

HARN MUSEUM OF ART / FALL · WINTER 2020





WELCOME

On Thursday, July 9, the Harn Museum of Art reopened to the public after closing in mid-March to safeguard its visitors, staff and volunteers from the spread of COVID-19. We were met with visitors who were grateful to enjoy the works of art and a moment of reflection offered by the Harn's galleries during these uncertain times. Likewise, we were pleased to serve our patrons in person, in addition to providing online virtual offerings.

Ironically, the reopening of the Harn during this time nearly coincides with the 30th

Anniversary of the museum; in September 1990, the Harn opened its doors with a permanent collection totaling almost 3,000 objects, of which more than 2,000 objects were accessioned from the University Gallery. Since then, our collections have grown to more than 11,500 works of art including African, Asian, modern and contemporary art, and photography with significant representations of Ancient American and oceanic art, as well as a growing collection of natural history works on paper. Our programs, exhibitions and student engagement have grown proportionally.

The Harn is dedicated to providing a safe and enjoyable visit through our galleries. You will notice a few changes including required face coverings, social distancing and a one-way path throughout the museum. We are also limiting the overall capacity in accordance to UF and City of Gainesville guidelines. We are sharing new exhibitions such as *Dreaming Alice: Maggie Taylor Through the Looking-Glass*, and offering virtual class visits with our curatorial, education and registration teams.

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These efforts illustrate that our mission remains the same: collaborating with university and community partners to inspire, educate and enrich people's lives through art.

We are committed to serving our visitors and the UF community and look forward to the Harn's future growth as we roll out our Strategic Plan this year. You will find a preview of our long-range goals and ongoing projects during COVID-19 in the subsequent pages of this issue.

In the meantime, we hope to continue to inspire you with art—virtually or in person—during this time.

Sincerely,
Lee Anne Chesterfield, PhD, Director



images: (opposite page) Photograph by Randy Batista; (top) Virtual class visit with Harn staff; (bottom) Visitors in *Dreaming Alice: Maggie Taylor Through the Looking-Glass*

REVEALING HISTORY OF A LOWER NIGER BRONZE BELL



SUSAN COOKSEY
Curator of African Art

In the course of researching metalworks for *Peace, Power and Prestige: Metal Arts in Africa*, a finely cast figured bell with a dark patina, featuring a human face with serpentine shapes emanating from its nostrils and a ram or bovine head motif necklace, caught my attention. Such bells, known as face bells or crown bells, are classified by scholars as “Lower Niger Bronzes” a corpus of ancient works from southern Nigeria. The date of production, purpose and meaning of these fascinating metalworks is not known precisely. Most that have been analyzed are true bronzes, but others are different copper alloys and that metal content can reveal much about their historical and cultural contexts.

Using metal content analysis, scholars including Philip Peek of Amherst College and John Picton of SOAS-London, have shown the Lower Niger Bronzes were produced between the 14th and the 18th century. I had no verifiable information on the date or metal content of the face bell loaned by a private collector, so tracing metal content was essential for providing a date and more about the history of this enigmatic object, soon to be displayed and published. The Harn’s Director of

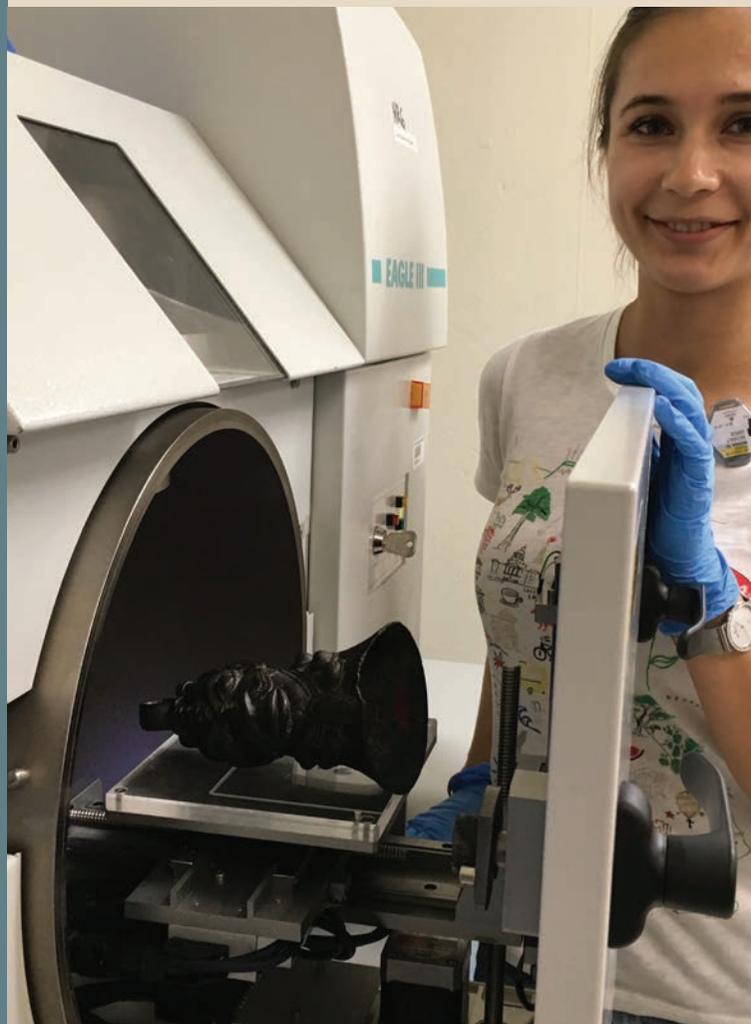


Education, Dr. Eric Segal, contacted UF Department of Materials Science and Engineering, who referred him to Professor Juan Nino. Dr. Nino offered to scan the bell using X-ray fluorescence spectroscopy. I accompanied the Harn’s Registrar, Jessica Uelsmann,

to Dr. Nino's lab, where he and his associate Mariia Stozhkova scanned the bell. Their analysis of the scan revealed its content to be copper and tin, that is, true bronze. The identification of the bell as bronze and not brass—an alloy with copper and zinc—is highly significant historically. The absence of zinc indicates that it was created before 1500 CE, as zinc was not used in the Lower Niger region until Europeans imported it in the 16th century. The bell's early date and its unique bovine necklace, as noted by Peek, are exciting contributions to our understanding of Lower Niger bronze face bells.

Further investigation of this bell and others scattered across the globe in museums and private collections is necessary to flesh out the details of their history and purpose. A growing body of evidence points to the Lower Niger bronzes as proof of the early presence of highly sophisticated and inventive artists in southern Nigeria whose work rivals the achievements of the most celebrated ancient metalworkers. As a curator, it is highly rewarding that the Harn, in collaboration with UF Department of Materials Science and Engineering, has contributed to the understanding of these intriguing metal objects.

images: (opposite page) Lower Niger region, Nigeria, *Bell with human face*, pre-14th century, bronze, Collection of Drs. Nicole and John Dintenfass; (right) Mariia Stozhkova loads the bell into the XRF scanner



Peace, Power And Prestige: Metal Arts In Africa

March 17, 2020 - November 29, 2020

harn.ufl.edu/peacepowerprestige

GAME ON



CAROL MCCUSKER
Curator of Photography

Currently, in the Harn's Gladys Gracy Exhibition Hall, is a stunning exhibit of sixty-four photographic prints titled "Dreaming Alice: Maggie Taylor Through the Looking-Glass." It is Maggie Taylor's illustration of Lewis Carroll's 1871 fantasy, "Through the Looking-Glass and What Alice Found There." This is a follow-up to Carroll's 1865 "Alice's Adventures in Wonderland," which Taylor also illustrated twelve years ago. In "Wonderland," the Tea Party is the dominant motif; in "Looking-Glass," it is a Chess Game of considerable consequence.

True to the Victorian era (which molded children's behavior through reinforcing stories about expectation, obligation and ritual), a life lesson is hidden at the heart of "Looking-Glass." Alice begins the fantasy as a child. She lives as a pawn inside a life-size chess game at one end of the board. Her goal is to travel, at some risk, across the chessboard to become Queen. Carroll's story symbolizes Alice's progress

from child to young adult, a lonely journey full of contradictions and dubious alliances. It is a storyline for any child, at any time, on the cusp of growing up. Yet, specifically, it is also about a young girl showing courage and good judgement, a fitting story for the 100th anniversary of women's suffrage, when, in 1920, (many) women secured the vote allowing them a measure of control over their lives.

A challenge to this exhibition was how to convey "Looking-Glass's" important, yet hidden theme to Harn visitors so they could follow Carroll's narrative in tandem with Taylor's imagery. Carroll described Alice in many ways: brave, intelligent, athletic, kind, at times confused and fearful. (In short, he describes what real life feels like.) The strength of Alice's character wins out in the end, and she achieves her goal.

Dreaming Alice: Maggie Taylor Through The Looking-Glass

April 5, 2020 – January 3, 2021

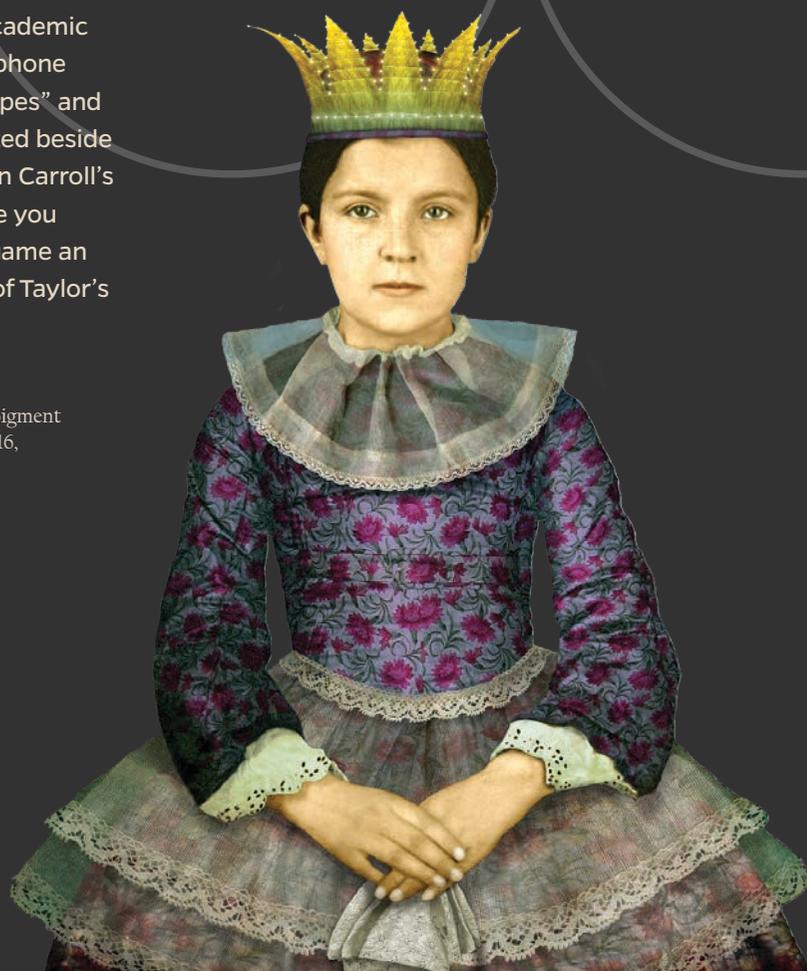
harn.ufl.edu/dreamingalice





Maggie Taylor and I worked together to devise a cellphone game choreographed from Carroll's intentions. Former Harn Visitor Engagement and Volunteer Coordinator, Elizabeth King, helped with activities and language within the game. Harn Communications Specialist Heather Bjorn and Director of Education and Curator of Academic Programs, Eric Segal, designed the cellphone interface. Abstract symbols of "landscapes" and "brooks" were created in vinyl and posted beside eight specific image-events described in Carroll's story and illustrated by Taylor. We hope you will visit, and find the cellphone chess game an enhancement to the seductive beauty of Taylor's artwork.

images: Maggie Taylor; (above, detail) *Nohow!*, 2016, pigment inkjet print, (below right, detail) *The Eighth square.*, 2016, pigment inkjet print; All works courtesy of the artist



EVERYDAY TO THE EXTRAORDINARY



ALLYSA B. PEYTON
Assistant Curator of Asian Art



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

August 27, 2020 - Ongoing

harn.ufl.edu/everydaytotheextraordinary

Everyday to the Extraordinary: Highlights from the Korean Collection includes objects from everyday life alongside exemplars of artistic production. Some everyday objects were initially meant for practical use but came to be appreciated as works of art as time passed and contexts shifted. Extraordinary objects on view were created for aesthetic appreciation during their own time. From our own standpoint in the 21st century, the lines sometimes blur and we are able to take a wider view of art and culture as this range of objects and genres offers us a glimpse into the history of traditional life in Korea.

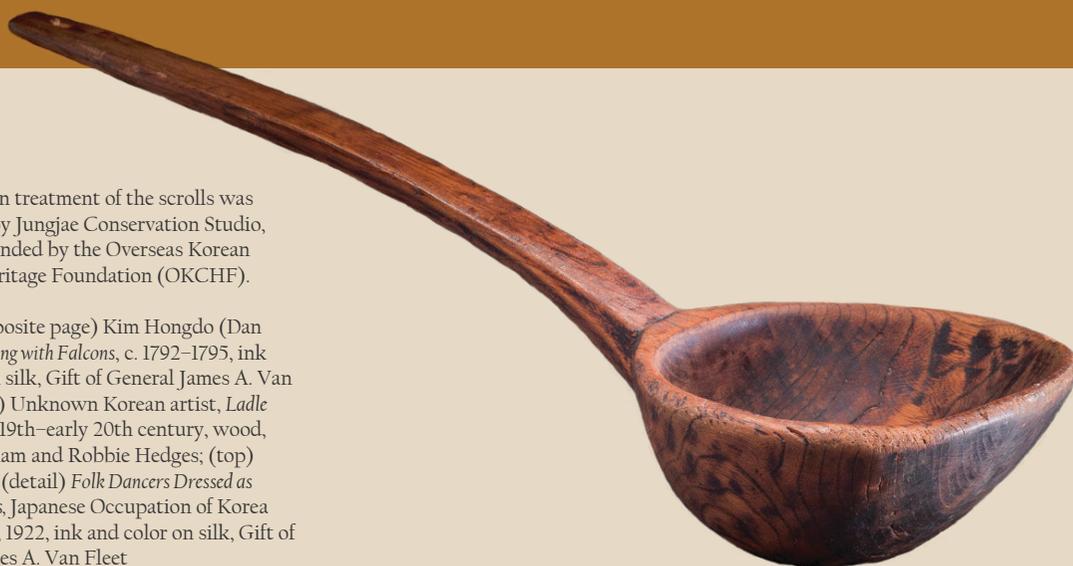
A scroll painting in the Harn's permanent collection, recently conserved, is an example of how the realms of the everyday and the extraordinary intersect. Kim Hongdo (1745 – c. 1806) was one of the most beloved artists of the Joseon Dynasty (1392 – 1910), and was renowned for his skill in painting scenes of everyday life. He painted both ordinary peasants enjoying their favorite pastimes and noble literati scholars practicing their own distinguished hobbies. Kim's paintings typically show ordinary people at work or at play, and capturing the daily activity of people of all classes and ages.

This scroll (pictured left) depicts a particular instant during a falcon hunt, a popular sport among the wealthy classes in Korea. The falcon is poised on its owner's hand, while two mounted hunters and a dog watch a servant chasing away geese. The animated expressions of the hunters, as well as the dog and birds, vividly capture this brief but dramatic moment of the hunt. At the upper right corner, Kim inscribed the poem "Viewing Hunting" by Wang Changling (698 – 756), a famous Chinese Tang dynasty poet.

One of the goals of *Everyday to the Extraordinary* is to paint a fuller picture of Korean art and life by exploring how the visual arts connect to literature, cuisine and the performing arts, as seen in the scroll by Kim Eunho (pictured right).

Central to traditional family life was the center of the home, the kitchen. In the Joseon Dynasty, many women spent most of their lives in the kitchen which also functioned as a place to bathe, to rest, to escape the in-laws and to learn Hangeul, the Korean alphabet—practicing the characters with pokers in the ashes of the fireplace. One kitchen object featured in the exhibition was not only an everyday object, but also an essential one, the ladle. Through repeated use and familiarity of its weight and balance, and tiny observable patterns in the dark wood—it is easy to see how a seemingly humble object could be considered not only beautiful, but indispensable.

This exhibition is made possible by the generous support of the National Museum of Korea with additional support from the Cofrin Curator of Asian Art Endowment.



Conservation treatment of the scrolls was completed by Jungjae Conservation Studio, Seoul and funded by the Overseas Korean Cultural Heritage Foundation (OKCHF).

images: (opposite page) Kim Hongdo (Dan Won), *Hunting with Falcons*, c. 1792–1795, ink and color on silk, Gift of General James A. Van Fleet; (right) Unknown Korean artist, *Ladle (Gukja)*, late 19th–early 20th century, wood, Gift of William and Robbie Hedges; (top) Kim Eunho, (detail) *Folk Dancers Dressed as Buddhist Nuns*, Japanese Occupation of Korea (1910–1945), 1922, ink and color on silk, Gift of General James A. Van Fleet

BREAKING THE FRAME



CAROL MCCUSKER
Curator of Photography

Breaking the Frame: Women Artists in the Harn Collections

September 24, 2020 – May 2, 2021

harn.ufl.edu/breakingtheframe

Breaking the Frame marks the Harn's 30th Anniversary with a celebration of its collection of work by important women artists, from the anonymous to the ground-breaking. The exhibition aligns itself with the 100th Anniversary of women's suffrage. That victory didn't secure voting rights for all, so the battle continues until all women are heard and counted. The exhibition reflects the museum's robust effort since 2012 to enhance its representation of women artists' works and includes a number of recent acquisitions.

The exhibition, curated by the entire curatorial team, includes dynamic selections from the Harn's five principal collecting areas: modern, contemporary, photography, African and Asian art. Thirty-four artists and forty-four international artworks are featured in painting, photography, prints, drawings, ceramics, sculpture and fiber arts. A special acquisition addresses our present pandemic in four poignant photographs by Rania Matar. Noticing her own, and her neighbors' isolation, Matar began a window-portrait series (her on the outside; her subjects inside, framed by their windows or doors). Word spread, resulting in more participation in these moving, psychological portraits of life in the time of COVID.



Breaking the Frame celebrates the ground-breaking, hard-won accomplishments of women artists as it explores gender roles, sexuality, equity, diversity, adversity and inclusion. By celebrating women artists as innovators, the exhibition illuminates their role in strengthening community, advocating for social justice and querying female identity. Most importantly it galvanizes our understanding of the value of women artists in advancing equality in our society, and the need for all museums to promote a more equitable representation of their work.

TERRY EVANS

Terry Evans: Stories of the American Prairies

November 24, 2020 – July 4, 2021

harn.ufl.edu/terryevans



Terry Evans: Stories of the American Prairies, curated by Carol McCusker, features thirty-three photographs by acclaimed Chicago-based photographer, Terry Evans. The exhibition is a love letter to America's Heartland documenting the ecological transformations of the Midwest from Texas to Canada. Evans's micro-to-macro perspectives examine the land from the ground and from the air (the latter not by drone). Her art comes out of a knowledge of the history of landscape photography, art history, the history of her region, and America's industrial development.

EXHIBITIONS

Global Perspectives: Highlights from the Contemporary Collection

October 12, 2019 – September 5, 2022

André Kertész: Seven Decades

November 26, 2019 – November 1, 2020

Tempus Fugit :: 光陰矢の如し :: Time Flies

December 21, 2019 – February 27, 2022

Peace, Power, Prestige: Metal Arts in Africa

March 17, 2020 – November 29, 2020

Dreaming Alice: Maggie Taylor Through the Looking-Glass

April 5, 2020 – January 3, 2021

Everyday to the Extraordinary: Highlights from the Korean Collection

August 27, 2020 – Ongoing

Breaking the Frame: Women Artists from the Harn Collections

September 24, 2020 – May 2, 2021

Terry Evans: Stories of the American Prairies

November 24, 2020 – July 4, 2021

Elusive Spirits: African Masquerades

Ongoing

Highlights from the Asian Collection

Ongoing

Highlights from the Modern Collection

Ongoing

images: (opposite page, detail) Rania Matar, *Ruth, Boston, Massachusetts*, 2020, archival pigment print, Museum purchase, funds provided by the David A. Cofrin Acquisition Endowment; (above) Terry Evans, *Dune and Swale, Indiana, September 2018*, from the series *Ancient Prairies*, Negative: 2018; print: 2019, collaged pigment print, Museum purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund

THE MONET RETURNS FROM ITS TRAVELS



DEBORA GREGER
Harn Poet-in-Residence

I.

The painting said, In a room of Monets,
I was just another acre of paint,

a field of oats, a summer lost
somewhere in France.

Wild poppies tip their papery cups
to call for light, more light,

another goblet of red, please,
though it's nowhere near noon—

see how last night's dregs
pool under my trees, the blue of distance

edging a blade, an ear,
drawing it near to push it away.

II.

I missed the way in Florida,
before the museum opens,

at the rushy rim of the pond out back,
yellow soup-bowls of American lotus—

your country's largest bloom—
set themselves out as if for *le déjeuner*

in the deep-yellow dining-room
of Monsieur l'artiste in Giverny.

Down Museum Road, mist huffs on the mirror
of Lake Alice until it clears:

a great blue heron wades his reflection.
That feather—burnt sienna or smoke

impossible to mix? Until the next meal
swims up, the bird holds still as a dancer

pirouetted from a Degas. Not so,
the blunt, smug blade of alligator

cutting the glass to *before* and *after*.

Written in September 2016 when *Champ d'avoine (Oat Field)* by Monet returned from traveling to the Hunter Museum of American Art and the Telfair Museums, with the Harn-organized exhibition *Monet and American Impressionism*.

Champ d'avoine (Oat Field) recently returned to the Harn after travelling with *Claude Monet: The Truth of Nature*, co-organized by the Denver Art Museum and the Museum Barberini in Potsdam, Germany, who were also venues for the exhibition.

Although we missed the Monet here at the Harn, we are excited to see that more than half a million people saw our *Champ d'avoine (Oat Field)* in Denver, Colorado and Potsdam, Germany.

Denver Art Museum

October 21, 2019 – February 2, 2020

Attendance: 395,000

Museum Barberini

February 22, 2020 – July 19, 2020

Attendance: 110,000

image: Claude Monet, *Champ d'avoine (Oat Field)*, 1890, oil on canvas, Gift of Michael A. Singer





LEE ANNE CHESTERFIELD
Director

In 2019, the Harn embarked on a strategic planning process designed to build from the museum's position of strength and outline the next steps in its development. To guide the strategic planning process, the Harn created a Strategic Planning Committee comprised of Harn executive staff members. A Boston-based nonprofit research and consulting firm, TDC, was engaged to facilitate the planning.

As we embark on the Harn's 30th Anniversary year, we are pleased to share the results of this process which resulted in a five-year strategic plan that articulates the museum's vision for future success.



STRATEGIC PLAN

MISSION AND VISION

The University of Florida's Samuel P. Harn Museum of Art's mission is to inspire, educate and enrich people's lives through art. The Harn uses the power of the visual arts to open conversations about our shared cultural history and pressing contemporary issues through exhibitions, collections, scholarship and programming of the highest caliber. The Harn strives to develop an academic community of creative, divergent thinkers in collaboration with the University of Florida, and fosters joy and community by welcoming students, UF faculty and staff, and local residents to engage with art.

FIVE-YEAR VISION FOR SUCCESS

The Harn will be recognized as an essential part of the education and development of every University of Florida student by leveraging the unique power of art to cultivate lifelong learners, professionals, citizens and cultural participants. The Harn will be a visible cultural asset for the wider North Central Florida community, where all feel welcome to share in its collections, exhibitions, programs, grounds and amenities alongside UF students.

FIVE-YEAR GOALS 2020-2025

In order to achieve its five-year vision for success, the Harn will pursue the following goals, which address its exhibitions and other public programming, academic and curricular work, atmosphere and public presence, and financial and managerial platform. These goals are: >>>





1

Inspire connection, creativity and inquiry by aligning and enhancing the museum's exhibition and public programming portfolio.

2

Expand UF students' intellectual development and professional skills by growing and deepening art-centered contributions to academic life across disciplines.



HARN



Become a campus and community destination by enhancing the Harn's visibility and visitor experience.

3

Enable the success of these goals by strengthening the museum's financial and managerial platform.

4



STRATEGIC GOALS

THE HARN DOCENT PROGRAM TURNS “THIRTY-SOMETHING”



JOHANNA CLEARY
President, Harn Docent Board

Despite having entered its third decade, the Harn Docent Program continues to reinvent itself to meet new challenges, the latest of which is the COVID-19 pandemic that closed the doors to the museum for four months this year and has suspended tours for the immediate future. It has compelled the docent program to enter a world where online virtual tours are likely to become the norm, at least for a while. Still, the core mission of sharing our love of art with a wide variety of people remains.

The Harn’s Docent Program started as a shared vision more than 30 years ago, before the doors to the museum even opened.

A group of about 40 volunteers came together for a variety of reasons—love of art, desire to learn and teach, motivation to give back to the community—and it resulted in an educational outreach program that continues to evolve.

In fact, the word “docent” means “one who teaches.” And that’s how the Harn’s Docents still see themselves: as teachers.

That dedication to teaching dates back to the earliest days of the docent program as veteran docent Shelley Waters remembered. In comments for an article by Marilyn Tubb, Shelley noted, “When we started, there were two main things: learning about the art and deciding how to present the knowledge to the public.”

DID YOU KNOW?

Harn Docents began meeting and discussing tours a year before the Harn opened to the public.

The Docent Program was established in September 1989 by the Junior League of Gainesville.

Since 1989, more than 200 volunteers have served as docents.

It’s a testament to the dedication of those founding docents that three of them, Shelley Waters, Roslyn Levy and Leslie Klein, are still active docents. They, along with approximately 40 others, are asked to give at least 20 tours a year and attend monthly 3-hour training sessions, in addition to other special assignments.

As volunteer docents, we wear a number of hats. We are the frontline “tour guides” for the museum. In that capacity, we converse with visitors about the art, serve as public relations representatives, and generally try to make sure that visiting the Harn is an enjoyable and meaningful experience.

Our responsibilities include leading tours for K-12 school children and University of Florida students. We also create general tours for varied audiences,



and other customized tours for specific organizations that request it, along with providing short tours during the monthly Museum Nights events.

Creating those tours requires hours of individual research and preparation, aided by the museum's curators and other resources. Some of the training comes from monthly training sessions and much of it stems from individual research by the docents.

Roz Levy, one of the founding docents, said, "We are constantly learning and being challenged to relay this information to our visitors in meaningful ways, engaging them in the excitement, discovery and creativity that begins when they walk through the doors of the Harn Museum."

Preparing for a tour is probably more involved than most guests realize. It's important for us to understand something about the artists, how the displayed objects fit in with their overall body of work, the techniques the artist used, what other historical and political contexts are relevant, and so on.

We also want to keep it very interactive and not just "lecture" our guests. It's really important for docents to listen as well as to talk. Experiencing art should be a mind-expanding and rewarding event and it's our job to facilitate that experience for each visitor.

As founding and now emeritus docent Susan Robell, says, [T]he docents "really are committed to this institution. It has been a gift to be a part of the growth of the Harn."

VIRTUAL INTERN FEATURE: KIMBERLY WILLIAMS



ERIC SEGAL

Director of Education and
Curator of Academic Programs

Interview with Kimberly Williams, Harn Campus Engagement Virtual Intern

We are about halfway through your internship, and it's a delight to talk about your experience as one of two first-ever virtual interns at the Harn. Can you start by telling me a little bit about yourself?

Williams: I'm coming into my second year of doctoral studies here at the University of Florida and the English department. I'm originally from Virginia, and I am studying critical race theory, sound studies, Afro-pessimism and healing.

Sound studies and literature? Tell me more.

Williams: Well, I'm looking at all types of literature and their sounds. So poetry obviously is a big one. But of course, literature is really informed by sound and talks about sound. A lot of Toni Morrison's work, James Baldwin's work and Afrofuturism, definitely talk quite a bit about sound, soundscapes and the geography of sound. So, I'm really excited about that. And of course, when I look into art I love artists like Christine Sun Kim (a sound artist who often works with American Sign Language) or Nick Cave (represented in the Harn collections) with his spectacular sound suits. So really, sound resonates with me in my work.



What drew you to an internship at the Harn?

Williams: In my "former life" I was into sculpting and drawing, and at one point, I really wanted to study fashion and art. So I think art has always been such a such a huge part of my life. My parents took me to museums. On the day after Christmas, we usually go to the Virginia Fine Arts Museum together. I really appreciate how the museum has protected artistic creations in order to stimulate imagination. And so, as I think about my work I've always included art and thought about art, even in my past jobs. I worked at a university in administration, and I noticed that there really is no STEM (Science, Technology, Engineering and Mathematics), there's always STEAM (Science, Technology, Engineering, Art and Mathematics)! I mean, there's always art present with students and the way they're thinking. It informs how students are thinking about collective healing, collective mourning. They're constantly talking about and formulating what amount to artistic opinions and artistic actions. And when I've worked with college students, I've seen art as a central way to think

about language, development and creativity in play. At my last job at the Black Cultural Center at Virginia Tech, I was honored to help with a particular exhibit, *Black Love*, that focused on the healing powers of art and student expression. Ever since then I've just been really wanting to continue that particular work.

What has been the experience of an online internship?

Williams: With the online internship, we have had to be flexible. And I think we have to acknowledge that there is no going back—at least for now—to business as usual, which is something we have to examine. What does it mean to do an online internship right now . . . during the second civil rights movement and COVID-19, while thinking about and capturing futurism? And what does it even mean, right now to really believe in and have hope in the future? And what sort of events can we do that matter? I feel like the internship is important to find expression for my belief in art and its importance, to inspire—virtually—creativity and activities and advising and community, especially

with our class communities. So it's been flexible and imaginative and also a challenge to work in this environment.

It's required enormous flexibility because everything's in transition . . . What are some of the things you are working on?

Williams: I'm really excited about a proposal I'm developing for conversations—in the museum or on-line—about art and social justice or art and race. We've talked a lot about this, and I think it's very important at this time. I'm also interested in promoting student voices and perspectives, perhaps in a student gallery space, which I know would be a long term project. I would love to see fellowships that focus on silenced histories of Florida, such as Fort Mose, or Rosewood or Perry. I have lots of ideas!

I'm so grateful for those ideas, as well as your wit, insight and incisive thinking. Kimberly, thank you for serving as a Harn intern with me this summer.

Sound and sight



Myriam Alter -
Where is This

Bach - Toccata and
Fugue in D Minor for
Organ

Lee Krasner.
Primary Series: Gold Stone
1969



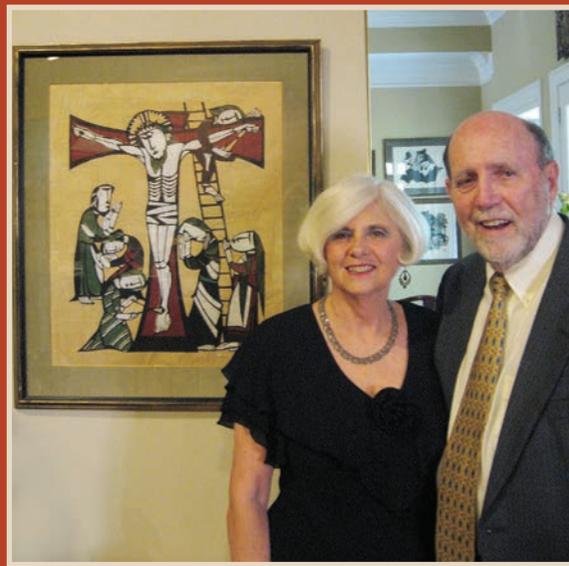
JERRY AND ANNE GODSEY GIFT CONTEMPORARY JAPANESE PRINTS TO THE HARN



KELLY C. HARVEY
Director of Development

When you have spent the better part of 50 years amassing a collection of Japanese prints, one day you ask the question, “Where should our collection’s future home be?” Over the years, the Godseys have discussed what to do with their extensive collection of contemporary Japanese prints. As Gators, they thought the Harn Museum would be the perfect place to care for, display and research the collection as it is an institution that is uniquely poised to share the collection to inspire and educate students as well as a wider public audience about the beauty and technical skill of Japanese printmaking. When asked about the impact they hope that their collection will have at the Harn, both Anne and Jerry speak openly about education and their desire for the works of art in their collection to open students’ eyes to a world they may never have seen before.

Anne and Jerry Godsey are Gators through and through. They met on a blind date while studying at the University of Florida more than 50 years ago – Anne was working on her undergraduate degree in English Education and Jerry was pursuing his MBA. The Godseys married on graduation day, April 23, 1967, and headed for Atlanta the very next day for Jerry to join the Coca-Cola Company as a brand manager. Their University of Florida educations, and a career with Coca-Cola set Anne, Jerry and their daughter Kathleen on an international adventure that led to a passion for collecting modern and contemporary Japanese prints.



Jerry’s career at Coca-Cola took the Godseys first to San Juan, Puerto Rico for 2 years and then to Tokyo, Japan for 7 years from 1970–77. While living in Tokyo, they quickly fell in love with the culture, the country and the people of Japan. When asked if they remember the first print they purchased, Jerry is quick to say, “Oh, yes! No question!” In 1971, having never owned any other original works of art before, the Godseys purchased four prints at the College Women’s Association of Japan’s juried print show that featured original and limited edition prints from contemporary Japanese print artists and foreign artists living in Japan. Jerry continues to tell the story of this first purchase stating that he remembers wondering if the price was right for this purchase, but that they went through with the acquisition never thinking that they would buy another print. Both Jerry and Anne fondly recall that Anne asked when they had about 30 prints, “don’t

you think we have enough?” Well, many years and many additional acquisitions later, the Godseys have amassed a collection of approximately 380 prints created by 69 artists.

The Godsey Collection features a wide range of printing techniques from traditional woodblocks, stencils and etchings to more contemporary silk screens and lithographs and depicts an abundance of motifs from traditional Japanese landscapes to the abstract and avant-garde. As any collector knows, a passion can become an addiction, and Jerry and Anne certainly caught the collector’s bug and even had the opportunity

to meet some of the artists represented in their collection.

“I enjoy finding treasures and the thrill of the hunt,” said Jerry when he described his love of collecting. And one might think that while 30 prints wasn’t enough, 380 surely is; but that isn’t true for the Godseys who continue to be active collectors, visit galleries when traveling

to Japan and scouting out local estate sales and antique markets in the Atlanta area for just the right treasures to add to their collection. The Godsey Collection has been lovingly acquired over the years and has been included in several exhibitions at Oglethorpe University, Callanwolde Fine Arts Center, Handshake Gallery, the Atlanta College of Art, and the Elliott Museum.

After leaving Japan, the Godseys returned to Atlanta with Coca-Cola for six years before yearning to return to Asia. Jerry changed companies and a few months later they were transferred to Singapore, where they resided for about 18 months before

moving to Jakarta, Indonesia. Having already caught the collector’s bug with prints, it’s not surprising to learn that while in Jakarta, Anne became enamored with hand-dyed, hand-woven Indonesian textiles, and began another serious collection. Within a couple of years, Jerry was recruited by an executive search firm to become the General Manager of the Coca-Cola Bottling Co. in Macau, a Portuguese colony on the tip of mainland China. They very much enjoyed 15 years of living in Macau with its blend of Chinese, Portuguese, Indian and Malay cultures. While living abroad in

five different countries, Anne’s degree in English education from UF afforded her teaching opportunities as there is a high demand to learn English. As a result, she taught English for nearly six years in a Japanese university in Tokyo and more than 10 years at a Chinese university in Macau as well as teaching private classes for businessmen in Jakarta and Singapore.



We have a soft spot for the university and feel that the collection will be most appreciated at the Harn.”

- Anne Godsey

After enjoying the expatriate lifestyle for 27 years, the Godseys returned to Atlanta in 2002 to retire. As they fondly remembered their days together at the University of Florida, they joined the Atlanta Gator Club to reconnect with their Gator roots. While driving down to Florida to visit family, Anne and Jerry decided to stop by the University to reminisce about the time they spent on campus and visited the Harn Museum for the first time. They were very excited to learn about the David A. Cofrin Asian Art Wing that was to be added to the museum in the coming months and planned to return upon its completion.

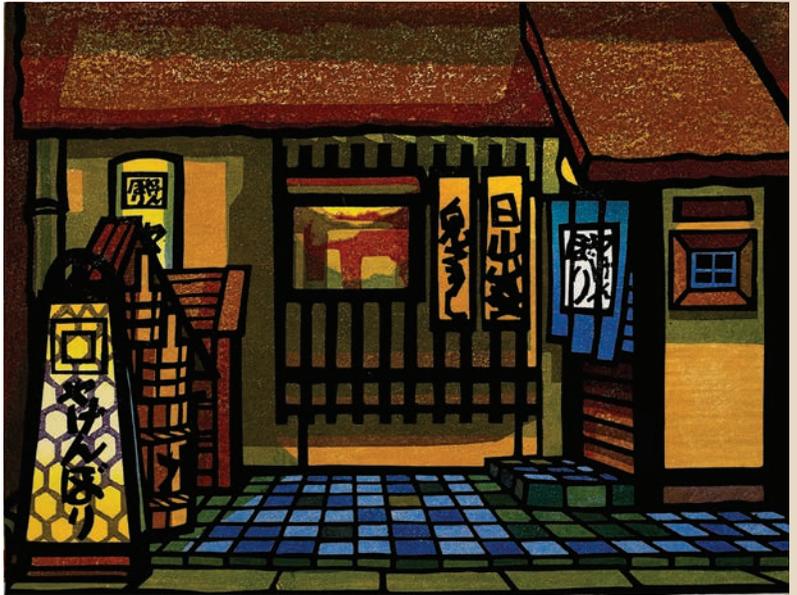
Anne and Jerry enjoy sharing their Japanese print collection. Since returning to Atlanta, they have welcomed the Atlanta chapter of the Gator Club for a house tour with commentary by Jason Steuber, former Harn Museum of Art Cofrin Curator of Asian Art. They have also enjoyed sharing their collection with the Art Partners of the High Museum in Atlanta, and the Collectors Group of the Georgia Museum of Art in Athens, GA. A few years ago, they lent more than 30 prints by the artist, Clifton Karhu, for an exhibit at Kennesaw State University.

The Harn is excited and honored to announce this future gift to the museum at the beginning of its 30th Anniversary year. Anne and Jerry know that art can inspire and they believe that museums are learning institutions that can teach and open the minds of all visitors. It is their hope that The Godsey Collection will be used to provide a visual and technical education to students from the university who are interested in Japanese culture, the technical study of printmaking, paper-making techniques and the aesthetics of Asian Art.

When asked why they have ultimately chosen the Harn Museum as the final home for The Godsey Collection, Anne responds, “Well, of course, we’re Gators! We really highly value education! And, we have a soft spot for the university and feel that the collection will be most appreciated at the Harn,” to which Jerry chimes in, “that’s the major reason!”

The Godsey’s generosity doesn’t stop there, not only are they gifting their collection to the Harn to use in teaching and exhibitions, they are also making provisions in their estate plans that will establish an endowment to provide the resources needed to care for their collection, as well as other objects in the Asian collection in perpetuity. Anne and Jerry are true examples of what it means to Go Greater!

380 JAPANESE PRINTS BY 69 ARTISTS WILL ENTER THE HARN MUSEUM OF ART’S COLLECTION



images: (this page) Clifton Karhu, *Evening Shop*, 1976, ink and color on paper, Gift of Anne and Jerry Godsey; (opposite page) Masao Ohba, *Lady Bug*, 20th century, ink and color on paper, Gift of Anne and Jerry Godsey



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no 6

ANNUAL GIVING



ALLI HUDSON

Assistant Director
of Development

Each year, gifts to the Annual Fund from members and friends of the museum provide support for the Harn and allow the museum to maintain its exemplary art collections, produce challenging, innovative exhibitions and provide stimulating educational programs. In a year transformed by uncertainty, the Harn Annual Fund provides the museum with critical resources that have allowed the museum to remain steadfast in our mission to inspire, educate and enrich people's lives in new and flexible ways. If our continued commitment to providing access to art through in-person experiences as well as robust, virtual programming inspires you, please consider making a gift today at harn.ufl.edu/giveonline or contact ahudson@harn.ufl.edu to identify the best way for you to support the Harn now and in the future.

Membership Benefits for Annual Giving

When you make a gift of \$100 or more to the Harn Annual Fund you will receive access to 1,000+ museums nationwide through the North American Reciprocal Museum Association (NARM) and Reciprocal Organization of Associated Museums (ROAM) programs.

YOUR GIFT MAKES A DIFFERENCE

The Harn Museum of Art
relies on individuals, foundations
and corporate entities
to support exhibitions,
programs and other initiatives.

Make a gift today at
harn.ufl.edu/giveonline



BEHIND THE COVER ART

Mbulu ngulu reliquary figures among Kota and related groups were polished before major events. This figure would have guarded a basket containing the relics of a famous ancestor. These figures and relics were involved in various rites to strengthen the community during crisis or when threats such as diseases occurred.

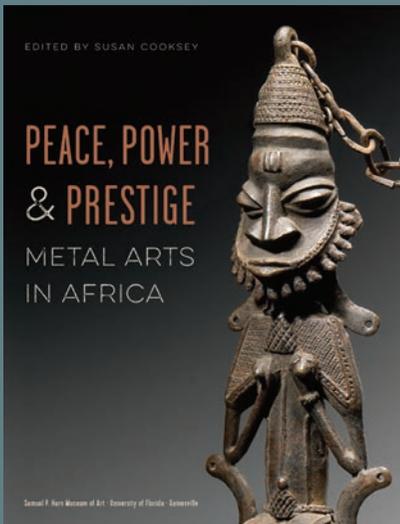
art: (cover, right detail) Kota-Obamba or Mindumu artist, Gabon, *Reliquary guardian figure (mbulu ngulu)*, 19th century, brass, copper, wood, Collection of Drs. Nicole and John Dintenfass, photograph by Vincent Girier Dufournier



HARN MUSEUM STORE

While the Harn Museum of Art Store is preparing for its re-opening, you can now purchase our two current exhibition catalogues online. Visit harn.ufl.edu/museumstore to fill out an online form to place your order. Our store manager will contact you for payment and pickup arrangements.

“Peace, Power and Prestige: Metal Arts in Africa” by Susan Cooksey



“Through the Looking-Glass” by Lewis Carroll and illustrated by Maggie Taylor



C E L E B R A T E



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This project is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture (Section 286.25, *Florida Statutes*).

HOURS:

Thursday through Saturday: 10 am – 5 pm

Sunday: 1 – 5 pm

Closed Monday through Wednesday

Visit our website at harn.ufl.edu/visit/plan for the most up-to-date information.

CONNECT WITH US VIRTUALLY:

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image (detail): Maggie Taylor, *Into the wood.*, 2017
Pigment inkjet print, Courtesy of the artist

FREE ADMISSION

