostalgia for My Island* with Avryl of the Rollins Museum of Art Student Council

Briana Lapwing, an incoming Harn Development Intern, remarked, “It’s so cool to see how we have different approaches to a similar mission.” Tristan, our current MUSE intern, added, “Seeing a similar but different program is inspiring from a museology perspective. It demonstrates that institutions of different scales and goals can still incorporate students and volunteers. There’s incredible value in having student volunteers lead art tours since they have a unique perspective and appreciate the platform.” We hear you loud and clear, Tristan!

“It’s so cool to see how we have different approaches to a similar mission.”

— Briana Lapwing





“The MUSE program is a steady and safe place for me to be part of something larger than myself while at UF.”  
— Harn MUSE

These experiences highlight the importance of connecting students to campus art spaces. The MUSE program provides opportunities for UF students to come together, make art, support the Harn, and have fun. As one Fall 2024 MUSE noted, “The MUSE program is a steady and safe place for me to be part of something larger than myself while at UF.” We are fortunate to have such passionate volunteers and look forward to growing the program alongside the Harn’s exciting program offerings.

# Support Harn Internships



**ALLI HUDSON**  
Associate Director of Development

The Harn Museum of Art's robust and competitive paid internship program provides critical support for the museum's exhibitions and programming. Interns play a fundamental role in the museum's work while gaining hands-on experience and mentorship in a wide range of fields. From art history to horticulture, curatorial practice to community outreach, Harn Internships provide workplace-based learning experiences that are as varied as the museum itself.

For students, paid internships are more than a learning opportunity: They are an important pathway to a career. In fact, according to research, college students who complete a paid internship receive nearly twice as many offers of employment as their peers with no internship experience.

**Paid internships are absolutely a game changer**, which means maintaining fully paid internship programs like the Harn's is a vital step for students and employers.

By increasing accessibility for underrepresented populations and others who have faced barriers to entry particularly due to financial implications, the Harn aims to build a pipeline for future professionals that reflects the breadth of our diverse society.

Internship stipends are **\$2,500 per student** and are awarded during the fall, spring, and summer semesters of the University's academic year.

**Donors are encouraged to make 100% tax-deductible gifts to the Expanding Student Possibilities Fund.** Also known as the general internship fund, contributions made to this fund are available for immediate use by the Harn's Internship program. All gifts of all sizes are greatly appreciated, and the impact of your generosity will be felt for years to come.

To explore other opportunities to support internships, please contact Allie Hudson, Associate Director of Development, at 352.294.7054 or [ahudson@harn.ufl.edu](mailto:ahudson@harn.ufl.edu).

**Save the Date for Gator Nation Giving Day on Thursday, February 20, 2025. We're asking our friends and donors to Stand Up & Holler for Paid Internships at the Harn.**





Harn General Registration Intern Solana Rostick was responsible for inventorying 1,200 objects within The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers. Rostick's internship was funded by the Mary M. James Student Inspiration Fund.



Harn Education Fabrication Intern Jeneice Ware worked with Harn staff to develop and design an interactive, tactile space to engage visitors in the Harn galleries. The Touch Zone is currently installed in the Contemporary Collection gallery. Ware's internship was funded by the Jalyn Imani Stallworth Internship Endowment.

# Harn *Amenities*

## Museum Store

Visit the Harn Museum Store and browse our selection of handmade cards, cloth wallets, bracelets and key chains inspired by *Chanaian Fashion*. Proceeds from your purchases benefit the Harn.

## Camellia Court Café

Stop in for a bite to eat or a cup of coffee to refuel during your Harn visit. The café is open Tuesday through Saturday from 10 am to 3 pm. Bakery items are available on Thursday evenings during Art After Dark from 5 to 8 pm.



## Rentals

Plan a retreat or celebration in our art-filled spaces this coming year. Meetings, speaker presentations, and receptions are our specialty. 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. We're looking forward to a fun-filled year providing opportunities for our visitors to gather, socialize and spend time with friends and family at the Harn. Visit [harn.ufl.edu/artafterdark](http://harn.ufl.edu/artafterdark) to see our frequently updated lineup of activities, entertainment and food. Generous support provided by Art Bridges Foundation's Access for All program, and a private grant.



**Art Bridges**  
Foundation

ACCESS  
FOR ALL

# About the Cover



Faith Ringgold (1930–2024), *Groovin' High*, 1986  
Acrylic, beads, dye, and sequins on quilted fabric, 95  $\frac{3}{4}$  x 61  $\frac{3}{4}$  x 3 in.  
Spelman College Museum of Fine Art. Gift of Barbara and Ronald Balsler  
© 2024 Anyone Can Fly Foundation / Artists Rights Society (ARS), New York

A crowd of exuberant dancers moves across the quilted surface of Faith Ringgold's *Groovin' High*. The vibrancy of their steps is visible in the bright colors, beads, and sequins that visually reflect the fast-paced notes of musician Dizzy Gillespie's trumpet. The title directly references Gillespie's 1945 bebop song by the same name, which Ringgold recalls hearing at the famous Savoy Ballroom in Harlem where she grew up.



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## HOURS

Tuesday through Saturday: 10 am – 5 pm  
Thursday evenings: 5 – 9 pm for Art After Dark  
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image (detail): Joni Sternbach, *01.05.05 #5*, 2001, Gift of  
Joni Sternbach

# FREE ADMISSION

