

International Artists Record the Impact of War on People and their Environments in New Exhibition at the Harn Museum of Art

GAINESVILLE, FL, Aug. 2, 2016—*Aftermath: The Fallout of War—America and the Middle East*, organized by the Harn Museum of Art at the University of Florida, brings together the work of twelve international photographers and artists offering a closer look at armed conflict through images of refugees, loss, history, environmental dangers, and veterans from the U.S. and Middle East. The exhibition will be on view from Aug. 16 to Dec. 31, 2016. Artists in the exhibition are Lynsey Addario, Jananne Al-Ani, Jennifer Karady, Gloriann Liu, Rania Matar, Eman Mohammed, Farah Nosh, Suzanne Opton, Michal Rovner, Stephen Dupont, Ben Lowy, and Simon Norfolk.

Supported by prestigious grants from the Andy Warhol Foundation for the Visual Arts and the National Endowment for the Arts, the exhibition includes ninety photographs, two videos and an educational touch table, each depicting the conditions, and voices, of people and environments caught in war's wake, from Iraq, Afghanistan, Syria, Lebanon, Libya, Palestine, Israel and America. Together the images in *Aftermath* urge a reflection on loss, offer a comparison of the past in relation to the present, and encourage visitors to ask what the future may hold.

"*Aftermath* shows life and loss of many kinds, its lingering physical and emotional effects, and hope-filled survival tactics. In these, we are all susceptible and connected," says Carol McCusker, Harn Curator of Photography. "Each photographer claims an oblique, moral imperative that cautions viewers against binary thinking (us/them, good/bad), urging instead a wider consciousness and compassion toward the repercussions for all involved."

Aftermath: The Fallout of War—America and the Middle East is organized by the Harn Museum of Art and curated by Carol McCusker, Curator of Photography at the Harn Museum of Art. It will travel to the Gund Gallery at Kenyon College in Gambier, Ohio from January to April 2017; and The John and Mable Ringling Museum of Art in Sarasota, affiliated with Florida State University, from September 2017 to January 2018.

A fully illustrated catalogue will accompany the exhibition and will include essays by Harn Museum curator Carol McCusker, Pulitzer Prize-winning author Dexter Filkins, Phil Klay, Aida Hozicić, Terje Østebø, and Phillip Prodger, as well as poems by Lisa Suhair Majaj and Kirun Kapur. Lectures, panel discussions and gallery talks are planned offering an opportunity for dialogue among the curator, artists and the community. These programs are described below.

The exhibition and catalogue is made possible by the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, the Harn 25th Anniversary Fund, the Florida Division of Cultural Affairs, the University of Florida Office of Research, the John Early Publication Endowment, and the Joanne L. and Edward R. Block Charitable Trust, with additional support from the Harn Curator of Photography Endowment.

Admission to the museum is free. For more information, call 352-392-9826 or visit www.harn.ufl.edu.

Images are available upon request.

Programs

The Harn is offering a number of programs providing an opportunity for visitors to engage in conversation and learn more about the issues and themes addressed in the exhibition. All programs are free and open to the public.

Museum Nights

War's Aftermath – A Shared Humanity

Thursday, September 8, 6 – 9 p.m.

Visitors will explore the human and environmental impact of war and participate in brief tours and community dialogues on key issues presented in *Aftermath*. Dance and theatre performances and art making will take place. A designated area and special activities for families with young children will also be provided.

Gallery Talks

Aftermath: The Fallout of War—America and the Middle East

Sunday, September 11, 3 p.m.

Carol McCusker, Harn Curator of Photography will provide an overview of the exhibition, with a focus on certain images and the motivations of the photographers.

When Does the War End and the Aftermath Begin?

Sunday, November 6, 3 p.m.

Matthew Jacobs, UF Associate Professor of History and a specialist in US-Middle East relations, will address the long-term involvement of the United States in conflicts in the Middle East, the impact on individuals and whether or not we can separate the war from the aftermath.

Discussions

Aftermath Panel Discussion: The Challenges of Homecoming

Sunday, September 25, 2 p.m.

Veterans will share personal experiences regarding the mental health impact of combat. Following the discussion, meet service organizations including Gainesville Fisher House Foundation, Veterans for Peace Gainesville Chapter 14 and the Wounded Warrior Project, to learn how you can support veterans in their re-entry and readjustment.

Art & Civil Dialogue: Children in Wartime

Sunday, October 2, 3 p.m.

This facilitated discussion on the photographs in *Aftermath* will give form to and raise questions about the welfare of children in the Middle East and the U.S. Visitors may bring a broad range of responses and experiences and be ready and willing to participate in a productive dialogue about the future, what we need to know and face and the roles we can take.

Lectures

A Life in Photojournalism

Wednesday, October 5, 6 p.m.

Award winning photojournalist, Stephen Dupont, will discuss his career and his latest book “Generation AK, The Afghanistan Wars 1993-2012” (Steidl, 2015), which documents the rise of the Taliban to the launch of “Operation Enduring Freedom” and the ongoing war on terrorism. Dupont completed this work on self-funded trips and as part of the independent photo agency, Contact Press Images. In 2008 he survived a suicide bombing while traveling with an Afghan opium eradication team near Jalalabad.

Jennifer Karady and Rania Matar in Conversation

Sunday, October 23, 2 p.m.

Aftermath photographers, Karady and Matar will discuss their motivations as photographers, their collaborations with their subjects, and what they might share with each other and the people they photograph as a response to war. Karady collaborates with U.S. veterans; Matar addresses the personal and environmental in Lebanon.

Maximum Visuality: How to Look at Pictures of War

Sunday, October 30, 2 p.m., Reception to follow

Debbie Lisle, Reader in International Relations, School of Politics, International Studies & Philosophy, Queens University Belfast, will explore three developments in our understanding of the way people read pictures of war. She will examine questions of audience, reception and interpretation; how traditions of semiotic and discursive analysis can help inform the work of creative producers examining the issues of war; and how our skills at politicizing images can help us navigate a new era of maximum visuality in which we are both watchers and watched. Support for this program provided by the UF Center for European Studies.

Education Display

Here and Now: Through a Veteran's Lens

August 16 – October 9, 2016

This education display on view in the museum's Chandler Auditorium features photographs by 16 veterans exploring diverse experiences and often revealing unexpected perspectives of everyday life. This work was generated as part of a healing program at UF Health Shands Hospital and presented in partnership with UF Health Shands Arts in Medicine.

Educator Workshop

Engaging in Aftermath

Saturday, September 17, 1 – 4 p.m.

Registration deadline: September 7

This workshop is designed for teachers in secondary social studies, language and visual arts. Participants will investigate the role of photographic images in conveying the aftermath of conflict that impacts people and the environment, including soldiers and their families. Harn Curator of Photography Carol McCusker will provide an in-depth look at *Aftermath: The Fallout of War—America and the Middle East*, then museum educators will lead gallery discussions and review resources and lesson plans designed for the classroom. Alachua County educators will receive four in-service hours. For more information contact Brandi Breslin at bbreslin@harn.ufl.edu.

Tours

Weekend Tours

Saturdays and Sundays at 2 p.m.

Visitors may drop in for an engaging docent-led tour that explores current exhibitions.

Group Tours

Groups of 10 or more may schedule a tour, with 3 weeks advance notice, by contacting 352.392.9826 x2112 or tours@harn.ufl.edu.

About the Samuel P. Harn Museum of Art

Founded in 1990, the Harn Museum of Art is an integral part of the University of Florida. The Harn contributes to an interconnected, international community by integrating the arts and culture into curricula throughout the university's system of colleges and centers. Its holdings include more than 10,000 works in five main collecting areas: Asian art, African art, photography, modern art of the Americas and Europe, and international contemporary art. The museum also has noteworthy collections of Oceanic and Ancient American Art and works on paper. In addition to rotating installations drawn from its permanent collection, the Harn organizes traveling exhibitions, public lectures, panel discussions, academic symposia, and educational programs for adults, students, and children.

The Harn Museum of Art, at 3259 Hull Road in Gainesville, Florida, is part of the University of Florida's Cultural Plaza, which is also home to the Florida Museum of Natural History and the Phillips Center for the Performing Arts. Admission is free. Hours are 11 a.m. to 5 p.m. Tuesday through Friday, 10 a.m. to 5 p.m. Saturday and 1 to 5 p.m. Sunday. The museum is open until 9 p.m. the second Thursday of every month for Museum Nights. The Camellia Court Café is open Tuesday through Saturday 11 a.m. to 2 p.m. The Harn Museum is wheelchair accessible. For more information call 352-392-9826 or visit www.harn.ufl.edu.

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