IN THIS 25TH YEAR OF THE HARN’S SHORT BUT EVENTFUL HISTORY THERE HAS BEEN MUCH CAUSE FOR CELEBRATION. In honor of this milestone the museum received 100 new and promised gifts of African, Asian, Oceanic, modern and contemporary art, and photography, many of which you will see in the Acquisitions section of this report. In addition to these gifts, more than 500 longtime patrons and new friends honored and supported exhibitions and programs at the museum by attending a benefit party, “25 Candles,” held September 15. The gifts and funds raised in honor of the Harn’s 25th anniversary totaled more than $1 million. Highlights of the many generous donations and promised gifts to the Harn include:

- 15 works of Tiffany glass and 14 works of Steuben glass given by Relf and Mona Crissey;
- 10 contemporary Japanese ceramic works promised by Jeffrey and Carol Horvitz;
- 5 Oceanic works, 3 African objects and one modern painting promised by C. Frederick and Aase B. Thompson;
- 5 photographic works given by artist Doug Prince;
- 4 paintings by Tony Robbin given by Norma Canelas Roth and William D. Roth;
- and a sculpture by Joel Shapiro given by Steve and Carol Shey.

A 25th Anniversary Public Celebration was held on September 27 with an attendance of over 600 visitors. On this occasion the Harn rolled out our new free membership program, which offers full participation in the life of the museum for everyone with no financial barriers.

The Harn’s six curators worked together to organize an exhibition highlighting 125 works of art selected from all of our collecting areas, Conversations: A 25th Anniversary Exhibition. This show celebrated the remarkable growth of the collections and featured work by many renowned artists as well as some wonderful less-well-known surprises visitors may not have seen previously. Among the 100 artists represented were Georgia O’Keeffe, Pablo Picasso, Louise Nevelson, Robert Rauschenberg, Jacob Lawrence, Kimiyo Mishima, Frank Stella, Maggie Taylor, Andy Warhol, Carrie Mae Weems, Jerry Uelsmann and Hale Woodruff, to name but a few. Organized along broad themes such as history, landscape and identity, the exhibition offered fresh and stimulating perspectives that gave rise to lively conversations and led to new insights into the people’s treasures held in trust for them at the Harn.

Rebecca M. Nagy, Ph.D
HARN MUSEUM OF ART, DIRECTOR
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HIGHLIGHTED ACQUISITIONS
Shibata Zeshin (1807 - 1891) was an artist of superior skill and versatility. He worked at the crossroads of the Edo and Meiji periods in Japan as a draftsman, printmaker and painter, but was especially well-known for his production of lacquerware and lacquer painting (urushi-e).

Zeshin’s urushi-e miniature album is an extremely rare and important work as it demonstrates his painterly skills through a wide variety of subjects. The album page shown here depicts the artist’s virtuosity in the manipulation of Japanese lacquer. Despite the heavy material, the artist’s innovative techniques and expert brushwork resulted in a spectrum of colors and textures as can be found in more fluid mediums.

Eugène Delestre (1862 - 1919) studied painting at the prestigious art school of the Académie des Beaux-Arts in Paris. As a professional artist, he exhibited regularly at the Paris Salon, an annual juried exhibition sponsored by the Académie. This still life of a cloth-draped table with two vases of flowers is set against a lush background of green vegetation. Delestre painted this scene with thick daubs of paint that animate the surface of the canvas and heighten the effect of reflected light. The tightly cropped view, upward tilt of the ground and the brightly colored carpet reveal his experimentation with surface patterns and spatial depth.

Image: Eugène Delestre, Fleurs sur Nappe (Flowers on a Tablecloth), 1909. Oil on canvas. 35 ½ x 27 ½ in. (90.2 x 69.9 cm). Gift of Aase B. Thompson in memory of Else and Svend Duelund
PHOTOGRAPHY

Doug Prince, a former UF photography professor, has made a career of creating alternative realities on film, reminding us that photography is fact and fiction all at once. His much-celebrated 3-D photo-sculptures combine several images printed on film (as positives rather than as negatives) that are then sandwiched between 3 to 4 sheets of plexiglass. Using a strong light source to illuminate them, these jewel-like photo boxes create surreal scenarios of delicate beauty. Projection Screen is a playful juxtaposition of an image within an image, a screen within a screen that seduces us with its tactile details and depth.

AFRICAN

Drs. John and Nicole Dintenfass donated a multi-figured wooden shrine object made by an Igbo artist of Nigeria. It was created near the northern town of Nsukka, in the late 19th century. The large scale of the work suggests that it was designed for a communal altar. Its prominent central feature of a head, possibly representing a deity or ancestor, is flanked on either side with male and female figures. The coiffures and headdresses are of particular interest, as they respectively reflect traditional modes of adornment, as seen in the swirls of the hair, and modern Western styles, as seen in the pillbox hats, introduced in the colonial era.

Douglas Prince, Projection Screen, 1983, Images on film in plastic construction, edition 17/20, 5 x 5 1/4 x 2 1/2 in. (12.7 x 13.3 x 6.4 cm), Museum purchase, with funds provided by The Caroline Julier and James G. Richardson Acquisition Fund

Igbo people, Shrine sculpture, Igbo or Idoma, 19th century, Wood, traces of white, black and red pigment, 37 × 19 × 19 in (94 × 48.3 × 48.3 cm), Gift of Nicole and John Dintenfass
CONTEMPORARY

During the 1980s, the groundbreaking Guerrilla Girls emerged as leaders in the art world and the feminist movement as they fought for equal gender representation in the visual arts. Outraged by the scarcity of women’s work in galleries and museums, the Guerilla Girls decided to form a feminist art group that would tackle the underrepresentation of female artists. They began creating and posting posters and billboards throughout cities, which called attention to the gender inequalities in the entertainment and arts industries.

Though their take-no-prisoners attitudes and sarcastic posters drew the world’s attention, the group is perhaps best known for wearing gorilla masks. While the masks add humor to the “dreaded” feminist agenda, their main purpose is to conceal members’ identities. By wearing masks during public appearances and taking on the names of late female artists as pseudonyms, the group attempts to keep the public’s interest focused on the issues and not the members themselves.

Guerrilla Girls, *Do women have to be naked to get into the Met. Museum?*, 1989, Print, 11 × 28 in. (27.9 × 71.1 cm), Museum Purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund.

Conversations: A 25th Anniversary Exhibition provided an opportunity to mark the Harn Museum’s anniversary through an installation that celebrated the growth of its collections over the past 25 years. The exhibition featured roughly 125 works representing more than 100 artists. The exhibition was made possible by the UF Office of the Provost with additional support from the Harn Program Endowment and Visit Florida.

PROGRAMS:

EXHIBITION ADVISORY COMMITTEE:
Victoria Condor-Williams, President, Latina Women’s League; Russel Etling, Gainesville Cultural Affairs Manager; Lynne Holt, Bob Graham Center for Public Service; Roy Hunt, Professor Emeritus and Dean of UF Law; Kirsten Madsen, Retired Medical Professor, Harn Docent; Victoria Pagan, Professor, UF Department of Classics; Tom Rider, Manager, former Goering’s Bookstore; Katheryn Russell-Brown, Professor, UF Law and Director, Center for the Study of Race and Race Relations; Bill Stephenson, Dept. Chair, Humanities and Foreign Languages, Santa Fe College; Jim Sullivan, Attorney at Law; Manuel Vasquez, Professor, UF Department of Religion
HOPPÉ PORTRAITS:
SOCIETY, STUDIO AND STREET
JUNE 23, 2015 - AUGUST 30, 2015
Over a decade ago, Emil Otto Hoppé’s work languished in utter obscurity. Yet, in the 1920s and 30s, he was one of the most highly regarded photographers in the world. Emigrating from Germany, he rapidly established himself as a leading portraitist in England photographing politicians, performers, painters, writers, socialites and the working class. This exhibition was made possible by the Harn Program Endowment and organized by the National Portrait Gallery, London, in collaboration with Curatorial Assistance and the E.O. Hoppé Estate Collection and was circulated by Curatorial Assistance Traveling Exhibitions, Pasadena, California.

PROGRAMS:
Gallery Talk: Kerry Oliver-Smith, Curator of Contemporary Art, “Face to Face”; Good Life Night at the Museum, Museum Nights: Across the Pond; Family Day: Picture Yourself in London

EXHIBITION ADVISORY COMMITTEE:
Anthea Behm, Photography, School of Art + Art History, UF; Stacey Galloway, Costume, Department of Theater & Dance, UF; Narayan Ghiotti, Kinwa; Jessica Harland-Jacobs, Department of History, UF; Norman Holland, Department of English (retired), UF; Francesca Levy, Art Studio/ Education major, UF; Barbara Mennel, Department of English; Germanic Studies, UF; Cheryl Slechta, Gainesville Photo Club; Chris Snodgrass, Department of English, UF; Diana Reichenbach, Digital Worlds, UF; Fred Ross, GainesvillePhotoClub; Lourdes Santamaria-Wheeler, Smathers Library UF; Matt Whitehead, Photography, SFC in London

PREVIOUS PAGE (CONVERSATIONS) IMAGES:

Bottom (left - right): Herman Herzog, On Alocogya Lake, c. 1890, Gift of friends of the Harn Museum; Kimiyo Mishima, Box Orange - 057, 2005, Museum purchase, Gift of the Jeffrey E. Horvitz Foundation in honor of Budd Harris Bishop, Louise Nevelson, Untitled, c. 1940, Gift of Dr. and Mrs. David A. Colfin; David Bates, Katrina Portrait III, Museum purchase, funds provided by friends of the Harn Museum

Installation by Kim Abeles in Art, Technology & The Natural World


ART, TECHNOLOGY & THE NATURAL WORLD
AUGUST 19, 2014 – JULY 26, 2015
This exhibition included work by artists from Europe, Africa, Asia and the United States who work in multi-media from painting and photography to installation and film. Work by Andy Warhol was featured as well as a special installation, “Repurposing the Wunderkammer: Building A New Space for Science and Art.” “Repurposing the Wunderkammer” was a collaboration between the UF School of Art and Art History, the Florida Museum of Natural History and the Harn Museum of Art. This exhibition was made possible by the 150th Anniversary Cultural Plaza endowment.

PROGRAMS:
Gallery Talk: Jason Benedict, artist and curator, “Cabinet of Curiosities: Bugs, Abandoned Spaces and a Coconut”
PATTERNS PAST AND PRESENT: ARTS OF PANAMA
AUGUST 12, 2014 – OCTOBER 4, 2015
This exhibition displayed examples of both ancient and modern Panamanian art, including ceramics, stone and metalwork spanning the time period of 400 – 1000 CE and 20th century molas (appliquéd textiles) and garments from the Kuna people of San Blas Islands. Objects were drawn from collections of the Panama Canal Museum, University of Florida George A. Smathers Libraries, Orlando Museum of Art and the Harn Museum. This exhibition was made possible by the George A. Smathers Libraries and Copa Airlines, The University of Florida Center for Latin American Studies and the US Department of Education with additional support from the Harn Program Endowment.

PROGRAMS:
Museum Nights: Noche De Museo

INTO THE FOLD: CONTEMPORARY JAPANESE CERAMICS FROM THE HORVITZ COLLECTION
OCTOBER 7, 2014 – SEPTEMBER 18, 2016

Into the Fold highlighted the diversity, creativity, and technical virtuosity of 20th- and 21st-century ceramic artists working in Japan. Tensions between form and functionality, traditional and modern, national and international were evident across works in the exhibition and within individual works. More than 30 artists were represented, including many of Japan’s greatest living ceramicists. The exhibition drew works exclusively from the Carol and Jeffrey Horvitz Collection.

PROGRAMS:
Elementary Art at the Library (outreach): Cool Ceramics; Gallery Talk: MFA Candidates in Ceramics, Mariana Baquero, Bridget Fairbank, Christina Carfora and Paige Ward, “The State of Ceramics”; Family Day: Japanese Ceramics; Harn Voyage:
NEXUS: EXPERIMENTAL PHOTOGRAPHY IN FLORIDA
JULY 21, 2015 – NOVEMBER 29, 2015
Concurrent with celebrating the Harn’s 25th Anniversary, NEXUS: Experimental Photography in Florida - Uelsmann, Fichter, Prince, Streetman & Walker provided a look into the long, prosperous and continuous careers of five key members of the UF Photography Department Faculty during the 1960s and 70s.

PROGRAMS:

CONTESTING TERRAIN
Artists in this exhibition contest history and the definition of art itself. They push boundaries and claim new terrain, testing the parameters of aesthetic experience while creating new models of visual meaning. Resisting the idea of aesthetic purity, they deny the separation between the realm of the artwork and the realm of the political. This exhibition traced this tendency beyond Europe and the United States in the West to include artists from Africa, Latin America and China.

PROGRAMS:
Family Day: Shaping Imagination; Artist Lecture: Tony Robbin, "Four Paintings in Four Dimensions"; Gallery Talk: Kerry Oliver-Smith, Harn Curator of Contemporary Art, "Art of Resistance"

AMERICAN ABSTRACTION
JANUARY 5, 2016 – JULY 17, 2016
The American artists featured in this exhibition represented fine examples of the movements that have defined abstraction since 1945. Artists in these decades grappled with the making of meaning through artistic expression, the science of illusion, the power of color and shape, and the experimental possibilities of form and gesture.

DAWOUD BEY: FIRST-YEAR FLORIDA RE-VISITED
OCTOBER 6, 2015 – MARCH 6, 2016
In 2011, acclaimed photographer Dawoud Bey made portraits of “first-year” UF students and asked them to write of their “hopes, dreams and fears.” Five years later, the Harn displayed these images again after contacting these same students inviting them to write about their UF experience—several responded. Their comments—“Then” and “Now”—were exhibited with the original portraits.

PROGRAMS:
Good Life Night at the Museum
KABAS AND COUTURE: CONTEMPORARY GHANAIAN FASHION

This exhibition highlighted the intersections between designer fashion and traditional dress in Ghanaian culture, with runway garments displayed alongside historical dress such as a batakari tunic and kente cloth. The exhibition offered an unprecedented look at the 50-year history and contemporary social impact of one of Africa's most vibrant fashion industries, highlighting a wide range of designs and textiles. The exhibition was made possible by Dr. Madelyn M. Lockhart and was guest curated by Christopher Richards, UF alumnus and Mellon Postdoctoral Fellow at the Centre for the Creative Arts of Africa.

PROGRAMS:
Gallery Talk: Lisa Homann, Assistant Professor of Art History, University of North Carolina; Good Life Night at the Museum, Museum Nights: Dancing in the Moonlight

DANCING IN THE MOONLIGHT: ZARA MASKS OF BURKINA FASO
OCTOBER 27, 2015 – OCTOBER 9, 2016

The exhibition focused on a masking tradition of the Islamized Zara peoples of Burkina Faso, called Lo Gue, or White Masks. The masks honor deceased members of the community and were used only to perform at night with the graphic white patterns in their costumes spectacularly illuminated by moonlight. The exhibition was made possible by the Harn Program Endowment. Consulting curator of the exhibition was Lisa Homann, Assistant Professor of Art History, University of North Carolina, Charlotte.

PROGRAMS:
Gallery Talk: Lisa Homann, Assistant Professor of Art History, University of North Carolina; Good Life Night at the Museum, Museum Nights: Dancing in the Moonlight
**MICHAEL KENNA: HAIKU**

**DECEMBER 22, 2015 - JUNE 5, 2016**

Sixty-six photographs by Michael Kenna depict nature and the manmade from countries around the world. Appreciative of Japanese culture, acclaimed photographer Michael Kenna photographs landscapes and familiar cities through a simplified lens. In 2013, these photographs were gifted to the Harn Museum from a Gainesville family. The exhibition was made possible by the Harn Curator of Photography Endowment and the Sidney Knight Endowment.

**PROGRAMS:**

Curator Talk: Carol McCusker, Harn Curator of Photography, “The Art of Michael Kenna”

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**FRAMING NATURE: THE LIVING WORLD IN ART**

**FEBRUARY 2 - JULY 17, 2016**

*Framing Nature: The Living World in Art* took a dynamic view of the artistic engagement with nature across cultures. The exhibition offered challenging and enriching perspectives on how we see and understand the natural world through the eyes of artists and makers from around the globe. This exhibition was made possible by the UF Office of the Provost with additional support from an anonymous donor, Robert and Carolyn Thoburn, the John V. and Patricia M. Carlson Program Endowment, the Alachua County Visitors and Convention Bureau, Visit Florida, and the Harn General Program Endowment.

**PROGRAMS:**


**EXHIBITION ADVISORY COMMITTEE:**

Brian Child, Associate Professor, UF Department of Geography; David Clark, Professor, UF Department of Environmental Horticulture; Sidney Dobrin, Professor; UF Department of English, Steve Johnson - Associate Professor, UF Department of Wildlife Ecology and Conservation; Emma Roulette, Elementary science educator; Pam Soltis, Distinguished Professor and Curator, FLMNH; Halee Somme, Museum Studies Graduate Student, SA+AH and Harn Intern; Karan Schwartz, Harn Docent; Maya Stanfield-Mazzi, Associate Professor, UF Department of Art History; Bron Taylor, Professor, UF Department of Religion; Richard Wang, Associate Professor of Chinese, UF Department of Languages, Literatures, and Cultures; Casey Wooster, Museum Studies Graduate Student, SA+AH and Harn Intern
MIRROR, MIRROR ... PORTRAITS OF FRIDA KAHLO
JUNE 28, 2016 - APRIL 2, 2017
Frida Kahlo (1907-1954) was among the most photographed women of her generation. What photographers found intriguing was her uninhibited humor and charm, overt sensuality and rare beauty and style. Mirror, Mirror ... Portraits of Frida Kahlo featured fifty-seven photographs by twenty-seven photographers. The exhibition was made possible by the Curator of Photography Endowment.

(COMPLETE IMAGES ARE AVAILABLE IN THE DIGITAL ARCHIVE)

CAPTURING NATURE: THE INSECT WORLD IN ART
FEBRUARY 2 - JULY 17, 2016
Andrea Lucky, UF Department of Entomology and Nematology and faculty in the College of Agricultural and Life Sciences worked with Harn Chief Curator Dulce Román and Education Curator of Academic Programs, Eric Segal to organize an exhibition titled Capturing Nature: The Insect World in Art. The exhibition explored the naturalist illustrations of four artists who were active in the 18th century: John Abbot, Mark Catesby, Moses Harris and Maria Sibylla Merian. Insects feature prominently in early naturalists’ renderings of botanical and animal wildlife in Europe and the Americas. The exhibition was made possible by The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art.

PROGRAMS:
Gallery Talk: Andrea Lucky, UF Department of Entomology and Nematology, “Insects in Art: Blurring the Lines Between Art and Science”; Museum Nights: Where the Wild Things Are
A SENSE OF PLACE: AFRICAN INTERIORS
JULY 28, 2009 - NOVEMBER 1, 2015
Comprised of works from the Harn Museum’s African collection, A Sense of Place featured objects from homes, palaces, shrines and other sacred spaces, including sculptures, paintings, ceramic vessels, textiles and architectural elements such as doors, window frames and roof ornaments. Contextual images accompanied each display and give the viewer a sense of how art enhances and defines spaces for everyday activities, worship and royal courts. The exhibition was made possible by the Harn Program Endowment.

PROGRAMS:
Harn Eminent Scholar in Art History Lecture: Christine Mullen Kreamer, Deputy Director and Chief Curator, Smithsonian National Museum of African Art, “Rethinking How Your Think About Africa”; Harn Eminent Scholar in Art History Lecture: Susan Mullin Vogel, Founder, Museum for African Art (New York) and Independent Filmmaker, “African Art in the Age of Fetishes and Big Hair”; Harn Eminent Scholar in Art History Lecture: John Bowles, Associate Professor of African American Art, Department of Art, University of North Carolina at Chapel Hill, “Side by Side: Friendship as Critical Practice in the Performance Art of Senga Nengudi and Maren Hassinger”

HIGHLIGHTS FROM THE MODERN COLLECTION
ONGOING
This exhibition presented highlights from the museum’s holdings of modern American, European and Latin American art spanning the mid-19th century through the first half of the 20th century. Featured works included still life, landscapes, city views, mural studies, portraits and figural studies by more than 40 artists such as Claude Monet, Theodore Robinson, Auguste Rodin, Milton Avery, George Bellows, Isabel Bishop, Pedro Figari, Raphael Soyer and Hale Woodruff. In addition, the exhibition included an area dedicated to works on paper in the center of the gallery that rotated about every six months. The exhibition was made possible by the Eloise R. Chandler Program Endowment.

HIGHLIGHTS FROM THE ASIAN COLLECTION
ONGOING
The Cofrin Asian Art Wing contained four main galleries and two focus galleries with more than 680 works showcasing the Harn Museum’s collections in Chinese, Indian, Japanese, Korean, and South and Southeast Asian art. Installations included: Sculptures: Religion in the Round, Jades: Imperial Material, Korean Art: Collecting Treasures. The Korean exhibition was generously supported by the AEC Trust, Korea Foundation, and the Korea Cultural Heritage Administration.

PROGRAMS:
Museum Nights: Asia or Bust

ELUSIVE SPIRITS: AFRICAN MASQUERADES
ONGOING
The exhibition presented 30 masks from the Harn collection, supplemented with loaned works from private collections. Drawn on the Harn’s strengths, most were from West Africa (Nigeria, Mali, Côte d’Ivoire, Burkina Faso, Liberia and Sierra Leone), with some from Central Africa (DCR, Cameroon). Masks from the mid-20th century to the early 21st century showed the continuity of masking but also feature new directions in masquerades, such as the fancy dress masks of Ghana.

PROGRAMS:
Family Day: African Masquerades; Museum Nights: Dancing in the Moonlight
INSTALLATIONS

Chandler Auditorium

ROBERT CUNNINGHAM: OUT OF THE BLUE
JUNE 29 - AUGUST 9
A display of paintings by Robert Cunningham, an untrained artist who took up painting after beginning deep brain stimulation treatment for Parkinson’s. This was a partnership with UF Health Shands Arts in Medicine and the UF Center for Movement Disorders is supported by the UF Creative B program.

PROGRAM
Panel Discussion: Moving through Parkinson’s with Art

ADA TODAY: CHANGING PERCEPTIONS
OCTOBER 30 - DECEMBER 10
The UF Disability Resource Center and the Harn co-organized an installation reflecting on the 25th Anniversary of the American with Disabilities Act and made up of works by students and community members.

SPARKING CREATIVITY: 7TH ANNUAL DOCENT ART EXHIBITION
FEBRUARY 5 - MARCH 6
Talented docents showcased their own art, exhibiting the variety of ways in which their interaction with the museum has sparked their own creative expression.

PK YONGE STUDENT ART EXHIBITION
APRIL 5 - 22
Student work influenced by art seen at the museum.

ALACHUA COUNTY PUBLIC SCHOOLS STUDENT ART EXHIBITION
APRIL 30 - MAY 22
Student work inspired by the Harn’s collection.

The Wall

RAISING OUR VOICES: THE SURVIVORS OF VIOLENCE ART EXHIBITION
APRIL 1 - 15
A partnership with Wild Iris Books, the Civic Media Center and the Alachua County Victim Services and Rape Crisis Center.

DRIFT
APRIL 19 - JULY 17
UF MFA student Brielle Jenkins combines pen drawings and butterfly wing specimens to explore the intersection between art and science.

DANCE PERFORMANCES

NICOLE ASSANTI
Center for World Arts/Harn Choreographer-in-Residence
JULY 12: “I’m a Pool of Blood in the Shape of a Girl”
AUGUST 2: “The Dirty Ground”

MARISOL SALINAS
Instituto Superior de Bellas Artes, Asunción, Paraguay
JANUARY 24: El último aleteo de Andrea (Andrea’s Last Flutter)
HARN MUSEUM OF DANCE (HMoD)
MARCH 19
UF School of Theatre and Dance

TOT TIMES

FIND THE LIGHT
JULY 28 • AUGUST 7

GREAT SHAPES
AUGUST 25 • SEPTEMBER 4

TESTING TEXTURES
SEPTEMBER 29 • OCTOBER 2

FRAME IT
OCTOBER 27 • NOVEMBER 24

SEEING STARS
DECEMBER 4

SUPER SCULPTURES
JANUARY 26 • FEBRUARY 5

ART & NATURE
FEBRUARY 23 • MARCH 4

1 POTATO, 2 POTATO
MARCH 29 • APRIL 1

WINGS & THINGS
APRIL 26 • MAY 6

ROLLING RAINBOWS
MAY 31 • JUNE 3

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AN 18TH CENTURY ENGLISH INSTITUTION
OF SCIENCE, CURiosity AND ART*
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Adrienne Kaeppler, Curator of Oceania, Department of Anthropology, Smithsonian National Museum of Natural History

MAX LIEBERMANN:
MODERN ART, MODERN GERMANY, MODERN JEW
OCTOBER 22
Marion F. Deshmukh, Robert T. Hawkes Emeritus Professor of History, George Mason University

THE HARSHEST CUT:
CIRCUMCISION IN MEDIEVAL CHRISTIAN ART AND THOUGHT*
FEBRUARY 9
Sara Lipton, Professor of History, Stony Brook University

WITH AN EYE TO PROFIT:
PHOTOGRAPHIC STUDIOS IN 19TH CENTURY SCOTLAND*
FEBRUARY 16
Anne Lyden, former Curator, Getty Museum and current International Photography Curator of the National Galleries of Scotland

DOUBLE TAKE
MARCH 26
Belfast-based artists Colm Clarke and Tonya McMullan

LECTURES

HISTORY AND GLAMOUR: ORGANIZING AN EXHIBITION ON CARTIER*
SEPTEMBER 23
Margaret Young-Sánchez, Frederick and Jan Mayer Curator of Pre-Columbian Art, Denver Art Museum

NaviGatinG an art life after UF
SEPTEMBER 18
Moderated by Richard Heipp, Professor, UF School of Art + Art History and alumni

Panel Discussion

Story Time

Shapes
November 18

I Spy Nature
December 16

Texture Time
January 27

Butterflies
February 24

Underwater Adventure
March 30

Circles, Rectangles, Squiggles, ... Oh My!
April 27

Find the Light
July 28 • August 7

Great Shapes
August 25 • September 4

Testing Textures
September 29 • October 2

Frame It
October 27 • November 24

Seeing Stars
December 4

Super Sculptures
January 26 • February 5

Art & Nature
February 23 • March 4

1 Potato, 2 Potato
March 29 • April 1

Wings & Things
April 26 • May 6

Rolling Rainbows
May 31 • June 3

PANEL DISCUSSION

Navigating an Art life After UF
September 18
Moderated by Richard Heipp, Professor, UF School of Art + Art History and alumni

Lectures

History and Glamour: Organizing an Exhibition on Cartier*
September 23
Margaret Young-Sánchez, Frederick and Jan Mayer Curator of Pre-Columbian Art, Denver Art Museum

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IN, AROUND AND UNDER SOME CONTEMPORARY EXHIBITIONS*
MARCH 31
Hamza Walker, Director of Education and Associate Curator, The Renaissance Society, University of Chicago

SCRATCHING ON THINGS I COULD DISAVEW: A HISTORY OF ART IN THE ARAB WORLD*
APRIL 7
Walid Raad, artist, author and Associate Professor of Art, The Cooper Union

*Organized by the Harn Eminent Scholar Chair in Art History

EDUCATOR PROGRAMS

OPEN HOUSE
OCTOBER 1
Harn Museum and Florida Museum of Natural History

CENTER FOR AFRICAN STUDIES TEACHER INSTITUTE
JUNE 13 – 24
SUMMER TEACHER INSTITUTE
JULY 12
Instructor: Carlos Cremata-Malberti

FILM
Gainesville Latino Film Festival Screenings

IN THE NAME OF THE GIRL / EN EL NOMBRE DE LA HIJA
SEPTEMBER 10
2011, 102 min. Ecuador
Director: Tania Hermida

THE GOLDEN DREAM / JAULA DE ORO
SEPTEMBER 19
2013, 110 min., Mexico
Director: Diego Quemada-Diez

YVY MARAEY: LAND WITHOUT EVIL / YVY MARAEY: TIERRA SIN MAL
SEPTEMBER 12
2014, 102 min. Bolivia
Director: Juan Carlos Valdivia

CREMATÓRIO
APRIL 19
Discussion with Cuban director Juan Carlos Cremata-Malberti

Symposia
UF FILM STUDIES SYMPOSIUM
Presented by UF graduate students in Film Studies

JANUARY 29
Film: “Journey to the West”
Keynote: “Walking Still”
Elena Gorfinkel, University of Milwaukee, Wisconsin

JANUARY 30
Panel 1: “Politics & Allegory”
Panel 2: “Formal Histories & Aesthetics

MUSEUM NIGHTS

ART IN ENGINEERING
OCTOBER 8

HAPPY HOLIDAYS
DECEMBER 10

ART WITHOUT BORDERS
APRIL 14

PLAY ON WORDS
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ART CAMPS
2015

SUMMER ART CAMPS
JULY 13 – 17
Morning: Peculiar Paintings
Afternoon: Making a Scene

JULY 20 – 24
Morning: The Elements of Printmaking
Afternoon: Sketchbooks: Beyond the Pencil

AUGUST 3 – 7
Morning: Build it!
Afternoon: People in Art

2016

SPRING BREAK ART CAMP: SPRING INTO NATURE
MARCH 21-25
**EXHIBITIONS + PROGRAMS**

**ADDITIONAL PROGRAMS**

| JUNE 13 - 17 | Morning: Sculpture Studio  
  Afternoon: Claymation Creation |
|--------------|-------------------------------|
| JUNE 20 - 24 | Morning: Gator Creator  
  Afternoon: Mixed Media Photography |
| JUNE 27 - JULY 1 | Morning: Textile Arts  
  Afternoon: Stop-Motion Animation |

**CLASSES**

**ADULT STUDIO CLASS:**

**DRAWING**  
**JANUARY 28 - FEBRUARY 25**

**TOURS**

**DOCENT-LED TOURS**  
**SATURDAYS + SUNDAYS**

**SCHOOL TOURS**

**35 TOURS**

**ADULT TOURS**

**28 TOURS**

**UNIVERSITY CLASS TOURS**

**80 TOURS WITH A DOCENT**  
**92 CLASS VISITS WITH STAFF**

**EXTRACURRICULAR TOUR**

**17 TOURS**

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**OCTOBER 17**  
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**ACCESS ART: TOUCH TOURS**

**MARCH 12**

**WIKIPEDIA EDIT-A-THON**

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**ART FOR LIFE**

**42 PROGRAMS**

**ELEMENTARY ART AT THE LIBRARY**

Outreach program at Alachua County Library District Headquarters Branch

**NOVEMBER 4**

**Pattern Play**

**JANUARY 6**

**Beautiful Oops**

**PACE**

**JULY 1, 8 + AUGUST 5**

**REICHERT HOUSE**

**APRIL 13, 20 + 27**

**TRENTON ELEMENTARY**

**MAY 16**

**REACH OUT**

**ART FOR LIFE**

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**TRENTON ELEMENTARY**

**MAY 16**

**EXTRACURRICULAR TOUR**

**17 TOURS**

**SPECIAL PROGRAMS**

**POETRY READING IN RUSSIAN**  
**OCTOBER 17**  
Radislav Lapushin and Vera Zubarev, literary scholars in Russian studies and poets, Partnership with Center for European Studies

**SLOW ART DAY**

**APRIL 9**

**ACCESS ART: TOUCH TOURS**

**MARCH 12**

**WIKIPEDIA EDIT-A-THON**

**MARCH 6**

**OUTREACH**

**ART FOR LIFE**

**42 PROGRAMS**

**ELEMENTARY ART AT THE LIBRARY**

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**MAY 16**
The Harn Museum is an integral part of the University of Florida. The museum contributes to an interconnected, international community by integrating the arts and culture into curricula throughout UF’s system of colleges and centers and partnering with campus organizations.

**MUSEUM NIGHTS**

The Harn partners with groups, colleges and centers on campus to develop activities and programs for Museum Nights. UF partnerships include the Center for African Studies, the Center for European Studies, the Center for Latin American Art, the College of the Arts, the College of Liberal Arts and Sciences, the College of Engineering, the Common Reading Program, the Confucius Institute, the English Language Institute, and the International Center which includes the Learning Without Borders program. Museum Nights are sponsored by UF Office of the Provost and UF Student Government.

**WHAT IS THE GOOD LIFE?**

Six-thousand five-hundred students enrolled in UF’s IUF1000 “What is the Good Life” course. As a part of the course, students visited the museum to reflect on course content through a special discussion-based tour or an audio-only tour.

**UF COLLEGE OF THE ARTS**

The Harn partnered on a special installation, *Repurposing the Wunderkammer: Building A New Space for Science and Art* which was a part of the *Art, Technology and the Natural World* exhibition. This installation was a collaboration between the UF School of Art and Art History, the Florida Museum of Natural History and the Harn Museum of Art. The project explores the notion of a contemporary “Cabinet of Curiosities,” seeking new ways to discover common ground between art and science. Maya Stanfield-Mazzi and Glenn Williamson, faculty in the School of Art + Art History, presented public talks in *Framing Nature: The Living World in Art*. MFA students in Ceramics Mariana Baiquero, Bridget Fairbank, Christina Carfora and Paige Ward spoke on work from *Into the Fold: Contemporary Japanese Ceramics from The Horvitz Collection*. MFA student Brielle Jenkins displayed *Drift*, drawings with insect wings, in coordination with *Capturing Nature: The Insect World in Art*.

**COLLEGE OF AGRICULTURE AND LIFE SCIENCES**

Andrea Lucky, UF Department of Entomology and Nematology and faculty in the College of Agricultural and Life Sciences worked with Harn Chief Curator, Dulce Román and Education Curator of Academic Programs, Eric Segal to organize an exhibition titled *Capturing Nature: The Insect World in Art*. The exhibition explored the naturalist illustrations of four artists who were active in the 18th century: John Abbot, Mark Catesby, Moses Harris and Maria Sibylla Merian. Insects feature prominently in early naturalists’ renderings of botanical and animal wildlife in Europe and the Americas. The exhibition was made possible by The Dr. Madelyn M. Lockhart Endowment for Focus Exhibitions at the Harn Museum of Art.

**EXHIBITION ADVISORY COMMITTEES**

The Harn worked with many disciplines across UF’s campus for input and feedback on programming and offerings related to future exhibitions. The exhibitions with advisory committees included *Hoppé Portraits: Society, Studio and Street, Conversations: A 25th Anniversary Exhibition* and *Framing Nature: The Living World in Art*. UF faculty and students who were a part of planning for these exhibitions were from departments of History, English, Germanic Studies, Digital Worlds Institute, UF libraries, Art and Art History, and Photography.

**SUPPORT OF RESEARCH**

The Harn supported faculty research by consulting on projects and participating in grant applications to the National Endowment for the Humanities and the National Science Foundation. The museum supported the Center for European Studies in its grant application for a NEH Dialogues on the Experience of War project; as well as an application by Dr. Jiri Hulcr, Forest Entomology, IFAS and Dr. Matthew E. Smith, Plant Pathology, IFAS to the National Science Foundation in the Division of Environmental Biology.
UF CLASS VISITS

AFH 4930: Religion in African History, Susan M. O’Brien
AFS 2002: African Experience, Renata Serra
AFS 2002: African Experience, Jennifer Boylan
ANG 6930: Cultural Heritage Management, Steve Brandt
ANT 3181: Anthropological Museology, William Marquardt
ARA 1130: Beginning Arabic 1, Esam Alhadi
ARC 6911: Graduate Design Studio, Donna Cohen
ARH 2051: Intro to History of Art 2, Nika Elder
ARH 2500: Non-Western Art, Laughlin, Eleanor Anne
ARH 3620: American Art 1876 - 1945, Nika Elder
ARH 3631: African-American Art 1600 - Present, Nika Elder
ARH 3871: Gender and Representation, Melissa Hyde
ARH 4356: French Art 1650 - 1780, Melissa Hyde
ARH 4930: 19th Century Photography, Eleanor Laughlin
ARH 4930: Renaissance and Baroque Collecting, Ingrid Greenfield
ARH 4930/LAS 4935: Dress in Latin America, Eleanor Laughlin
ARH 4931: Self-Portraiture, Melissa Hyde
ARH 6797: Museum Studies - Education, Bonnie Bernau
ARH 6836: Museum Studies - Exhibitions Seminar, Glenn Willumson
ART 2936C: Scientific Illustration, Mindy Lighthipe
ART 3807C: Artists and curators, Craig Smith
ART 6693: Being Global, Being Collective Graduate Photo Seminar, Craig Smith
BOT 6935/ZOO 6927: Creative Scientific Communication, Dylan Klempner and Chris Johns
CHT 3500: Chinese Culture, Ying Xiao
DAA 2610: Dance Composition I, Joan Frosch
EDF 1005: Intro To Education, Brittany Beck
EDF 7483: Qualitative Data Collection, Catherine Emihovich
ENC 3254: Writing in the Humanities, Aniruddha Mukhopadhyay
ENG 4134: Cinematography/Women & Film, Maureen Turim
HIS 3942: History Practicum, Sue O’Brien
HUN 6301: Nutritional Aspects of Lipid Metabolism, Peggy Borum
IDH 3931: Honors Uncommon Arts: Photovoice, Craig Smith
IDH 3931: Honors Uncommon Readings, Nina Stoyan-Rosenzweig
IND 1020: Innovation Design, Candy Carmel-Gilfilen
IUF 1000: What is the Good Life, Andrew Wolpert
JPT 3500: Japanese Culture, Ann Wehmeyer
LAW 6936: Art Law, Linda Ferreri
LIT 6934: Women and Gardens, Judy Paige
MUE 6080: Historical and Philosophical Foundations of Music Education, Bill Bauer
MUH 7938: Doctoral Seminar in musicology, Jennifer Thomas
NGR 6930: Spirituality and Creativity, Mary Rockwood Lane
PGY 3444C: Black and White Photography, Craig Smith
PGY 4420C: Advanced Photography, Craig Smith
PHT 6374: Geriatric Physical Therapy, Bill McGehee
REL 3330: Indian Religions, Jonathan Edelmann
REL 3938: Dance, Trance and Ritual, Rodney Sebastian
SRK 1120: Introduction to Sanskrit, Jonathan Edelmann
THE 6565: Creative Process seminar, David Young
FINANCIALS
**ENDOWMENT REPORT**  
**AS OF JUNE 30, 2016**

<table>
<thead>
<tr>
<th>Endowment Type</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition Endowment</td>
<td>$8,526,912</td>
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<tr>
<td>Program Endowment</td>
<td>$5,288,105</td>
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<tr>
<td>Curatorial Endowment</td>
<td>$3,482,037</td>
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<tr>
<td>Internship Endowment</td>
<td>$244,586</td>
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<td>Conservation Endowment</td>
<td>$263,755</td>
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<td>Technology Endowment</td>
<td>$179,929</td>
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<tr>
<td><strong>TOTAL ENDOWMENT:</strong></td>
<td>$17,985,324</td>
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</tbody>
</table>

**STATEMENT OF NET ASSETS**  
**AS OF JUNE 30, 2016**

<table>
<thead>
<tr>
<th>Assets</th>
<th>UNRESTRICTED</th>
<th>RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$1,354,126</td>
<td>$669,624</td>
<td>$2,023,749</td>
</tr>
<tr>
<td>Investments at Fair Value</td>
<td>$(1,195)</td>
<td>$17,892,865</td>
<td>$17,891,669</td>
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<tr>
<td>Permanent Collection</td>
<td>$274,387</td>
<td>$39,843,584</td>
<td>$40,117,971</td>
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<tr>
<td>Real Estate held for resale</td>
<td>$ -</td>
<td>$105,481</td>
<td>$105,481</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS:</strong></td>
<td>$1,627,318</td>
<td>$58,511,554</td>
<td>$60,138,871</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>UNRESTRICTED</th>
<th>RESTRICTED</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td>$13,178</td>
<td>$14,375</td>
<td>$27,553</td>
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<tr>
<td>Net Assets</td>
<td>$1,614,140</td>
<td>$58,497,179</td>
<td>$60,111,318</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS:</strong></td>
<td>$1,627,318</td>
<td>$58,511,554</td>
<td>$60,138,871</td>
</tr>
</tbody>
</table>

*This report includes unaudited cash basis financial information for the year ended June 30, 2016 and is not intended to represent a complete financial statement presentation.*
# STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS
## AS OF JUNE 30, 2016

<table>
<thead>
<tr>
<th>Fund Type:</th>
<th>Unrestricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions/Cash and Cash Equivalents</td>
<td>$1,000,931</td>
<td>$24,616</td>
<td>$1,025,547</td>
</tr>
<tr>
<td>Contributions/Artwork</td>
<td>$ -</td>
<td>$404,983</td>
<td>$404,983</td>
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<tr>
<td>Government Support</td>
<td>$1,694,245</td>
<td>$ -</td>
<td>$1,694,245</td>
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<tr>
<td>Grants</td>
<td>$268,592</td>
<td>$ -</td>
<td>$268,592</td>
</tr>
<tr>
<td>Investment Income/Realized Gains</td>
<td>$ (3)</td>
<td>$(629,656)</td>
<td>$(629,658)</td>
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<tr>
<td>Auxiliary</td>
<td>$317,069</td>
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<td>$317,069</td>
</tr>
<tr>
<td><strong>Total Revenues:</strong></td>
<td>$3,280,834</td>
<td>$(200,057)</td>
<td>$3,080,778</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Personnel</td>
<td>$2,071,837</td>
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<td>$2,071,837</td>
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<tr>
<td>General and Administrative</td>
<td>$304,538</td>
<td>$236,546</td>
<td>$541,084</td>
</tr>
<tr>
<td>Galleries, Curatorial and Exhibitions</td>
<td>$499,891</td>
<td>$ -</td>
<td>$499,891</td>
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<tr>
<td>Education</td>
<td>$117,803</td>
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<td>$117,803</td>
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<tr>
<td>Development and Marketing</td>
<td>$363,412</td>
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<td>$363,412</td>
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<tr>
<td>Auxiliary</td>
<td>$117,869</td>
<td>$ -</td>
<td>$117,869</td>
</tr>
<tr>
<td><strong>Total Expenses:</strong></td>
<td>$3,475,351</td>
<td>$236,546</td>
<td>$3,711,897</td>
</tr>
<tr>
<td><strong>Transfers</strong></td>
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<td></td>
</tr>
<tr>
<td>Transfers</td>
<td>$(300,539)</td>
<td>$300,539</td>
<td>$ -</td>
</tr>
<tr>
<td><strong>Total Transfers:</strong></td>
<td>$(300,539)</td>
<td>$300,539</td>
<td>$ -</td>
</tr>
<tr>
<td><strong>Net Surplus/(Deficit):</strong></td>
<td>$171,106</td>
<td>$802,225</td>
<td>$631,119</td>
</tr>
</tbody>
</table>

*This report includes unaudited cash basis financial information for the year ended June 30, 2016 and is not intended to represent a complete financial statement presentation.*
ACQUISITIONS
GINTS OF ART

GIFT OF THE ARTIST AS PART OF THE MUSEUM PROJECT

BARRY ANDERSEN
AMERICAN, B. 1945
Alabama #17-7
Negative: 1987; Print: 2015
Inkjet print from color negative film
14 x 18 in. (35.6 x 45.7 cm)

Kentucky #42-15
Negative: 1989; Print: 2015
Inkjet print from color negative film
14 x 18 in. (35.6 x 45.7 cm)

Peat, Storm, Connemara, Ireland
Negative: 1995; Print: 2015
Inkjet print from color negative film
14 x 18 in. (35.6 x 45.7 cm)

Rena Small
AMERICAN, B. 1954
Andy Warhol, NYC
from the series Artists’ Hands
BOTTOM, LEFT
1985
Gelatin silver print
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Richard Diebenkorn
from the series Artists’ Hands
1986
Gelatin silver print
7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

Robert Longo, NYC
from the series Artists’ Hands
1987, printed 1988
Gelatin silver print
9 1/2 x 7 1/2 in. (24.1 x 19.1 cm)

GIFT GIVEN IN HONOR OF THE HARN’S 25TH ANNIVERSARY ...

...BY AN ANONYMOUS DONOR

PIERRE ANDRÉ LATREILLE
FRENCH, 1762 - 1833
Arachnides, Plate 8
C. 1817
Engraving, hand colored
10 x 8 in. (25.4 x 20.3 cm)

Arachnides, Plate 12
C. 1817
Engraving, hand colored
10 x 8 in. (25.4 x 20.3 cm)

...BY SCOTT CONARROE AND STEPHEN BULGER GALLERY, AND MUSEUM PURCHASE, FUNDS PROVIDED BY THE CAROLINE JULIER AND JAMES G. RICHARDSON ACQUISITION FUND

SCOTT CONARROE
AMERICAN, B. 1974
Patio Set, Thomasville, GA
2008
Pigment print
Image: 31 x 39 in. (78.7 x 99.1 cm)

...BY GARY SCHNEIDER AND MUSEUM PURCHASE, FUNDS PROVIDED BY THE MELVIN AND LORNA RUBIN FUND

GARY SCHNEIDER
AMERICAN, SOUTH AFRICAN, B. 1954
Carly’s Legs
2006
Pigmented ink on Epson Canvas, stretched on wood strip frame
42 1/2 x 30 in. (108 x 76.2 cm)

John
1999
Fuji Crystal Archive print
5 x 48 in. (129.4 x 121.9 cm)

...BY BARRY ANDERSEN IN HONOR OF HIS UNIVERSITY OF FLORIDA PROFESSORS, DOUG PRINCE, JERRY UELSMANN AND TODD WALKER

BARRY ANDERSEN
AMERICAN, B. 1945
Pink Salt Flat, Camargue, France
Negative: 2013; Print: 2015
Inkjet print
12 x 18 in. (30.5 x 45.7 cm)
... BY JONI STERNBACH

JONI STERNBACH
AMERICAN
Divide Across Great Salt Lake
2010
Pigment print from scanned film negative
30 x 40 in. (76.2 x 101.6 cm)

GIFT OF JOHN C. BIERLEY

UNKNOWN
JAPANESE
Screen with mandarin ducks and chrysanthemums
19th century
Color on paper
37 1/2 in. x 8 ft. 1 1/4 in.
(95.3 x 247 cm)

GIFT OF GEORGE BLAKELY

GEORGE BLAKELY
AMERICAN, b. 1943
Self Portrait Hair plugs
2003
Polaroid
28 x 22 in. (71.1 x 55.9 cm)

GIFT OF MARY ANN HARN COFRIN
IN MEMORY OF DR. DAVID A. COFRIN

UNKNOWN
CHINESE
Jade Vessel
16th Century
Jade
2 7/8 x 3 1/4 x 3 1/4 in.
(7.3 x 8.3 x 8.3 cm)

GIFT OF RELF AND MONA CRISSEY

FREDERICK CARDER
AMERICAN, b. ENGLAND, 1863 - 1963

Bowl
Early 20th century
Acid-etched glass
3 x 5 1/2 x 5 1/2 in. (7.6 x 14 x 14 cm)

Bowl
Early 20th century
Glass
3 3/4 x 6 3/4 x 6 3/4 in.
(9.5 x 17.1 x 17.1 cm)

Bud vase
Early 20th century
Gold Aurene and calcite glass
3 1/4 x 3 3/4 x 3 3/4 in.
(8.3 x 9.5 x 9.5 cm)

Compote
Early 20th century
Calcite and Blue Aurene glass
6 1/4 x 5 3/4 x 5 3/4 in.
(15.9 x 14.6 x 14.6 cm)

Compote
Early 20th century
Glass
9 x 8 1/4 x 8 1/4 in.
(22.9 x 21 x 21 cm)

Compote
Early 20th century
Gold Aurene glass
7 1/4 x 5 1/2 x 5 1/2 in.
(18.4 x 14 x 14 cm)

Compote
Early 20th century
Gold Aurene and calcite glass
6 1/8 x 4 3/4 x 4 3/4 in.
(15.6 x 12.1 x 12.1 cm)

Grotesque Bowl
Early 20th century
Glass
6 x 9 1/2 x 9 1/2 in.
(15.2 x 24.1 x 24.1 cm)

Grotesque vase
Early 20th century
Glass
9 x 5 1/4 x 5 1/4 in.
(22.9 x 13.3 x 13.3 cm)

Oriental Poppy Goblet
Early 20th century
Glass and sterling silver

Small bowl
Early 20th century
Gold Aurene glass
2 3/4 x 5 3/4 x 5 3/4 in.
(7 x 14.6 x 14.6 cm)

Vase
1924
Acid-etched glass
7 x 7 x 7 in. (17.8 x 17.8 x 17.8 cm)

Vase
Early 20th century
Black Aurene glass
7 x 5 x 5 in. (17.8 x 12.7 x 12.7 cm)

Vase
Early 20th century
Glass
6 1/2 x 9 1/4 x 9 1/4 in.
(16.5 x 23.5 x 23.5 cm)

ÉMILE CHARLES MARTIN GALLÉ
FRENCH, 1846 - 1904
Cameo vase
C. 1900
Acid-etched glass
12 1/2 x 3 x 3 in. (31.8 x 7.6 x 7.6 cm)

THOMAS G. HAWKES
AMERICAN, b. IRELAND, 1846 - 1913
Vase
Late 19th century
Acid-etched glass and gold
8 3/4 x 5 1/4 x 5 1/4 in.
(22.2 x 13.3 x 13.3 cm)

RENÉ JULES LALIQUE
FRENCH, 1850 - 1945
Domrémy Vase
1926
Glass
8 1/2 x 6 1/2 x 6 1/2 in.
(21.6 x 16.5 x 16.5 cm)
LOUIS COMFORT TIFFANY
AMERICAN, 1848 - 1933

Bud vase
- Early 20th century
- Favrile glass
- 14 1/2 x 5 1/2 in. (36.8 x 13.2 cm)

Bud Vase
- c. 1919
- Favrile glass
- 11 1/4 x 4 x 4 in. (28.6 x 10.2 x 10.3 cm)

Compote
- 1924
- Favrile glass
- 4 x 8 x 8 in. (10.2 x 20.3 x 20.3 cm)

Flower-Form Vase
- c. 1915
- Favrile glass
- 11 1/2 x 4 x 4 in. (29.2 x 10.2 x 10.2 cm)

Flower-Form Vase
- Early 20th century
- Favrile glass
- 12 3/4 x 6 1/2 x 6 1/2 in. (32.4 x 16.5 x 16.5 cm)

Lamp
- Early 20th century
- Favrile glass and bronze
- 24 3/4 x 12 x 12 in. (62.9 x 31.5 x 30.5 cm)

Paperweight Vase
- Early 20th century
- Favrile glass
- 7 1/4 x 7 3/4 x 7 3/4 in. (18.4 x 19.7 x 19.7 cm)

LOUIS COMFORT TIFFANY
AMERICAN, 1848 - 1933

Bud vase
- c. 1902
- Favrile glass and bronze base
- 14 1/2 x 5 x 5 in. (36.8 x 12.7 x 12.7 cm)

Bud Vase
- c. 1919
- Favrile glass
- 11 1/4 x 4 x 4 in. (28.6 x 10.2 x 10.3 cm)

Flower-Form Vase
- c. 1915
- Favrile glass
- 16 x 8 x 8 in. (40.6 x 20.3 x 20.3 cm)

Vase
- c. 1910
- Favrile glass
- 6 1/2 x 5 1/2 x 5 1/2 in. (16.5 x 14 x 14 cm)

Vase
- Early 20th century
- Favrile glass
- 13 1/2 x 8 1/2 x 8 1/2 in. (34.3 x 21.6 x 21.6 cm)

GIFT OF CHARLES DERBY

UNKNOWN
MALIAN
Figurated Doorlock
- 20th Century
- Wood
- 17 1/4 x 2 5/8 x 2 1/4 in. (43.8 x 6.7 x 5.7 cm)

UNKNOWN
NIGERIAN
Woman’s Prestige Mirror
- 20th Century
- Wood, glass
- 16 1/4 x 6 7/8 x 1 3/8 in. (41.3 x 17.5 x 3.5 cm)

GIFT OF GABRIELLE AND JAMES POTASHNIK

UNKNOWN
NIGERIAN OR CAMEROON
Shrine sculpture
- 19th Century
- Wood
- 8 x 9 x 9 in. (20.3 x 22.9 x 22.9 cm)

GIFT OF NICOLE AND JOHN DINTENFASS

UNKNOWN
COTE D’IVOIRE
Female Figure
- Early 20th century
- Wood
- 17 in. (43.2 cm)

UNKNOWN
EAST AFRICAN
Prestige Walking Stick
- 19th century
- Wood
- 33 in. (83.8 cm)

GIFT OF WILLIAM H. AND SHIRLEY DRUMMOND

HEO BAEKRYEON
KOREAN, 1891 -1977
Landscape
- 1900s - 1930s
- Ink and color on paper
- 7 ft. 10 in. x 20 in. (213.4 x 50.8 cm)

GIFT OF MR. AND MRS. JAMES S. KANAYAMA

UNKNOWN
JAPANESE
Sake bottle
- 1900s - 1930s
- Ceramic with glaze
- 4 x 8 x 8 in. (10.2 x 20.3 x 20.3 cm)

GIFT OF MR. AND MRS. ANTHONY P. BONACINA

LOUIS COMFORT TIFFANY
AMERICAN, 1848 - 1933

Bud vase
- c. 1902
- Favrile glass and bronze base
- 14 1/2 x 5 x 5 in. (36.8 x 12.7 x 12.7 cm)

Bud Vase
- c. 1919
- Favrile glass
- 11 1/4 x 4 x 4 in. (28.6 x 10.2 x 10.3 cm)

Flower-Form Vase
- Early 20th century
- Favrile glass
- 14 1/2 x 3 1/2 x 3 1/2 in. (36.8 x 8.9 x 8.9 cm)

Flower-Form Vase
- Early 20th century
- Favrile glass
- 18 x 5 1/2 x 5 1/2 in. (45.7 x 14 x 14 cm)

Paperweight Vase
- Early 20th century
- Favrile glass
- 7 x 4 x 4 in. (17.8 x 10.2 x 10.2 cm)

Small bowl
- Early 20th century
- Favrile glass
- 2 1/4 x 5 3/4 x 5 3/4 in. (5.7 x 14.6 x 14.6 cm)

Vase
- Early 20th century
- Favrile glass
- 16 x 8 x 8 in. (40.6 x 20.3 x 20.3 cm)

Vase
- c. 1910
- Favrile glass
- 8 1/4 x 6 x 6 in. (21.6 x 15.3 x 15.3 cm)

Vase
- Early 20th century
- Favrile glass
- 13 1/2 x 6 1/2 x 6 1/2 in. (34.3 x 16.5 x 16.5 cm)
**UNKNOWN**

**KOREAN**

Mountain landscape with pavilion
1900s - 1930s
Ink and color on paper
5 ft. 8 3/4 in. × 23 3/4 in.
(174.6 × 60.3 cm)

Woodblock
1900s - 1930s
Wood
20 × 10 3/8 × 1 1/2 in.
(50.8 × 26.4 × 3.8 cm)

---

**GIFT OF ROBERT AND NANCY FICHTER**

**ROBERT FICHTER**

**AMERICAN, B. 1939**

Frog Anatomy
1980
Cibachrome
39 × 23 1/2 in. (99.1 × 59.7 cm)

Hiroshima Memorial #1
1981
Cibachrome
36 × 24 1/2 in. (91.4 × 62.2 cm)

Untitled
2014
Photosynthogram
(iphone collage, digital print)
17 1/2 × 11 in. (44.5 × 27.9 cm)

---

**GIFT OF GEORGE ELLIS**

**UNKNOWN**

Unknown
Stool (esa)
20th Century
Wood
11 x 18 1/2 in. (27.9 x 47 cm)

---

**GIFT OF JOSH FELDSTEIN**

**EDDY “MR. EDDY” MUMMA**

**AMERICAN, 1908 - 1986**

Untitled [Man with green hood and hands] **BELOW**
n.d.
Acrylic on Masonite
36 x 26 1/2 in. (91.4 x 67.3 cm)

---

**BEQUEST OF ELAINE GLASS**

**JOSEF ALBERS**

**AMERICAN, 1888 - 1976**

Formulation Articulation, Volume I
1972
Screen prints on paper
20 × 15 in. (50.8 × 38.1 cm)

Homage to the Square (Brown/Orange)
1967
Screen print on paper
19 1/2 × 19 1/2 in. (49.5 × 49.5 cm)

Homage to the Square (Red)
1970
Screen print on paper
15 × 15 in. (38.1 × 38.1 cm)

Homage to the Square (Red) **BELOW**
n.d.
Screen print on paper
20 × 20 in. (50.8 × 50.8 cm)

---

**LEONARD BASKIN**

**AMERICAN, 1922 - 2000**

Goya (from the famous artists series)
n.d.
Etching on paper
7 × 8 3/4 in. (17.8 × 22.2 cm)
<table>
<thead>
<tr>
<th>Artist</th>
<th>Birth - Death</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pieter Breughel</td>
<td>(from the famous artists’ series) n.d.</td>
<td>Etching on paper 18 x 17 1/2 in. (45.7 x 44.5 cm)</td>
</tr>
<tr>
<td>Two Heads</td>
<td>1969</td>
<td>Etching on paper 5 x 3 1/4 in. (12.7 x 8.3 cm)</td>
</tr>
<tr>
<td>Alexander Calder</td>
<td>American, 1898 - 1976</td>
<td>Flowers c. 1970 Color lithograph on paper 25 1/2 x 19 1/2 in. (64.8 x 49.5 cm)</td>
</tr>
<tr>
<td>Dale Chihuly</td>
<td>American, b. 1941</td>
<td>Chinese Red Seaform Edition with Ebony Lip Wraps c. 1996 Blown glass in case 4 1/2 x 7 in. (11.4 x 17.8 cm)</td>
</tr>
<tr>
<td>Sam Gilliam</td>
<td>American, b. 1933</td>
<td>In Celebration 1987 Color lithograph on paper 30 1/2 x 38 in. (77.5 x 96.5 cm)</td>
</tr>
<tr>
<td>George Benjamin Luks</td>
<td>American, 1867 - 1933</td>
<td>Double sided figure study sketch “Shoe Shine Boy” n.d. Crayon on paper 5 1/4 x 4 1/2 in. (13.3 x 11.4 cm)</td>
</tr>
<tr>
<td>Reginald Marsh</td>
<td>American, b. France, 1898 - 1954</td>
<td>Along the Seine 1928 Lithograph on paper 8 1/2 x 11 in. (21.6 x 27.9 cm)</td>
</tr>
<tr>
<td>Irving Place Burlesque</td>
<td>c. 1928</td>
<td>Etching on paper 7 x 10 3/4 in. (17.8 x 27.3 cm)</td>
</tr>
<tr>
<td>Three Men at Table (Fat Cats Swapping Stories or Café Brasserie)</td>
<td>1932</td>
<td>Lithograph on paper 7 x 8 1/4 in. (17.8 x 21 cm)</td>
</tr>
<tr>
<td>John Sloan</td>
<td>American, 1871 - 1951</td>
<td>Dedham Castle, after Turner c. 1888 Etching on paper 3 3/16 x 4 15/16 in. (8.1 x 12.5 cm)</td>
</tr>
<tr>
<td>Fire Can</td>
<td>c. 1920</td>
<td>Etching on paper 3 11/16 x 2 5/16 in. (9.4 x 5.9 cm)</td>
</tr>
<tr>
<td>George Eliot</td>
<td>c. 1890</td>
<td>Etching on paper 5 7/16 x 3 15/16 in. (13.8 x 10 cm)</td>
</tr>
<tr>
<td>Head with Necklace</td>
<td>c. 1913</td>
<td>Etching on paper 3 3/4 x 2 3/8 in. (9.5 x 6 cm)</td>
</tr>
<tr>
<td>McSorley’s Back Room</td>
<td>c. 1916</td>
<td>Etching on paper 5 1/4 x 7 1/16 in. (13.3 x 17.9 cm)</td>
</tr>
<tr>
<td>Night Windows</td>
<td>c. 1910</td>
<td>Etching on paper 5 1/4 x 6 3/4 in. (13.3 x 17.1 cm)</td>
</tr>
<tr>
<td>Nude on Hearth</td>
<td>c. 1933</td>
<td>Etching on paper 5 1/2 x 6 15/16 in. (14 x 17.6 cm)</td>
</tr>
<tr>
<td>Pavanna</td>
<td>c. 1920</td>
<td>Etching on paper 5 x 4 in. (12.7 x 10.2 cm)</td>
</tr>
<tr>
<td>14th Street, The Wigwam</td>
<td>c. 1928</td>
<td>Etching on paper 11 x 7 1/4 in. (27.9 x 18.4 cm)</td>
</tr>
<tr>
<td>Eugene Speicher</td>
<td>American, 1883 - 1962</td>
<td>Portrait of a Woman c. 1928 Conte crayon on paper 9 1/2 x 8 1/4 in. (24.1 x 21 cm)</td>
</tr>
<tr>
<td>Unknown</td>
<td>Unknown</td>
<td>Untitled c. 1845 Daguerreotype 4 x 3 x 1 in. (10.2 x 7.6 x 2.5 cm)</td>
</tr>
<tr>
<td>Victor de Vasarely</td>
<td>French, b. Hungary, 1908 - 1997</td>
<td>IA)-CC (Geometric Composition) n.d. Screen print in colors on paper 23 3/4 x 23 3/4 in. (60.3 x 60.3 cm)</td>
</tr>
<tr>
<td>Gift of Madeline Grow</td>
<td>Yi Liu</td>
<td>Chinese, 1916 - 2006</td>
</tr>
</tbody>
</table>
GIFT OF DIANE HONIG
IN HONOR OF DAN HONIG, UF MECHANICAL ENGINEERING 1958, JEFFREY HONIG, UF CIVIL ENGINEERING 2015, ROBERT HONIG, UF BUSINESS 2016

SAM FRANCIS
AMERICAN, 1923 - 1994
Untitled (Blue Grid) BELOW 1978]
Mixed media on paper
30 x 24 1/2 in. (76.2 x 62.2 cm)

GIFT OF CAROL AND JEFFREY HORVITZ

SATOKO FUJIKASA
JAPANESE, B. 1980
Kiryu (Stream)
2011
Matte-glazed stoneware
8 5/8 x 9 1/2 x 7 1/2 in.
(21.9 x 24.1 x 19.1 cm)

KAYOKO HOSHINO
JAPANESE, B. 1949
Yakisume ginsai bachi
(unglazed bowl with silver glaze)
2009
Stoneware, silver glaze
7 1/2 x 12 3/4 x 10 5/8 in.
(19.1 x 32.4 x 27 cm)

MACHIKO OGAWA
JAPANESE, B. 1946
Vessel
2008
Stoneware
11 3/8 x 23 5/8 x 24 3/4 in.
(28.9 x 60 x 62.9 cm)

GIFT OF CHARLES JONES AFRICAN ART
IN HONOR OF ROBIN POYNER

UNKNOWN
JAPANESE
Obi
Taisho Era, 1912 - 1926
Silk
13 in. (33 cm)

Obi tie (Obi-jime)
Taisho Era, 1912 - 1926
Flat braided cord
59 in. (149.9 cm)

Obi tie (Obi-jime)
Taisho Era, 1912 - 1926
Wrapped cotton
58 in. (147.3 cm)

Woman’s Kimono (furisode)
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)

Woman’s Kimono (furisode)
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)

Woman’s Kimono slip
Taisho Era, 1912 - 1926
Silk
5 ft. 1 in. x 50 in. (154.9 x 127 cm)

GIFT OF JEAN A. L. KOEGLER

UTAGAWA HIROSHIGE
(AKA. ANDO HIROSHIGE)
JAPANESE, 1797 - 1858
Suruga-cho
1856
Ink and color on paper
13 3/4 x 9 in. (34.9 x 22.9 cm)

UTAGAWA KUNISADA
JAPANESE, 1786 - 1865
"Akogi" from the series
A Rustic Genji by a Fraudulent Murasaki
(Nise Murasaki Inaka Genji)
c. 1838
Ink and color on paper
20 x 15 3/4 in. (50.8 x 40 cm)

ROLLAND DORCELY
HAITIAN, B. 1930
Untitled
1969
Oil on panel
48 x 30 in. (121.9 x 76.2 cm)

GIFT OF MEIKO IWAO MILLS
IN HONOR OF HER MOTHER, SHIZUKO TOKUNAGA IWAO

KITAMURA HOSHUN
JAPANESE, 1822 - 1882
Ise furuchi odori no zu
(c. 1898)
Ink and color on paper
Frame: 21 1/4 x 27 1/2 in. (54 x 69.9 cm)

GIFT OF STUART AND SANDY NEWMAN
GIFT OF ROBIN AND DONNA POYNOR

YORUBA PEOPLE
NIGERIA
Lidded pot
1973
Earthenware
4 x 4 in. (10.2 x 10.2 cm)

GIFT OF ROBIN AND DONNA POYNOR
IN HONOR OF A.E. AND MARIE HARDYMON

MARY JANE MANIGUALT
AMERICAN, 1913 - 2010
Lidded basket
1971
Sweetgrass, palmetto, bulrush
6 1/2 x 7 3/4 in. (16.5 x 19.7 cm)

NUPE PEOPLE
NIGERIA
Lid for Basket
c. 1970
Fibers, vegetal pigment
2 x 9 1/8 x 9 1/8 in.
(5.1 x 23.2 x 23.2 cm)

Lid for Basket
c. 1970
Fibers, vegetal pigment
2 x 9 1/8 x 9 1/8 in.
(5.1 x 23.2 x 23.2 cm)

Lidded Basket
c. 1970
Fibers, vegetal pigment
10 1/2 x 15 in. (26.7 x 38.1 cm)

GIFT OF CELESTE ROBERGE

CELESTE ROBERGE
AMERICAN, B. 1951
Agarum Clathratum
2015
Cyanotype on Somerset
100% rag paper
22 x 30 in. (55.9 x 76.2 cm)

GIFT OF BRUCE AND SILKE SILVERSTEIN

FRANK PAULIN
AMERICAN, B. 1926
Belmont Racetrack
1980
Gelatin silver print
13 x 9 in. (33 x 22.9 cm)

Queensborough Bridge, New York City
1955
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)

Times Square (Man with Traffic Light)
1956
Gelatin silver print, printed later
11 x 14 in. (27.9 x 35.6 cm)

Untitled (Chicago)
1951
Gelatin silver print, printed later
13 1/2 x 9 1/8 in. (34.3 x 23.2 cm)

Untitled (Female Sculpture)
1980
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)

Untitled (Man with Tigers)
1981
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)

Untitled (Mannequins)
1951
Gelatin silver print, printed later
10 1/4 x 10 1/2 in. (26 x 26.7 cm)

Untitled (Times Square, Reflection)
1956
Gelatin silver print, printed later
11 x 13 7/8 in. (27.9 x 35.2 cm)

Untitled (Woman with Umbrella)
1956
Gelatin silver print, printed later
14 x 11 in. (35.6 x 27.9 cm)

Untitled (Woman with Umbrella),
New Orleans, Louisiana
1952
Gelatin silver print, printed later
13 1/2 x 10 3/4 in. (34.3 x 27.3 cm)

57th Street
1958
Gelatin silver print, printed later
13 1/2 x 9 in. (34.3 x 22.9 cm)

97th Street
1955
Gelatin silver print, printed later
9 x 13 1/2 in. (22.9 x 34.3 cm)
<table>
<thead>
<tr>
<th>Artist/People</th>
<th>Country</th>
<th>Description</th>
<th>Date</th>
<th>Material</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abelam People</td>
<td>Unknown</td>
<td>Shell Ring</td>
<td>20th Century</td>
<td>Clam shell</td>
<td>9 1/2 x 9 1/2 in. (24.1 x 24.1 cm)</td>
</tr>
<tr>
<td>Baule People</td>
<td>Côte d’Ivoire</td>
<td>Door</td>
<td>20th Century</td>
<td>Wood, white pigment</td>
<td>49 x 21 3/4 x 2 in. (124.5 x 55.2 x 5.1 cm)</td>
</tr>
<tr>
<td>Kwoma People</td>
<td>Papua New Guinea</td>
<td>Sculpture for Minja ceremony</td>
<td>20th Century</td>
<td>Wood, natural pigments</td>
<td>40 x 15 x 5 in. (101.6 x 38.1 x 12.7 cm)</td>
</tr>
<tr>
<td>Katsushika Hokusai</td>
<td>Japan</td>
<td>Page from book “kinoe no komatsu”</td>
<td>c. 1814</td>
<td>Ink on paper</td>
<td>12 x 16 in. (30.5 x 40.6 cm)</td>
</tr>
<tr>
<td>Kiyojiro</td>
<td>Japan</td>
<td>reprint, woman by water</td>
<td>n.d.</td>
<td>Ink on paper</td>
<td>15 1/4 x 10 1/8 in. (38.7 x 25.7 cm)</td>
</tr>
<tr>
<td>Isoda Koryusai</td>
<td>Japan</td>
<td>Shunga print</td>
<td>1910</td>
<td>Ink on paper</td>
<td>10 x 7 1/4 in. (25.4 x 18.4 cm)</td>
</tr>
<tr>
<td>Utagawa Kuniyoshi</td>
<td>Japan</td>
<td>Tosei buyuden</td>
<td>n.d.</td>
<td>Ink on paper</td>
<td>9 1/2 x 7 in. (24.1 x 17.8 cm)</td>
</tr>
</tbody>
</table>
UTAGAWA KUNISADA  
JAPANESE, 1786 - 1865  
Abalone Divers  
1859  
Ink on paper  
14 1/4 x 10 in. (36.2 x 25.4 cm)

UTAGAWA KUNIYOSHI  
JAPANESE, 1798 - 1861  
Asahina Saburo Yoshihide Wrestling  
Two Crocodiles on the Shore  
1849  
Ink on paper  
14 x 9 1/2 in. (35.6 x 24.1 cm)

KAWANABE KYOSAI  
JAPANESE, 1831 - 1889  
Angry Crab from series “Hanagoyomi”, “Flower Calendar”  
1870  
Ink on paper  
3 3/4 x 4 7/8 in. (9.5 x 12.4 cm)

Swimmers, Series; One Hundred pictures by Kyosai 1862 - 1866  
n.d.  
Ink on paper  
7 x 4 3/4 in. (17.8 x 12.1 cm)

Swimmers, Series; One Hundred pictures by Kyosai 1862 - 1866  
n.d.  
Ink on paper  
7 x 4 3/4 in. (17.8 x 12.1 cm)

KANAMORI NANTO  
JAPANESE  
Bathing in the Waterfall CENTER, TOP  
1893  
Ink on paper  
8 3/8 x 5 3/4 in. (21.3 x 14.6 cm)

ITO NISABURO  
JAPANESE, 1910 - 1988  
Abalone Divers on the Shore  
c. 1930s - 1940s  
Ink on paper  
6 1/4 x 13 3/4 in. (15.9 x 34.9 cm)

Abalone Divers Underwater  
c. 1930s - 1940s  
Ink on paper  
6 1/4 x 12 3/4 in. (15.9 x 32.4 cm)

MAEKAWA SENPAN  
JAPANESE, 1888 - 1960  
Bath Scene  
n.d.  
Ink on paper  
15 1/2 x 19 3/4 in. (39.4 x 50.2 cm)

Indoor pool with water spouts  
n.d.  
Ink on paper  
14 1/2 x 11 1/4 in. (36.8 x 28.6 cm)

Sea bathing  
n.d.  
Ink on paper  
14 1/4 x 11 1/2 in. (36.2 x 29.2 cm)

SAITO SHUHO  
JAPANESE, 1768 - 1859  
Women’s Bath  
19th century  
Ink on paper  
10 x 13 1/2 in. (25.4 x 34.3 cm)

FUJIKA WA TAMENOBU  
JAPANESE, 1890 - 1910  
Famous Places of Tokaido - Shanks  
Mare Odawara  
1890  
Ink on paper

MASAMI TERAOKA  
JAPANESE, B. 1936  
Aids Series/Condom Pillow Book  
1987  
Ink on paper, Chine colle etching  
15 1/4 x 10 1/2 in. (38.7 x 26.7 cm)

Longing Samurai  
from The Hawaii Snorkel Series  
1993  
Ink on paper  
25 x 38 in. (63.5 x 96.5 cm)

UNKNOWN  
JAPANESE  
A Stream of Desire in the Floating World (Hitonagashi ukiyo no yokuaka)  
“Conversations in a Bathhouse.”  
c. 1868  
Ink on paper  
13 1/2 x 19 1/2 in. (34.3 x 49.5 cm)

Army in Manchuria, Bath  
n.d.  
Ink on paper  
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Army Soldier Bathing  
n.d.  
Ink on paper  
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Art Comic Postcard Military  
1930s  
Ink on paper  
3 1/2 x 5 1/2 in. (8.9 x 14 cm)

Comic Sino Japanese War, Bath in River, China  
n.d.  
Ink on paper  
3 1/2 x 5 1/2 in. (8.9 x 14 cm)
<table>
<thead>
<tr>
<th><strong>Japanese World War II Era Photo Album</strong></th>
<th><strong>Photo Album</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1930s</td>
<td>1930s</td>
</tr>
<tr>
<td>Albumen prints bound in album</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>9 1/2 x 12 1/2 in. (24.1 x 31.8 cm)</td>
<td>5 1/8 x 7 1/2 in. (13 x 19.1 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Lantern slide, Public Bath</strong></th>
<th><strong>Postcard</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1900s</td>
<td>n.d.</td>
</tr>
<tr>
<td>Glass</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>3 x 3 in. (7.6 x 7.6 cm)</td>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Man in loin cloth</strong></th>
<th><strong>Postcard</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>c. 1910</td>
<td>n.d.</td>
</tr>
<tr>
<td>Glass negative</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>4 1/2 x 3 1/4 in. (11.4 x 8.3 cm)</td>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Mid WWII Photo Album</strong></th>
<th><strong>Postcard</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1930s</td>
<td>n.d.</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>7 1/4 x 10 1/2 in. (18.4 x 26.7 cm)</td>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Military Comic Japanese Army WWII</strong></th>
<th><strong>Postcard</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>n.d.</td>
<td>n.d.</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Military Comic Navy</strong></th>
<th><strong>Postcard, WWII Japanese army</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>“Canvas Bath” Sailor</td>
<td>n.d.</td>
</tr>
<tr>
<td>n.d.</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Military Comic Navy</strong></th>
<th><strong>Propaganda China Japan war postcard</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>“Squall” Sailor</td>
<td>n.d.</td>
</tr>
<tr>
<td>n.d.</td>
<td>Ink on paper</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>5 1/2 x 3 1/2 in. (14 x 8.9 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Military Comic Navy</strong></th>
<th><strong>Seated man with fan</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>“Squall” Sailor</td>
<td>n.d.</td>
</tr>
<tr>
<td>n.d.</td>
<td>Ambrotype</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>4 1/2 x 3 1/4 in. (11.4 x 8.3 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Military Comic Postcard</strong></th>
<th><strong>Three Young Men</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>n.d.</td>
<td>c. 1890</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>Ambrotype</td>
</tr>
<tr>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
<td>2 1/2 x 3 3/8 in. (6.4 x 8.6 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Military Comic Postcard</strong></th>
<th><strong>Three men (2 holding fans)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>n.d.</td>
<td>n.d.</td>
</tr>
<tr>
<td>Ink on paper</td>
<td>Ambrotype</td>
</tr>
<tr>
<td>3 1/2 x 5 1/2 in. (8.9 x 14 cm)</td>
<td>4 1/4 x 3 3/8 in. (10.8 x 8.6 cm)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>UTAGAWA YOSHIKI</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Japanese, 1833 - 1904</strong></td>
</tr>
<tr>
<td><strong>Untitled</strong></td>
</tr>
<tr>
<td>n.d.</td>
</tr>
<tr>
<td>Ink on paper</td>
</tr>
</tbody>
</table>

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MUSEUM PURCHASES

MUSEUM PURCHASE, FUNDS PROVIDED BY THE KATHLEEN M. AXLINE ACQUISITION ENDOWMENT

JUNGSIK AN
KOREAN, 1861 - 1919
Landscape
Late 19th to early 20th century
Ink and color on silk mounted as hanging scroll
17 x 11 1/4 in. (43.2 x 28.6 cm)

USEOK CHOE
KOREAN, 1899 - 1965
Geese
1956
Ink and color on paper
24 1/4 x 12 3/8 in. (61.6 x 31.4 cm)

CONSORT JIN
CHINESE, 1873 - 1924
“Dragon” calligraphy
C. 1894 - 1908
Ink on gold-flecked paper
6 ft. 8 1/2 in. x 39 in. (204.5 x 99.1 cm)

OKUHARA SEIKO
JAPANESE, 1837 - 1913
Winter Landscape with Crows
C. 1865
Ink on paper
Scroll: 6 ft. 6 1/4 in. x 16 1/4 in. (198.8 x 41.3 cm)

TSUKIOKA YOSHITOSHI
JAPANESE, 1839 - 1892
Saito Toshimitsu Wrestling Underwater
C. 1877
Ink on paper
7 x 9 1/2 in. (17.8 x 24.1 cm)

GOSEDA YOSHIO
JAPANESE, 1864 - 1943
Portrait of Tsuda Umeko
Painting on silk in mineral pigments, sumi ink and clam shell gesso
36 5/8 x 29 1/2 in. (93 x 74.9 cm)

UWAI KOKAN
JAPANESE, 1852 - 1914
Meditation
1890s
Painting on paper
9 1/2 x 13 1/2 in. (24.1 x 34.3 cm)

FUJIMOTO TESSEKI
JAPANESE, 1816 - 1863
Sixteen Rakan
1856
Ink and color on paper
3 7/8 x 36 3/8 in. (9.8 x 92.4 cm)

JUN HUANG
CHINESE, 1775 - 1850
Landscape by Weng Hsiu
19th century
Ink on paper
32 1/2 x 21 1/4 in. (82.6 x 53.9 cm)

JUN NISHIDA
JAPANESE, 1977 - 2005
Zetsu (No. 4-b)
2001
Feldspathic porcelain clay

HAKUKO ONO
JAPANESE, 1915 - 1996
Sake cup
1980s
Glazed porcelain with gold leaf
2 x 2 1/4 x 2 1/4 in. (5.1 x 5.7 x 5.7 cm)

KIYOMIZU (MASAHIRO)
ROKUBEY VIII
JAPANESE, B. 1954
Kōro (incense burner)
C. 2004
Glazed stoneware
4 7/8 x 5 1/2 x 5 1/2 in.
(12.4 x 14 x 14 cm)

ISHIDA SHUTO
JAPANESE
Landscaes and Still Life
19th century
Ink on paper
6 1/4 x 3 1/4 in. (15.9 x 8.3 cm)

UNKNOWN
CHINESE
Bowl
Song Dynasty, 10th - 11th Century
Ceramic
5 1/8 x 5 1/8 x 5 1/8 in.
(13 x 13 x 13 cm)

Bowl
Song Dynasty, 10th - 11th Century
Ceramic
4 3/8 x 4 3/8 x 4 3/8 in.
(11.1 x 11.1 x 11.1 cm)

Dingyao Figure of a Boy
Northern Song/Jin Dynasty
11th - 12th Century
Porcelain
2 3/4 in. (7 cm)

Vessel
Warring States Period
475 - 221 BC
Pottery
3 3/4 x 3 3/4 in. (9.5 x 9.5 cm)

UNKNOWN
INDIAN
Playing Card
18th Century
Gold, ink, and color on ivory
Diameter: 2 3/8 in. (6 cm)

Playing Card
19th Century
Ink and color on paper
Diameter: 2 5/8 in. (6.7 cm)

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Playing Card
20th Century
Ink and color on paper
Diameter: 3 1/4 in. (8.3 cm)

Unknown Japanese
Amoghisaiddhi BOTTOM, CENTER
Meiji period, 1886 - 1912, 19th century
Ink, pigment, silk, and metallic embroidery
5 3/4 x 3 5/8 in. (14.6 x 9.2 cm)

Kamigata-e Pair of Handscrolls
C. 1830 - 1845
Color and ink on silk with brocade mount
5 1/2 in. x 8 ft. 8 1/2 in. (14 x 265.4 cm)

Kamigata-e Pair of Handscrolls
C. 1830 - 1845
Color and ink on silk with brocade mount
5 1/2 in. x 8 ft. 8 1/2 in. (14 x 265.4 cm)

Nehanuz: “Death of the Buddha”
17th Century
Ink and color on silk
4 x 2 1/2 in. (10.2 x 6.4 cm)

Unknown Nepalese
Embracing Ganeshas
19th century
Cast copper or copper alloy
4 7/8 in. (12.4 cm)

Unknown Persian
Playing Card
18th century
Ink and color on laquer
2 3/8 x 1 1/2 in. (6 x 3.8 cm)

Unknown Unknown
Unknown
Album
19th Century
Ink and color on paper
6 3/4 x 11 1/8 in. (17.1 x 28.3 cm)

Landscapes
19th Century
Ink and color on paper
2 3/4 x 1 3/4 in. (7 x 4.4 cm)
UTAGAWA YOSHISHIGE
JAPANESE, active c. 1840 - 55
Akasaka, Station 37 of the Tokaido Road
1848
Ink and color on paper
Framed: 12 x 15 in. (30.5 x 38.1 cm)

Yokkaichi, Station 44 of the Tokaido Road
1848
Ink and color on paper
Framed: 12 x 15 in. (30.5 x 38.1 cm)

SHIBATA ZESHIN
JAPANESE, 1807 - 1891
Miniature Album of Lacquer Paintings
19th century
Lacquer on paper
4 1/4 x 3 3/8 in. (10.8 x 8.5 cm)

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UNKNOWN
UNKNOWN
Water Spirit Headdress (Pipligbo)
20th century
Wood, encrustation
17 1/2 x 6 3/4 in. (44.5 x 17.1 cm)

MUSEUM PURCHASE, FUNDS PROVIDED BY THE CAROLINE JULIER AND JAMES G. RICHARDSON ENDOWMENT

BAMANA PEOPLE
CENTRAL MALI
Doorlock
20th century
Wood

GUERRILLA GIRLS
ANONYMOUS
Portfolio Complet
1985 - 2012
Print

HAUSA PEOPLE
NIGERIA
Divination board
Late 20th - early 21st century
Wood, pigmented ink
18 3/4 x 21 1/4 x 1/2 in. (47.6 x 21.9 x 1.3 cm)

Divination board
Late 20th - early 21st century
Wood, pigmented ink
23 3/4 x 21 1/4 x 1/2 in. (60.3 x 54 x 1.3 cm)

Divination board
Late 20th - early 21st century
Wood, pigmented ink
23 3/4 x 21 1/4 x 1/2 in. (60.3 x 54 x 1.3 cm)

Koranic writing board
20th century
Wood, pigmented ink
23 3/4 x 21 1/4 x 1/2 in. (60.3 x 54 x 1.3 cm)

LOBI PEOPLE
BURKINA FASO
Double headed Serpent Pendent
20th century
Metal
Figural Hairpin
c. 1950
Iron
6 x 6 x 1/2 in. (15.2 x 15.2 x 1.3 cm)

Leg ornament
c. 1950
Iron, patination

Shrine figure
c. 1950
Iron

Shrine object
c. 1950
Iron

DOUGLAS PRINCE
AMERICAN, b. 1943
Picture Plane-07
2011
Digitally manipulated found photograph, digital print
16 x 20 in. (40.6 x 50.8 cm)

Projection Screen
1983
Images on film in plastic construction, edition 17/20
5 x 5 1/4 x 2 1/2 in. (12.7 x 13.3 x 6.4 cm)

GAOUSSOU SANOU
BURKINABÉ, B. 1970
White Mask with Cowries (Koloyiri)
2014
Cotton, synthetic dye, cowries, plastic, iron, wood, enamel paint
6 ft. x 30 in. x 24 in. (182.9 x 76.2 x 61 cm)

White Mask with Fringed Headdress (Ligueraboli)
2014
Cotton, synthetic dye, cowries, plastic, iron, wood, enamel paint
6 ft. x 30 in. x 24 in. (182.9 x 76.2 x 61 cm)

MUSEUM PURCHASE, FUNDS FROM THE RUTH P. PHILLIPS ENDOWMENT • THE CAROLINE JULIER AND JAMES G. RICHARDSON ACQUISITION FUND

UNKNOWN
UNKNOWN
Mask
20th century
Wood, antelope skin, pigment
18 x 11 x 8 in. (45.7 x 27.9 x 20.3 cm)
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Please note that every effort has been made to ensure accuracy; any omissions are inadvertent.
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<thead>
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