



**African American Art, Artists and Exhibitions
at the Harn Museum of Art
-Fall 2015-**

COME TEACH AT THE HARN

We invite faculty, instructors and others affiliated with the African American Studies Program at UF to consider the Harn as a resource for teaching. Harn collections and exhibitions feature world-class artists and engaging works of art that reflect and explore African-American experiences. Harn staff members are always ready to assist you in identifying art that is relevant to particular issues and approaches you wish to explore with your students, no matter your academic discipline. Please feel free to contact us anytime with questions or ideas. We can arrange for your students to tour exhibitions in the galleries or to view works brought from storage.

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EXHIBITIONS TO TEACH WITH IN THE SPRING

Dawoud Bey: First-Year Florida Re-Visited

October 6, 2015 – March 2016

<http://www.harn.ufl.edu/exhibitions/dawoudbey>

In 2011, acclaimed photographer Dawoud Bey made portraits of ‘first-year’ UF students, and asked them to write of their ‘‘hopes, dreams and fears.’’ Now, five years later, the Harn is exhibiting these images again after contacting these same students and inviting them to write about their UF experience—several responded, discussing the positive and negative experiences of being a person of color in a largely white community, and about majority-white students’ experiences of the same community. Their comments—‘‘Then’’ and ‘‘Now’’—are exhibited with the original portraits.

Contesting Terrain - ‘‘Memory and Post Colony’’

August 18, 2015 - August 21, 2016

<http://www.harn.ufl.edu/exhibitions/contestingterrain>

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. The section ‘‘**Memory and Post Colony**’’ includes a half dozen works speaking to the imperialist past in Africa, focusing on displacement, discrimination and repression. These artists remind us that the past continues to live in the present, expressed in a ghostly form of neocolonialism. In the call for historical reckoning, artists variously refuse, resist or recode conventions of the past for their own purposes. At the same time these artists shine light on a better future. This particular installation demonstrates the diversity and richness of this defiant art work delivered to us in multi-media including sculpture, photography, drawing, film, music and dance.

Dancing in the Moonlight: Zara Masks of Burkina Faso

October 27, 2015 - October 2016

<http://www.harn.ufl.edu/exhibitions/dancinginthemoonlight>

The exhibition focuses 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 perform only at night, the graphic white patterns in their costumes spectacularly illuminated by moonlight.

Elusive Spirits: African Masquerades

Opens December 1, 2015

<http://www.harn.ufl.edu/exhibitions/elusivespirits>

The exhibition presents 30 masks, from West Africa (Nigeria, Mali, Côte d'Ivoire, Burkina Faso, Liberia and Sierra Leone), and Central Africa (DCR, Cameroon). Masks from the mid-20th century to the early 21st century show the continuity of masking but also feature new directions in masquerades, such as the fancy dress masks of Ghana. This exhibition examines the process of transformation in the materiality of the mask, and through multi-media components of performance. It asks how humans control relationships with the spirit world through masquerades, and how those relationships are seen to actively evolve as the elusive spirits appear, engage with us and challenge us, then disappear. Although much of the exhibition focuses on the spiritual and religious foundations of masking, it also explores phenomena in masking and masking aesthetics, including those with dazzling costumes, music and dance that are largely for entertainment.

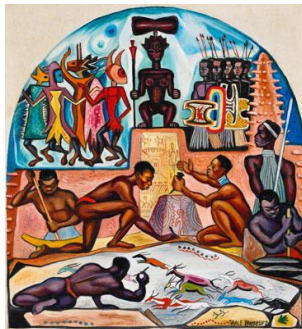
HARN PERMANENT COLLECTIONS [*Indicates illustrated work]

Works by African American Artists

- *Henry Clay Anderson. Photographs. Late 1950s/early 60s (2014.15)
- *Radcliffe Bailey. *Returnal*. 2008 (2012.44)
- *Dawoud Bey. *First-Year Florida Project*. 2010 (2011.1.1 - 2011.1.10)
- *Roy DeCarava. *Graduation*. 1949. Gelatin silver print (2009.30)
- *Sam Gilliam. Untitled. 1972. Color lithograph with chine colle (1992.1.33)
- *Palmer Hayden. *Southern Teamster*. c.1945 (2012.47)
- *Rashid Johnson and Hank Willis Thomas. *A Portrait of Two American Artists as Young Negro Scholars*. 2008. Chromogenic development print from digital scan (2010.48)
- *Jacob Lawrence. *Windows*. 1977. Lithograph (2008.6)
- Deana Lawson. *Coulson Family*. 2008. Pigmented inkjet print (2011.7.4)
- *Carrie Mae Weems. *In the Halls of Justice* (Dreaming in Cuba series). 2002. Gelatin silver print (2004.5)
- Carrie Mae Weems. Untitled, from the *Kitchen Table Series*. 1990/2010. Gelatin silver print (2011.7.1)
- *Carrie Mae Weems. Untitled (Lotus House Women's Shelter). 2008. Gelatin silver print (2008.47.1)
- *Kehinde Wiley. *Dogon Couple*. 2008. Oil on canvas (2008.50) – this work is currently traveling
- *Ellis Wilson. *Pulling Turpentine*. c. 1944 (2012.48)
- *Hale Aspacio Woodruff. *The Art of the Negro: Native Forms* (study). 1950. Oil on canvas (2005.17)



Sam Gilliam. Untitled. 1972



Hale Aspacio Woodruff. *The Art of the Negro: Native Forms* (study). 1950.



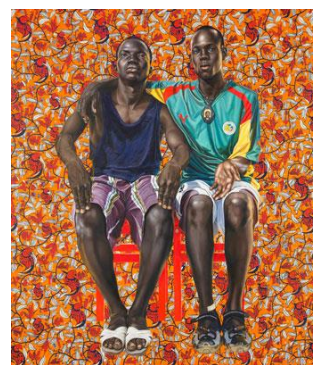
Dawoud Bey. *Seth/Chantal, First-Year Florida Project*. 2010.



Roy DeCarava. *Graduation*. 1949



Henry Clay Anderson. *Motorcycle Riders*. c. 1950



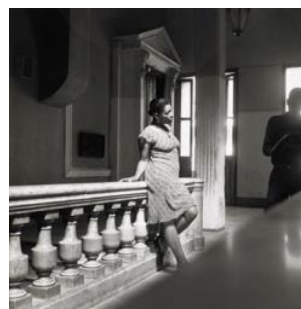
Kehinde Wiley. *Dogon Couple*. 2008 (currently traveling)



Jacob Lawrence. *Windows*. 1977.



Rashid Johnson and Hank Willis Thomas. *A Portrait of Two American Artists as Young Negro Scholars*. 2008.



Carrie Mae Weems. *In the Halls of Justice* (Dreaming in Cuba series). 2002



Carrie Mae Weems. *Untitled* (Lotus House Women's Shelter). 2008



Palmer Hayden. *Southern Teamster.*, c.1945



Ellis Wilson. *Pulling Turpentine*. c. 1944



Radcliffe Bailey. *Returnal*, 2008

Works depicting African Americans by Caucasian American Artists

John Steuart Curry. *John Brown*. Lithograph (2010.44.11)

*Robert Gwathmey. *The Woodcutter*. c. 1945. Oil on canvas (1995.26)

*Kurt Markus. *Derrick Cage, Vicksburg, Mississippi*. 1988. Platinum print (1995.2.7)

*Frank Paulin. *Queensborough Bridge, New York City*. 1955. Gelatin silver print (2015.37.3)

Len Prince. [Male nudes, one holding classical vessel]. Gelatin silver print (2010.52.32)

Stuart Purser. *Funeral*. Oil on canvas (1993.20.3)

*Mildred Rackley. *Boogie Woogie*. 1936-1945. WPA print. Color woodcut (1992.11.122)

Fred Steffen. *Why are Angels Always White?* 1954. Lithograph (2010.44.59.4)

*William Aiken Walker. *The Rider in a Cotton Field*. 1880s. Oil on board (1991.22)

William Aiken Walker. *Cabin Scene*. 1890-1899. Oil on board (2001.5)



Mildred Rackley. *Boogie Woogie*.
1936-1945.



Aiken Walker. *The Rider in a Cotton Field*. 1880s.



Robert Gwathmey. *The Woodcutter*. c. 1945



Frank Paulin. *Queensborough Bridge, New York City*. 1955.
[nanny and child]



Kurt Markus. *Derrick Cage, Vicksburg, Mississippi*. 1988