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Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Abstract**

*The task of any discussion of frames and framing in the arts is first and foremost to counter the tendency of the frame to invisibility with respect to the artwork. We see the artwork, but we do not see the frame.*

-Paul Duro, *The Rhetoric of the Frame*

The relationship between fine art and framing devices is frequently accepted without critical examination. Picture frames have been in existence for centuries, hugging works of art as they barrier the picture plane from the wall upon which it hangs. Because the traditional frame is common, its presence is often received with little consideration if not dismissed entirely as being trivial to the viewing experience. It is when one questions the reason for frames that the persuasiveness of this device reveals itself. *Framing the Frame* is an exhibition that will explain how framing influences the ways people understand art.

By inviting viewers to critically engage with various framing methods applied within an art museum, *Framing the Frame* will draw attention to the importance presentation plays in shaping the societal appreciation for visual art. The exhibition will pose questions such as, “Why do we use frames?”, “How do frames shape the ways we see art?”, and “What are examples of non-traditional frames?” in order to evoke analytical reflection from museum visitors. Through the juxtaposition of conventional and unusual framing displays, curatorial methods will heighten contrasts between exhibits in order to visually reveal specific yet subtle framing suggestiveness. *Framing the Frame* will also provide visitors the educational opportunity to witness framing techniques in other galleries of the museum in an effort to further identify a wide-range of framing methods. Although *Framing the Frame* will focus on framing techniques in art museums, the works of art are not the subjects of the exhibition. Complimenting the educational guide that ventures into the rest of the museum, *Framing the Frame* will exhibit a selection of artworks from every department of the museum in order to demonstrate the various framing practices characteristic of geographic location, time period, and medium.

In the introductory quote, Paul Duro explains that when viewing art, “We see the artwork, but we do not see the frame.” This exhibition invites visitors to experience the frame.

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Introductory Wall Panel**

*The task of any discussion of frames and framing in the arts is first and foremost to counter the tendency of the frame to invisibility with respect to the artwork. We see the artwork, but we do not see the frame.*

-Paul Duro, *The Rhetoric of the Frame*

Why do frames matter? The picture frame is a tool that has existed for centuries. Established as a fine art tradition, frames are commonly accepted as devices that make works of art appear more attractive. Yet, frames serve more than a decorative function.

*Framing the Frame* invites viewers to engage critically with various framing methods within an art museum. From different styles of picture frames to design techniques used for displays, this exhibition outlines the functions of frames as a means of influencing one’s understanding of art. Why do we use frames? How do frames shape the ways we see art? What are examples of non-traditional frames?

The frame serves an important purpose; it becomes a window, through which viewers see art. *Framing the Frame* will highlight the ways in which frames perform this duty, both within the exhibition and throughout other galleries in the Harn. By drawing attention to the image within, the border of the frame mediates as a boundary between the outside world and art. Museum visitors ignore frames, focusing instead on the works of art they contain. It is time to see the frame.

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Checklist**

1. Unknown

*Copy after Titian’s The Penitent Magdalene*

19th Century

Oil on canvas

40 x 30 in. (101.6 x 76.2 cm)

Framed: 55 1/2 x 45 1/2 in. (141 x 115.6 cm)

PA-83-4

Gift of Jeannean Green

1. Eugene Atget

France, 1857 – 1927

*Rue Boutebrie, Paris*

c. 1900

Albumen silver print

8 1/2 x 6 7/8 in. (21.6 x 17.5 cm)

2004.40

Gift of Melvin and Lorna Rubin

1. Diane Arbus

American, 1923 – 1971

*Child Teasing Another*

1960

Gelatin silver print by Neil Selkirk, 1990s

Mat: 20 x 16 in. (50.8 x 40.6 cm)

Image: 8 7/8 x 6 in. (22.5 x 15.2 cm)

2005.42

Museum purchase with funds provided by the Melvin and Lorna Rubin Endowment

1. Andy Warhol

American, 1928 – 1987

*Soup Can, Vegetarian Vegetable*

1964

Silkscreen

Print mark: 32 x 18 3/4 in.

Frame: 41 5/8 x 29 1/4 in. (105.7 x 74.3 cm)

1989.12.1

Gift of Richard Anuszkiewicz

1. *Campbell’s Vegetable Vegetarian soup can*

2011

Aluminum, paper, soup

1. Mende people, Southern Sierra Leone

*Hammock*

c. 1950  
Cotton  
26 in. x 7 ft. 3 in. (66 x 221 cm)  
2002.31.8

Gift of Lewis Berner and family

1. Yoshiyuki

Japanese, active late 19th - early 20th century

*Vase with Design of Goose by a Stream*

Meiji, Meiji period, 1868-1912  
Silver, gold, and copper  
8 3/8 in. (21.2 cm)   
2003.44.1

Museum purchase, gift of Dr. and Mrs. David A. Cofrin with additional funds provided by the David A. Cofrin Art Acquisition Endowment

1. Hu Wenming

Chinese, active late 16th - early 17th century

*Incense Tool Vase*

Ming Dynasty (1368-1644)

7 1/4 x 2 1/2 x 1 3/4 in. (18.4 x 6.4 x 4.4 cm)

Bronze with gilding and inlaid silver wire

2005.21.1

Museum purchase, gift of private donors

1. Katsushika Hokusai

Japanese, 1760 - 1849

*Okitsu, from an untitled series of views of the Tôkaido Road station*

c. 1800

4 7/8 x 6 1/2 in. (12.4 x 16.5 cm)

Color woodcut

PR-00-23

Gift of Rudolph Weaver

1. Iatmul people, Papua New Guinea, Korogo village  
   *Canoe Prow*

20th century  
Wood  
39 1/2 x 15 1/4 x 8 in. (100.3 x 38.7 x 20.3 cm)  
S85-SPNG-G204

Gift of Dr. Samuel Spring

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**



Unknown

*Copy after Titian’s The Penitent Magdalene*

19th Century

Oil on canvas

40 x 30 in. (framed: 55 1/2 x 45 1/2 in.)

PA-83-4

**Framing Method:** gilded frame, hang at eye level

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Gift of Jeannean Green

**Choice #2:**

Charles Henry Passey

British, 1870 – 1885

*Wheat Field*

1878

Oil on canvas

16 x 24 in. (framed: 21 3/4 x 29 1/2 x 2 in.)

PA-70-65

**Choice #3:**

Emile Sabouraud

French, b. 1900

*Vue sur Dieppe*

Oil on canvas

n.d.

17 ½ x 25 in. (framed: 25 3/8 x 33 in.)

1995.5.13

**Guidelines:**

Modern collection

Oil painting

c. 1900

Gilded frame

Width- 36 in. or less

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**

Diane Arbus

American, 1923 – 1971

*Child Teasing Another*

1960

Silver-gelatin print

20 x 16 in.

2005.42

Eugene Atget

France, 1857 – 1927

*Rue Boutebrie, Paris*

c. 1900

Albumen silver print

8 1/2 x 6 7/8 in.

2004.40

**Framing Method:** matted, same frame, hang vertically

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Gift of Melvin and Lorna Rubin

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Museum purchase with funds provided by the Melvin and Lorna Rubin Endowment

**Choice #2:**

Paula Chamlee

American, b. 1944

*Garnet Tucson, AZ 120 #3*

c. 1990

Gelatin-silver print

8 x 10 in.

2006.38.3

**Choice #3:**

Helmust Newton

Australian, b. Germany 1920 – 2004

*A Scene from Pina Bousch Ballet*

1983

Platinum print

13 x 16 in.

1994.23.8

Guideline**s:**

Photography collection

Black & white photograph

One early (before 1900) and one modern (after 2000)

Matted

Both in same frame

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**



Andy Warhol

American, 1928 – 1987

*Soup Can, Vegetarian Vegetable*

1964

Silkscreen

32 x 18 3/4 in. (frame: 41 5/8 x 29 1/4 in.)

1989.12.1

**Framing Method:** matted, framed, hang elevated above eye level

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Gift of Richard Anuszkiewicz

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**



Campbell’s Vegetarian Vegetable soup can

2011

Aluminum, paper, soup

(Dimensions)

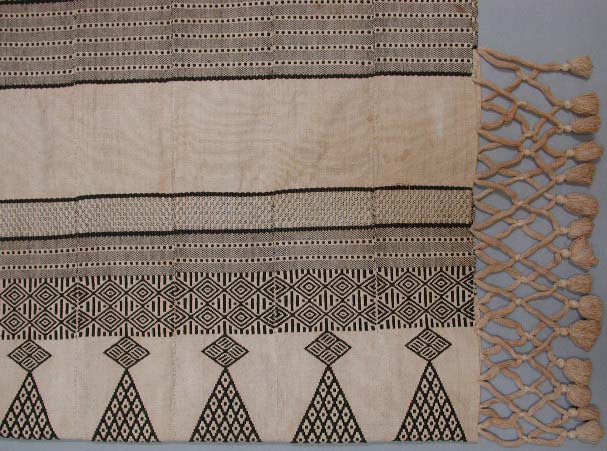
**Framing Method:** pedestal, vitrine, against wall

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**



*Hammock*

Mende people, Southern Sierra Leone

c. 1950

Cotton

26 in. x 7 ft. 3 in.

2002.31.8

**Framing Method:** object mounted on wall, empty picture frames hanging from ceiling at various heights

**Alternative Framing Method:** object mounted on wall, Plexiglas in front of object, frame decals on Plexiglas

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Gift of Lewis Berner and family

**Choice #1:**

*Textile – blanket (mens weave)*

Benadir

10 ft. 2 in. x 5 ft. 5 in.

T-82-135

**Guidelines:**

Non-Western mural/narrative/textile

At least 6 feet wide

Unframed

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**



Yoshiyuki

Japanese, active late 19th – early 20th century

*Vase with Design of Goose by a Stream*

Meiji, Meiji period, 1868 – 1912

Silver, gold, and copper

8 3/8 in.

2003.44.1

**Framing Method:** low pedestal, tall vitrine

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Museum purchase, gift of Dr. and Mrs. David A. Cofrin with additional funds provided by the the David A. Cofrin Art Acquisition Endowment

**Choice #2**:

*Covered Vase*

China

Imperial Qianlong Reign (1736 – 1795),

Attributed to the Qing Dynasty (1644 – 1911)

Nephrite, jade

12 x 7 7/8 x 1 1/2 in.

1987.3.26

**Choice #3:**

Kozan

Japanese, active late 19th – early 20th century

*Vase with Buddhist Symbols*

Meiji, Meiji period (1898 – 1912)

Bronze with gilt stand

11 13/16 in.

2003.44.2

**Guidelines:**

Asian collection

Short height

Visually appealing from top

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**

Katsushika Hokusai

Japanese, 1760 – 1849

*Okitsu, from an untitled series of views of the Tôkaido Road station*

c. 1800

4 7/8 x 6 1/2 in.

Color woodcut

PR-00-23

Hu Wenming

Chinese, active late 16th – early 17th century

*Incense Tool Vase*

Ming Dynasty (1368-1644)

7 1/4 x 2 1/2 x 1 3/4 in.

Bronze with gilding and inlaid silver wire

2005.21.1

**Framing Method:** pedestal, vitrine

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Museum purchase, gift of private donors

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Gift of Rudolph Weaver

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Images**



*Canoe Prow*

Iatmul people, Papua New Guinea, Korogo Village

20th century

Wood

39 1/2 x 15 1/4 x 8 in.

S85-SPNG-G204

**Framing Method:** pedestal, against wall, object slightly suspended above pedestal

Samuel P. Harn Museum of Art, University of Florida, Gainesville; Gift of Dr. Samuel Spring

**Choice #2:**

*Spear*

African, Libera

Wood, metal, cowrie shells, fabric, leather

38 1/4 x 2 3/4 x 2 ¾ in.

1995.28.66

**Choice #3:**

*Bowl*

New Guinean, Siassi

c. 1915

Wood

24 1/4 x 8 1/2 x 3 1/2 in.

S85-SPNG-G120

**Guidelines:**

Oceanic or Pre-Columbian collection

Wide object

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Object Label Text**

1. Unknown

*Copy after Titian’s The Penitent Magdalene*

19th Century

Oil on canvas

40 x 30 in. (101.6 x 76.2 cm)

Framed: 55 1/2 x 45 1/2 in. (141 x 115.6 cm)

PA-83-4

Gift of Jeannean Green

The use of frames in Europe began with small panel paintings in the 12th and 13th century. Initially, the frames and the paintings were made from the same piece of wood. Over time, the more efficient method of the engaged frame emerged. This process attaches wooden custom fit molding to flat wooden panels for the artwork.

Prior to the Renaissance, many frames in Europe were customized architectural elements. During the 14th century, a rise in arts patronage necessitated frames with more portability. The portable, removable frame became an essential component in the display of painting on canvas. Most present-day frames are still based upon this model—a three-dimensional border that accents the artwork it borders.

1. Eugene Atget

France, 1857 – 1927

*Rue Boutebrie, Paris*

c. 1900

Albumen silver print

8 1/2 x 6 7/8 in. (21.6 x 17.5 cm)

2004.40

Gift of Melvin and Lorna Rubin

Diane Arbus

American, 1923 – 1971

*Child Teasing Another*

1960

Gelatin silver print by Neil Selkirk, 1990s

Mat: 20 x 16 in. (50.8 x 40.6 cm)

Image: 8 7/8 x 6 in. (22.5 x 15.2 cm)

2005.42

Museum purchase with funds provided by the Melvin and Lorna Rubin Endowment

The advent of photography in the late 19th century introduced a new medium for fine art. Museums frame photographs in simple frames regardless of the time period in which the photograph was taken. This presents a contrast to the various frames used for paintings of similar date. How does the style of frame influence the way you see the photograph? If the photographs were placed in carved, gilded frames would it change the way you think about the image?

1. Andy Warhol

American, 1928 – 1987

*Soup Can, Vegetarian Vegetable*

1964

Silkscreen

Print mark: 32 x 18 3/4 in.

Frame: 41 5/8 x 29 1/4 in. (105.7 x 74.3 cm)

1989.12.1

Gift of Richard Anuszkiewicz

Contemporary art challenges the need for frames. Some works benefit from a frame’s appearance while others bypass the use of frames entirely. Pop art collapses the space between everyday life and art. It often uses commercial imagery as social commentary. Andy Warhol is known for his “factory” that produced hundreds of controversial silkscreened works. Warhol’s *Soup Can, Vegetarian Vegetable* is both matted and framed. Does the frame intensify or weaken the commercialism of the image? Does it make the image a work of art? Notice how this painting has been hung high in the “skyed” position. By elevating *Soup Can, Vegetarian Vegetable* in contrast to the surrounding artwork, it disrupts the harmony of the wall.

1. *Campbell’s Vegetable Vegetarian soup can*

2011

Aluminum, paper, soup

Does displaying an object in an art museum automatically make it a work of art? Warhol changed the relationship between popular culture and art. Here the exhibition questions the connections between an infamous painting and the original object it depicts. By framing this common object behind glass in a museum, how are your perceptions of the can confronted? Does this juxtaposition influence you to think differently about the Warhol painting?

1. Mende people, Southern Sierra Leone

*Hammock*

c. 1950  
Cotton  
26 in. x 7 ft. 3 in. (66 x 221 cm)  
2002.31.8

Gift of Lewis Berner and family

What happens when decorated materials like canvas, wood, or paper are unframed? It simply becomes an object with a decorated surface. A picture frame hides the edges of such materials and disguises the fact that the image is applied to an object. Why then are the edges of this textile exposed? What kinds of objects are unframed?

These frames draw attention to specific parts of the textile. Frames create visual borders. The borders cut off the lines, colors, patterns, and textures of the painting, as well as help focus attention on the enclosed spaces.

1. Yoshiyuki

Japanese, active late 19th - early 20th century

*Vase with Design of Goose by a Stream*

Meiji, Meiji period, 1868-1912  
Silver, gold, and copper  
8 3/8 in. (21.2 cm)   
2003.44.1

Museum purchase, gift of Dr. and Mrs. David A. Cofrin with additional funds provided by the David A. Cofrin Art Acquisition Endowment

Museums generally show objects at eye level. This case’s altered proportions subvert viewer expectations by creating a new visual experience. Is it worse? Is it better?

1. Hu Wenming

Chinese, active late 16th - early 17th century

*Incense Tool Vase*

Ming Dynasty (1368-1644)

7 1/4 x 2 1/2 x 1 3/4 in. (18.4 x 6.4 x 4.4 cm)

Bronze with gilding and inlaid silver wire

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Museum purchase, gift of private donors

Katsushika Hokusai

Japanese, 1760 - 1849

*Okitsu, from an untitled series of views of the Tôkaido Road station*

c. 1800

4 7/8 x 6 1/2 in. (12.4 x 16.5 cm)

Color woodcut

PR-00-23

Gift of Rudolph Weaver

Display cases work the same way as picture frames by creating a discrete space for images. Placing these two objects together creates a single image that imposes a relationship on them. Would such a relationship exist if they were in separate display cases?

1. Iatmul people, Papua New Guinea, Korogo village  
   *Canoe Prow*

20th century  
Wood  
39 1/2 x 15 1/4 x 8 in. (100.3 x 38.7 x 20.3 cm)  
S85-SPNG-G204

Gift of Dr. Samuel Spring

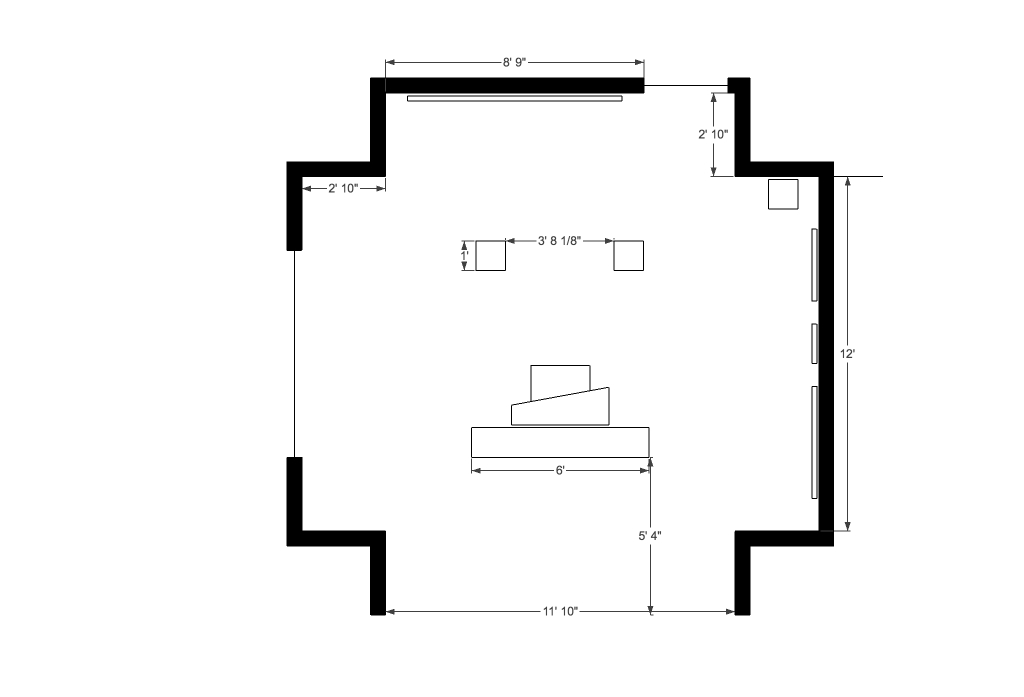
The edges of a pedestal restrict the area surrounding an object and create a frame for it. This display creates a visual tension by allowing the object to leave its designated space and intrude upon the viewers’ space. How does this display violate the idea that frames form boundaries?

Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Langley Foyer Floor Plan**



Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**Langley Foyer Layout and Design**

1. Unknown

*Copy after Titian’s The Penitent Magdalene*

PA-83-4

1. Eugene Atget

*Rue Boutebrie, Paris*

2004.40

Diane Arbus

*Child Teasing Another*

2005.42

1. Andy Warhol

*Soup Can, Vegetarian Vegetable*

1989.12.1

1. *Campbell’s Vegetarian Vegetable soup can*

Aluminum, paper, soup

1. Mende people, Souther Sierra Leone

*Hammock*

2002.31.8

1. Yoshiyuki

*Vase with Design of Goose by a Stream*

2003.44.1

1. Hu Wenming

*Incense Tool Vase*

2005.21.1

Katsushika Hokusai

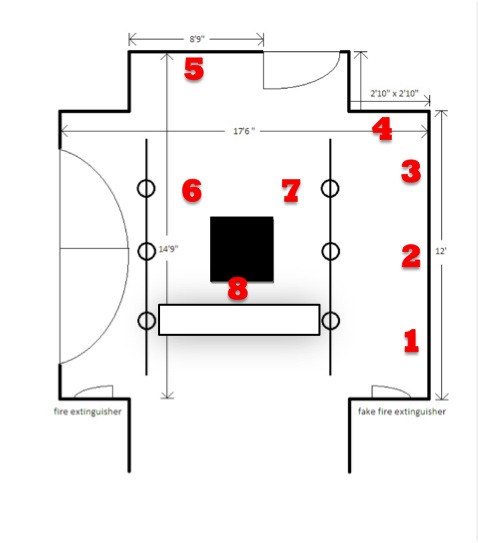
*Okitsu, from an untitled series of views of the Tôkaido Road station*

PR-00-23

1. Iatmul people, Papua New Guinea, Korogo Village

*Canoe Prow*

S85-SPNG-G204

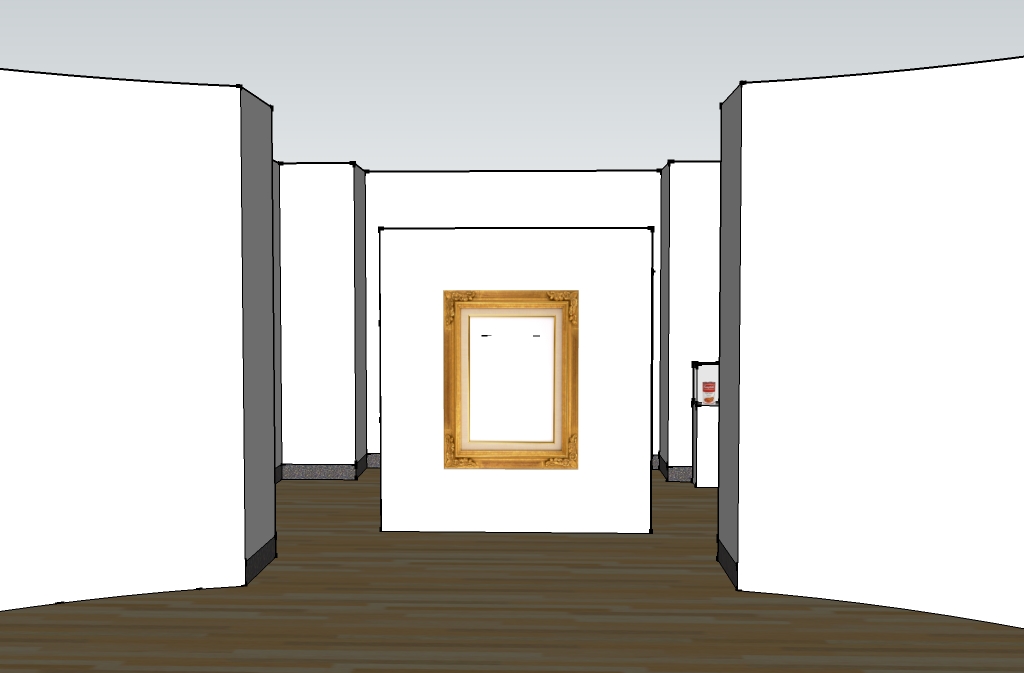


Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**3-D Model of Layout**



Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**3-D Model of Layout**



Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**3-D Model of Layout**



Samuel P. Harn Museum of Art

Langley Foyer Exhibition Proposal

*Framing the Frame*

**3-D Model of Layout**



**FOR IMMEDIATE RELEASE**

April 20, 2011

***Framing the Frame* Exhibition to Open at the**

**Samuel P. Harn Museum of Art**

*Graduate students in the University of Florida’s Museum Studies program created and designed a new exhibition for the Langley Foyer at the Harn Museum of Art.*

GAINESVILLE, Fla.-- The relationship between fine art and framing devices is frequently accepted without serious examination. Inan exhibition created and designed by University of Florida Museum Studies graduate students, *Framing the Frame* will invite visitors of the Samuel P. Harn Museum of Art to engage critically with the use of frames in art museums.

Picture frames have been in existence for centuries, hugging works of art as they barrier the picture plane from the wall upon which it hangs. Because the traditional frame is common, its presence is often received with little consideration if not dismissed entirely as being trivial to the viewing experience. It is when one questions the reason for frames that the persuasiveness of frames reveal themselves.

*Framing the Frame* will draw attention to the importance presentation plays in shaping the societal appreciation for visual art. The exhibition will pose questions such as, “Why do we use frames?”, “How do frames shape the ways we see art?”, and “What are examples of non-traditional frames?” in order to evoke analytical reflection from museum visitors. Through the juxtaposition of conventional and unusual framing displays, curatorial methods will heighten contrasts between exhibits in order to visually reveal specific yet subtle framing suggestiveness.

Located in the Langley Foyer, a small gallery space attached to the Harn’s rotunda, *Framing the Frame* will also provide visitors the opportunity to witness framing techniques in other galleries of the museum. Interactive educational activities such “Aiming and Framing” and “Frame Quest” suggest visitors discover framing devices that could not be shown in the petite Foyer. Unlike most art exhibitions, the specific works of art are not the main subjects of the *Framing the Frame*. Rather, the exhibition highlights historical and curatorial art presentation decisions that influence public understanding of art. *Framing the Frame* will exhibit a selection of artworks from every department of the Harn museum in order to demonstrate the various framing practices characteristic of geographic location, time period, and medium.

The mission of the Harn Museum is to “promote the power of the arts to inspire and educate people and enrich their lives.” The museum is located on the west side of the University of Florida’s main campus at SW 34th Street and Hull Road. The museum offers free admission, and is open Tuesday - Friday 11 a.m. - 5 p.m., Saturday 10 a.m. - 5 p.m., and Sunday 1 - 5 p.m. For more visitor information, please visit the Harm Museum of Art’s website at [www.harn.ufl.edu](http://www.harn.ufl.edu), or call the visitor services information line at (352) 392-9826.

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