

HARN MUSEUM OF ART / FALL 2025



HARN

Director's Message

3 Exhibitions

15 New Associate Curator of
Contemporary Art

17 COVES Visitor Feedback

23 Celebrating 35

25 Harn Amenities

26 About the Cover

This year, the Harn Museum of Art proudly celebrates 35 years of inspiring, educating and enriching lives through art. Since 1990, we've welcomed generations of art lovers, families, students and curious minds—serving as a vibrant space where creativity and connection flourish.

As we reflect on three and a half decades of unforgettable exhibitions and community engagement, we remain committed to making every visit meaningful. Whether it's a student discovering a new perspective, a family building memories or a visitor finding a moment of quiet reflection, the Harn continues to be a place where art transforms lives.





We invite you to experience this for yourself through our anniversary-year exhibitions, including *French Moderns: Monet to Matisse, 1850 – 1950*; *The Harn at 35: Recent Photography Acquisitions*; *Ghanaian Fashion: An Exhibition in Three Chapters*; and *Japanese Abstraction: Highlights from the Jerry and Anne Godsey Collection*. In the new year, we will have big news to share while we will also continue the celebration with *Florida in the Frame: A Century of Artists' Reflections on the Sunshine State*, featuring works from The Florida Art Collection, a generous gift from Samuel H. & Roberta T. Vickers.

In the meantime, I hope to see you at the museum soon!

LEE ANNE CHESTERFIELD, PHD
Director

image: (cover detail) Berthe Morisot (French, 1841–1895). *Madame Boursier and Her Daughter*, circa 1873. Oil on canvas, 29 5/16 x 22 3/8 in. (74.5 x 56.8 cm). Brooklyn Museum, Museum Collection Fund, 29.30. (Photo: Sarah DeSantis, Brooklyn Museum); (above) *French Moderns* exhibition

French Moderns

FRAMING MONET'S *CHAMP D'AVOINE*



DULCE ROMÁN

Chief Curator and Curator of Modern Art

The Harn Museum's landscape by Claude Monet (French, 1840 – 1926), *Champ d'avoine (Oat Field)*, is currently on display along with many other stellar works by French artists as part of the exhibition *French Moderns: Monet to Matisse, 1850 – 1950*. *Champ d'avoine* depicts the fields of oats and poppies in the vicinity of Monet's home in Giverny, France. Painted outdoors in late summer, this vibrant landscape is an outstanding example of Monet's unique method of capturing on canvas the very act of perceiving light, atmosphere and movement, thus laying the foundations of the Impressionist movement. In 1891, John Nicholas Brown I (1861 – 1900) of Providence, Rhode Island, purchased *Champ d'avoine* through his Boston art dealer, Desmond Fitzgerald, who described it as "the most complete picture that I have ever seen of Monet's and a masterpiece."



In preparation for the *French Moderns* exhibition, *Champ d'avoine* and its antique frame were recently examined by conservators who identified some areas needing treatment. One of the museum's most important tasks is to ensure that the works of art in our holdings are maintained in the best possible condition. Museums also rely on the expertise of art conservators, who are knowledgeable about how materials change over time, to provide recommendations for effective preservation strategies.

images: (page 3) *French Moderns* exhibition;
(page 4) Claude Monet, *Champ d'avoine*, (*Oat Field*),
1890, Gift of Michael A. Singer

While the condition of this 135-year-old painting was determined to be very good, the frame conservator recommended some routine maintenance for the ornate gilded frame which dates to the reign of Louis XIV (1643 – 1715). In other words, the frame is roughly 300 years old! During the late 19th century, when Monet painted *Champ d'avoine*, American collectors favored the ornate carved gilded frames of the earlier Baroque and Rococo periods to match the sumptuous interiors of their Gilded Age mansions.



The frame conservator addressed several areas of the frame's condition. For example, its mitered corners, which were cracked but stable, were filled with wax putty and the frame's liner of raw oak was repaired and painted. By addressing the frame's condition at this time, we will ensure that Claude Monet's *Champ d'avoine* will be enjoyed in its historic frame for generations to come. Visit the *French Moderns* exhibition to see Monet's masterpiece and its newly conserved frame in person.

French Moderns: Monet to Matisse, 1850 – 1950

August 5, 2025 – January 4, 2026

Visit www.harn.ufl.edu/frenchmoderns to learn more.

The exhibition is organized by the Brooklyn Museum. The exhibition is organized by Lisa Small, Senior Curator of European Art, and Richard Aste, former Curator of European Art, Brooklyn Museum. Exhibition curator for the Harn is Dulce Román, Chief Curator and Curator of Modern Art.

The local presenting sponsors for this exhibition are Rick and Aase Thompson, Linda Parker Hudson, and the Dharma Endowment Foundation; with additional support provided by Visit Gainesville, Alachua County; Jack and Cherie Fine; Laura L. Berns; Russ and Deirdre Fogler; Sheila K. Dickison; Gwynne A. Young; David Etherington and Jeffery Dunn; the Londono Family Endowment; and other generous donors.

Japanese Abstraction

HIGHLIGHTS FROM THE JERRY AND ANNE GODSEY COLLECTION



TONGYUN YIN
Cofrin Curator of Asian Art



In the 20th century, Japanese printmakers broke with the centuries-old tradition of collaborative woodblock printmaking and embraced the role of sole creators of their works. The once-popular *ukiyo-e* 浮世絵 prints featuring beauties, actors, seasonal landscapes and scenes of bustling urban life were gradually replaced by *sōsaku hanga* 創作版画 (creative print), which emphasized personal expression, aesthetic experimentation and technical innovation. Abstraction emerged as one of the dominant visual languages of this new movement, offering new ways to explore diverse ideas, mediums and techniques.

Drawn from the gift of Jerry and Anne Godsey, this exhibition examines the rich complexity of Japanese abstract prints from the postwar period to the present. The featured artists, ranging from established male masters to pioneering female trailblazers, actively engaged with both domestic modernist movements and global modern art. Their practices contributed to a transnational language of abstraction that not only incorporated Euro-American

image: Rikio Takahashi 高橋力雄, *Excellent Old City*, 1974, Gift of Jerry and Anne Godsey

conventions but remained deeply rooted in Japanese culture and aesthetics. Taking inspiration from the tranquil beauty of Japanese nature, the spontaneous expressiveness of calligraphy, the introspective spirit of Zen philosophy, and the poetic profundity of everyday life, these artists expanded the evolving narrative of global abstraction through lyrical expression, nuanced vision, and bold reinventions of medium and form.



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

September 27, 2025 – September 26, 2027

Visit harn.ufl.edu/japaneseabstraction to learn more.

This exhibition is made possible by the Cofrin Curator of Asian Art Endowment and the Harn Annual Fund.

image: Akio Kurosaki, *Forbidden Venture*, 1976, Gift of Jerry and Anne Godsey

Ghanaian Fashion

THE DESIGNS OF KOFI ANSAH



CHRISTOPHER RICHARDS

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

*"I am not a follower of fashion,
I create fashion."*

— Kofi Ansah (1995)

The second chapter of *Ghanaian Fashion: An Exhibition in Three Chapters* highlights the career of Kofi Ansah, one of Ghana's most celebrated fashion designers. Ansah was part of the generation of Africans who helped promote African fashion internationally. These designers, referred to collectively as "The Vanguard" by fashion curator Christine Checinska, were the first to gain global recognition for their Afrocentric designs, as they actively promoted the artistry of their sartorial creations and the relevance of their respective cultural heritages.

Ansah is recognized for his couture-level craftsmanship, meaning his garments reflect high standards in their construction and finishing; his exacting approach to design can be seen throughout the garments on display in this gallery. Ansah also had a particular interest in creating garments



images: (page 7) Kofi Ansah, *Blue Zone Denim Ensemble*, 1988 – 1992, Gift of Dr. Christopher Richards; (page 8) Ghanaian Artist, *Cloth Commemorating 1939 Earthquake*, c. 1939, Gift of Lewis Berner and Family

that reflected African, and specifically Ghanaian, cultures and heritages. Ansah began his fashion career in London where Afrocentric fashions were not readily embraced; as he reflected: “for me to be accepted as a good designer, I had to create very British clothes.” During this early phase of his career, Ansah’s sartorial references to Africa were subtle and embedded in his garments. After his return to Ghana in 1992, his garments became more visibly, and unapologetically, African. Ansah began incorporating materials from across the African continent, such as Malian bogolan cloth, into his designs, creating fashions that were exuberant, pan-Africanist fantasies. These extravagant looks existed in tandem with his more subtle designs that obscured any immediate references to Africa. Thus, Ansah’s body of work can be understood as both fantastical and subversive.

Ansah’s appreciation for African textiles and materials remained constant throughout his career, beginning with his graduating thesis from the Chelsea School of Art, which focused on Ghana’s diverse textiles and their methods of manufacture. This exhibition thus explores Ansah’s earlier, more subtle references to African, and specifically Ghanaian, cultural beliefs and practices, through his use of specific textiles, methods of manufacture and art forms.

Let this exhibition, and its companion chapters, serve as an important reminder: African fashion is not a monolith; it is in the wrinkles, creases and folds of African fashion where some of the most compelling and complex narratives emerge.

***Ghanaian Fashion:
An Exhibition in Three Chapters
The Designs of Kofi Ansah***

July 1, 2025 – March 1, 2026

Visit harn.ufl.edu/kofiansah to learn more.

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



Wild Waters

EXHIBITION ON VIEW IN ST. AUGUSTINE



ELEANOR A. LAUGHLIN

Exhibition Guest Curator, Art and Museum Exhibition Coordinator
UF Center for Landscape Conservation Planning

Sunny beaches, exotic swamps and winding rivers—these are the iconic Florida landscapes captured by the artists represented in The Florida Art Collection, a transformational gift from Samuel H. and Roberta T. Vickers to the Harn Museum of Art. Drawn exclusively from this collection and on view at the Governor's House Cultural Center and Museum in St. Augustine, *Wild Waters: Rivers, Lakes, Wetlands, Coast and the Florida Wildlife Corridor* showcases nearly forty paintings dated between 1871 and 1965 by more than 30 artists who were intrigued by Florida's natural beauty.

Travel across the United States and to Florida in the late 19th and early 20th centuries presented a significant challenge. By the mid-20th century, however, travel to Florida was booming due to new rail and highway networks—along with the availability of air conditioning. Although a few of the artists represented in *Wild Waters* lived in Florida, such as Franz Josef Bolinger, Harold Etter and Buell Whitehead, most traveled from across the United States to capture the state's natural beauty in their paintings. Additional artists featured include Maria a'Becket, Earl



images: (page 9) William Aiken Walker, *Ocklawaha River, Sternwheeler*, 1888, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers;
(page 10) Joseph Jefferson, *Okefenokee*, 1885, The Florida Art Collection, Gift of Samuel H. and Roberta T. Vickers



Cunningham, Sarah Harvey, Charles Robert Knight, Frank Henry Shapleigh, William Aiken Walker and Mabel May Woodward.

The paintings in *Wild Waters* are organized along four thematic sections: Rivers, Lakes, Wetlands and Coast. The “Rivers” section features views of the Ocklawaha, St. Johns and Caloosahatchee Rivers and Phillippi Creek. The “Lakes” section includes scenes from St. Petersburg, Lake Wales, Orlando and Winter

Park. “Wetlands” includes views of coastal salt marshes, mangrove swamps, inland swamps and Florida’s famed Everglades. Finally, “Coast” is the largest thematic section with views depicting the beauty and fragility of Florida’s coastline across the state.

Wild Waters draws from The Florida Art Collection to spark conversations about how Florida’s natural environment has been represented historically and how it exists today, particularly within the Florida Wildlife Corridor, a statewide network of nearly 18 million acres of protected and unprotected wild and working landscapes. Water and land are deeply connected in Florida. With over 13.5 million acres of water, the state relies on its rivers, lakes, wetlands and coastlines to support essential wildlife and habitat. This exhibition highlights the importance of water resources in Florida for maintaining natural communities as well as the economic, recreational and other services that humans rely upon.

Wild Waters is organized by the Harn Museum of Art in partnership with the UF Center for Landscape Conservation Planning, and is guest curated by Eleanor Laughlin, Art and Museum Exhibition Coordinator at the Center for Landscape Conservation Planning.

***Wild Waters:
Rivers, Lakes, Wetlands, Coast and the Florida Wildlife Corridor***

On view at the Governor’s House Cultural Center and Museum, St. Augustine
September 1, 2025 – August 2026
Visit harn.ufl.edu/wildwaters to learn more.

The Harn at 35

RECENT PHOTOGRAPHY ACQUISITIONS



CAROL MCCUSKER
Curator of Photography



This exhibition celebrates 35 years of the Harn Museum of Art with photographs new to the Collection. The museum's hundreds of exhibitions and educational programs have fed hearts and minds for over three decades of immense change.

Think of the world in 1990 when the Harn first opened: no home computers, cellphones or social media, the Berlin Wall and Soviet Union had just collapsed, Nelson Mandela was freed in South Africa, a poet-playwright became President of the Czech Republic, the first World Climate Change reports went public, Mapplethorpe and Helms faced off over art censorship, the first World Trade Center attack was imminent to name just a few world events surrounding the Harn's inauguration.

images: (page 11) Arnold Newman, *Max Ernst, New York, 1942, 1942*, printed later, Gift of Elizabeth and Jeffrey Klotz;
(page 12) Jamel Shabazz, *Rush Hour, Brooklyn, NY, 1980*, Museum purchase, funds provided by the Phil and Barbara Emmer Art Acquisition Endowment

To address this changing world, the Harn champions art for its beauty and for things-well-made, and equally for “mental wellbeing, self-knowledge, empathy and community building,”¹ because art creates “a joyful and serious vantage point from which to survey our human condition.”² Many patrons have supported these efforts through gifts that assured the museum’s growth. Read the bottom line on each label beside an artwork or look high on each gallery’s wall—you’ll see names of patrons, artists or foundations that made them possible. Because of them the Harn is now a leader in university art museum collections.

Two themes define *The Harn at 35*: an appreciation of supporters who have kept the museum vital, and a celebration of the many ideas photography serves in the hands of artists. And, along with the curator’s texts, there are eight insightful UF-Gainesville photography enthusiasts who chose an inspiring photographer from this exhibition and wrote about them for this show (their names are on their respective text panels).



¹ Susan Magsamen and Ivy Ross, *Your Brain on Art: How the Arts Transform Us*, Random House, 2023.

² John Armstrong and Alain de Botton, *Art as Therapy*, Phaidon Press, 2013.

In 2060, 35 years from now, Harn visitors will know something about our lives in 2025 through these photographs. Take your time looking, there is much to contemplate here from that future.



The Harn at 35: Recent Photography Acquisitions

June 17, 2025 – February 1, 2026
Visit harn.ufl.edu/harnat35 to learn more.

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

On View

SPECIAL EXHIBITIONS

French Moderns: Monet to Matisse, 1850–1950

August 5, 2025 – January 4, 2026

TRAVELING EXHIBITIONS

Wild Waters: Rivers, Lakes, Wetlands, Coast and the Florida Wildlife Corridor

Governor's House Cultural Center
and Museum, St. Augustine, FL
September 1, 2025 – August 2026

PERMANENT COLLECTION HIGHLIGHTS

Japanese Abstraction: Highlights from the Jerry and Anne Godsey Collection

September 27, 2025 – September 26, 2027

The Harn at 35: Recent Photography Acquisitions

June 17, 2025 – February 1, 2026

Ghanaian Fashion: An Exhibition in Three Chapters

The Designs of Koki Ansah

July 1, 2025 – March 1, 2026

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

September 21, 2021 – January 4, 2026

Metamorphosis: Reshaping Contemporary Art

October 31, 2023 – September 6, 2026

Everyday to the Extraordinary: Highlights from the Korean Collection

August 27, 2020 – April 26, 2026

Highlights from the Asian Collection Ongoing

Highlights from the Modern Collection Ongoing



images: (page 13) Brian Branch-Price, *Kortnee's Race*, 2019, Museum purchase, funds provided by the Phil and Barbara Emmer Art Acquisition Endowment, ©2019 Brian Branch-Price; (page 14) Paul Cézanne (French, 1839–1906). *The Village of Gardanne*, 1885–86. Oil and conté crayon on canvas, 36 1/4 x 28 13/16 in. (92.1 x 73.2 cm). Brooklyn Museum, Ella C. Woodward Memorial Fund and Alfred T. White Fund, 23.105. (Photo: Brooklyn Museum)

SARA GARZÓN APPOINTED

New Associate Curator of Contemporary Art



DULCE ROMÁN

Chief Curator and Curator of Modern Art

Following a nation-wide search, the Harn Museum of Art at the University of Florida appointed Sara Garzón, PhD as its new Associate Curator of Contemporary Art. Garzón joins the Harn after serving as Assistant Curator at Canal Projects in New York (2022 – 2024), and prior to that, as Jane and Morgan Whitney Curatorial Fellow at the Metropolitan Museum of Art (2020 – 2021). Beyond institutional appointments, Garzón has also curated exhibitions internationally and has led innovative research programs, which she has developed in partnerships with the Humboldt Forum in Berlin, Waza Center d'Art in Lubumbashi (DRC), and Pivô in Brazil, among others.

“We are delighted to welcome Sara Garzón to the curatorial department and look forward to her fresh perspectives on building the global contemporary collection and exhibitions program at the Harn,” said Dr. Lee Anne Chesterfield, Harn Museum of Art Director.

“Dr. Garzón’s vast experience working with prominent contemporary artists across the world will further the Harn’s goals of enriching the lives of the students here at the University of Florida.”

Garzón earned her M.A. in Art History and Archaeology from The Institute of Fine Arts, NYU, and her Ph.D in the History of Art and Visual Studies at Cornell University. She has also participated as Curator in Residence at the Delfina Foundation in London as part of their Science and Technology Society in 2020, The Emerging Curators Workshop at Para Site in Hong Kong (2019) and served as Associate Curator for the II Bienal das Amazônias, which opened August 2025 in Brazil.



Garzón will lead the development and interpretation of the Harn's contemporary collection, featured in the 6,500-square-foot gallery within the Mary Ann Harn Cofrin Pavilion and adjacent Bob and Nancy Magoon Garden. The contemporary collection includes more than 1,700 objects that cover major areas of contemporary art like Post-War painting and sculpture, works on paper and contemporary craft and fiber arts.

“As I step into this role at the Harn, I’m inspired by the opportunity to shape the collection through a lens that is both locally engaged and globally attuned.”

— Sara Garzón

“Building on the museum's strengths in Post-War American art, my curatorial vision centers intersectionality and embraces perspectives from the Global South. This framework champions experimental practices especially in digital and time-based media, and the way in which new media technologies redraw the histories, geographies and temporalities of contemporary art. The collection's next chapter will be about expanding the museum as a space for reflecting on the urgency of our present while inspiring alternative possibilities for the future.”

HARN EXCEEDS MUSEUM PEERS

in COVES Visitor Feedback Survey



JODY GREEN

Special Projects Manager

Since the Fall of 2023, the Harn has served as a participating location for the Art Bridges Collaboration for Ongoing Visitor Experience Studies (COVES) survey. By collecting direct feedback from visitors, COVES is designed to unite museums across the country to systematically collect, analyze and report on visitor experience data. More than 140 different institutions participate in COVES now and of those institutions, 76 are art museums. In addition to the Harn, the art museum cohort includes renowned national museums such as the Nelson-Atkins Museum of Art in Kansas City, MO; the Mint Museum in Charlotte, NC; the Seattle Art Museum in Seattle, WA and the Museum of Fine Arts in St. Petersburg, FL, to name a few.

At the Harn, the COVES survey is currently administered to visitors in-person by the Visitor Engagement Assistant and a team of volunteers. More than 700 visitors have participated since we started collecting feedback in the Fall of 2023. The survey asks visitors about aspects of their museum experience, including reasons for visiting, demographics and their overall satisfaction. Participants are encouraged to rate their visit and can provide comments on aspects that 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 based on visitor feedback.

Thanks to support provided by Art Bridges, the Harn has received an aggregate report on its participation in COVES from calendar year 2024 (January through December). This report features data highlights about the Harn's visitors and illustrates how we benchmarked against our art museum peers. In nearly every survey category, the Harn outperformed its peers to provide a world-class experience to our visitors. Take a look at how we stacked up in the pages ahead.

GENEROUS SUPPORT FOR THIS PROJECT
IS PROVIDED BY ART BRIDGES.



A photograph of a museum gallery with several framed paintings on the walls. A woman with short, curly hair and glasses, wearing a brown top, is seen from the back, looking at a large painting on the left wall. Another person is visible in the background on the right.

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

— Visitor Comment

313

2024 HARN MUSEUM
RESPONDENTS

37 %

VISITED IN THE LAST YEAR
MORE THAN 3 TIMES

50 %

WERE
REPEAT VISITORS

VISITOR SATISFACTION

The statements below measure how satisfied guests are with overall aspects of the museum. Survey respondents are presented a statement, which is rated on a scale of 0 – 10. Questions are displayed below with respondent averages from the Harn and all other art museums in the sample.



The ratings imply that guests across both groups experienced their visits positively, with the Harn exceeding other art museums.



“Amazing collection, great layout to the museum, and a friendly and inviting energy plus staff.”

— Visitor Comment

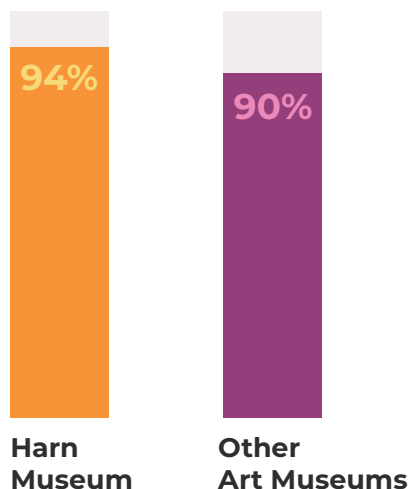


“The collections are so carefully curated and intimate. The experience you have at The Harn is always enlightening!”

— Visitor Comment

OVERALL EXPERIENCE

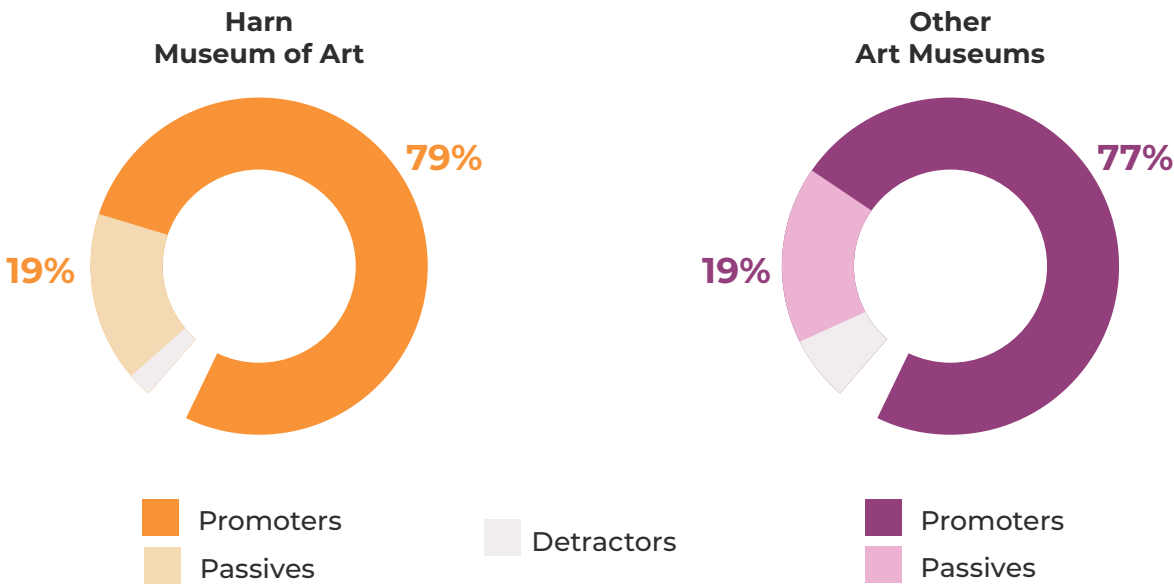
The Overall Experience Rating (OER) aims to measure what percentage of experiences exceed visitor expectations. The full rating scale is Poor, Fair, Good, Excellent, Outstanding.



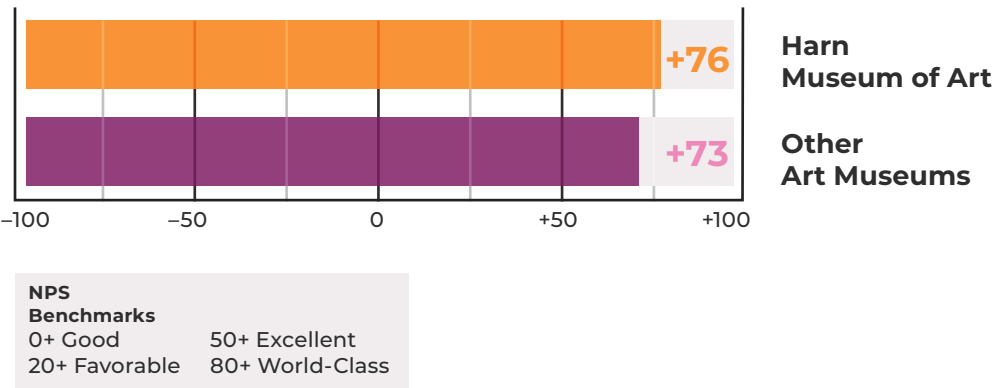
While both ratings are in the range of 'Excellent' or 'Outstanding', the Harn Museum has a higher OER than other art museums.

NET PROMOTER SCORE

The Net Promoter Score (NPS) measures the likelihood of guests recommending the museum to a friend or colleague and can measure -100 to +100. To calculate NPS, the percentage of Detractors is subtracted from the percentage of Promoters.



The Harn Museum has more Promoters and a higher NPS than other art museums.



MOTIVATION

Based on visitor surveys collected across various types of museums and research on visitor motivations, the following options were developed for the COVES Art surveys. Respondents are allowed to choose two options from the list, which are broken into six categories shown. Limiting the responses to two options allows guests to focus on the main reasons they decided to visit—for the Harn, that's **Social Enjoyment and Learning**.

WHY ARE VISITORS COMING TO THE HARN?

Social Enjoyment

43%

SPEND TIME TOGETHER AS A GROUP/FAMILY — 27%
FUN/ ENTERTAINMENT AS A GROUP — 16%

Learning + Pursuing Interests

42%

LEARN SOMETHING NEW — 25%
DEEPEN MY AREAS OF INTEREST — 17%

Popularity

32%

SOMETHING TO DO WHILE VISITING THE AREA — 26%
RECOMMENDED BY OTHERS — 6%

Relaxation + Recuperation

28%

RELAX — 25%
FIND PEACE — 17%

Social Learning

11%

DISCOVER NEW THINGS TO DO AS A GROUP — 7%
SUPPORT FAMILY/FRIEND WITH THEIR LEARNING — 4%

Social Contacts

7%

INTERACT WITH OTHERS — 3%
FEEL CONNECTED TO MY COMMUNITY — 4%

CELEBRATING 35



LEE ANNE CHESTERFIELD
Director

Thank you to all who joined us for Celebrating 35. This memorable fundraising event celebrated the Harn Museum of Art's 35th Anniversary and featured delicious French-inspired food and artistry drinks provided by Blue Gill Quality Foods and Mildred's Big City Food. Participants enjoyed musical performance by The Gainesville String Quartet and Nick DeCarlis Jazz Trio. Proceeds from this event will continue to support the Harn's mission to inspire, educate and enrich people's lives through art.





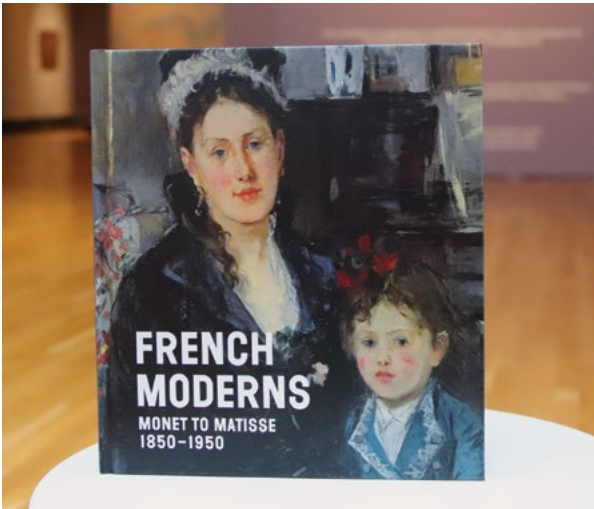
THANK
YOU

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 fall providing opportunities for our visitors to gather, socialize and spend time with friends and family at the Harn. Visit 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.



ACCESS
FOR ALL



MUSEUM STORE

Browse our selection of products inspired by the *French Moderns: Monet to Matisse, 1850 – 1950* exhibition. Stop in to purchase the fully illustrated, 144-page book that accompanies the exhibition, and umbrellas and tote bags that will exude your love for paintings by Monet. The store provides the perfect opportunity to obtain a keepsake from this rare opportunity to see works by Henri Matisse, Claude Monet, Pierre-Auguste Renoir and Auguste Rodin.

About the Cover



Berthe Morisot (French, 1841–1895).

Madame Boursier and Her Daughter, circa 1873. Oil on canvas, 29 5/16 x 22 3/8 in. (74.5 x 56.8 cm). Brooklyn Museum, Museum Collection Fund, 29.30. (Photo: Sarah DeSantis, Brooklyn Museum)

Berthe Morisot came from a well-to-do family, and her paintings reflect an essentially urban, bourgeois vision of the world. Morisot focused on upper-class domestic spaces and the activities typically associated with modern Parisian women. The sitters in this portrait are the artist's cousins, posed together on a social visit in a room well appointed with floral upholstery, a piano and sheet music, a mirror and a vase of flowers. Both are fashionably dressed—the mother in a black day ensemble that emphasizes the whiteness of her skin and a hat trimmed with ostrich feathers (which were sourced from Africa at this time), and her daughter in a trimmed jacket with flowers or ribbons in her hair. Quick, unblended brushstrokes summarily define the scene while simultaneously foregrounding the materiality of paint itself.



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Tuesday through Saturday: 10 am – 5 pm
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Sunday: 1 – 5 pm
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harn.ufl.edu/visit

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image: Reika Iwami 岩見禮花, *Water and Moon* 水と月, 1972,
Gift of Jerry and Anne Godsey

FREE ADMISSION

