THANK YOU!

With this publication, we are pleased to present a record of the past fiscal year (July 2014 – June 2015) for The John & Mable Ringling Museum of Art. This year we broke an important milestone—exceeding 400,000 visitors to The Ringling! In the past four years our attendance has grown by 30 percent. Last year we saw our largest growth in our local visitation, which is a testament to the education and performance programs and new venues, like the David F. Bolger Playspace, that we have added to our inspiring grounds. We ended the year with a surplus, thanks to donors like you, as well as increases in visitation-based revenue and careful use of our resources.

Thank you for making The Ringling your museum. I hope you enjoy reading about our recent accomplishments and continue visiting The Ringling often.

FINANCES

Led by record-breaking attendance and dynamic programs and exhibitions, The Ringling had an exceptional 2014–2015 fiscal year. Overall revenue exceeded budget by 8 percent and fiscal year 2013–2014 totals by 8 percent, while our ability to control costs brought our expenses 7 percent under budget for this year and 5 percent over total expenses compared to the previous year. This resulted in an overall budget surplus of $1.3 million.

ENDOWMENTS

Total endowments at year-end totaled nearly $39 million, a decrease of $1.9 million over the previous year. The 4 percent annual draw from endowments contributed $1.39 million to our operating budget, or 7 percent of our overall revenue for the year.
EXHIBITIONS

This year, The Ringling presented 14 exhibitions in its Ulla R. and Arthur F. Searing Wing and Tibbals Learning Center galleries, 10 from The Ringling’s permanent collections, three exhibitions borrowing artwork from artists, galleries, and other museums, and one exhibition was organized by the Brooklyn Museum.

Highlights of the year’s exhibitions include:

RE:PURPOSED
Curated by Dr. Matthew McLendon, Curator of Modern and Contemporary Art, Re:Purposed explored several of the more recognizable trends among artists who consistently “repurpose” garbage or detritus in their practice. The exhibition explored themes of index, identity, and environment in the works of Nick Cave, Aurora Robson, Mac Premo, Jill Sigman, El Anatsui, Alyce Santoro, Vanessa German, Matt Eskuche, Emily Noelle Lambert, and Daniel Rozin.

SEEING THE UNSEEN: PHOTOGRAPHY AND VIDEO ART IN CHINA NOW
Curated by Dr. Fan Zhang, the Dr. Helga Wall-Apelt Associate Curator for Asian Art, Seeing the Unseen featured photographic and video works by four important contemporary Chinese artists, Cao Fei, Li Wei, Wang Qingsong, and Miao Xiaochun, who use photography and video to tackle issues of identity and experience, youth culture and urban development, history and memory, and the conflicts of tradition and commercialization in contemporary China.

TRENTON DOYLE HANCOCK EMIT: WHAT THE BRINGBACK BROUGHT
Curated by Dr. Matthew McLendon and presented in partnership with The Greenfield Prize of the Hermitage Artist Retreat, EMIT featured new work by Hancock, best known for his series of paintings and installations on the Mounds and Vegans and their battle between good and evil. In this new series, Hancock circles back to his childhood fascinations with horror films and action figures that have carried over into adulthood and influenced his multi-faceted oeuvre.

DE VOS BANNERS
Curated by Deborah Walk, Tibbals Curator of the Circus Museum, and drawn from the Howard Tibbals Circus Collection at The Ringling, De Vos Banners celebrate four banners created by Frans De Vos (1880–1936), a prolific scene designer who lived in Blegem, Belgium. The presentation of these beautiful banners in our galleries followed an extensive multi-year conservation effort led by The Ringling’s Chief Conservator Barbara Ramsay.

EXPRESSIONS BODIES
Curated by Christopher Jones, Associate Curator of Exhibitions, and drawn from the Ringling’s extensive collection of photographs, rare books, and works on paper, this exhibit surveys the ways in which artists have conceived of the human form over four centuries in Western art.

THOMAS CHIMES
Curated by Dr. Matthew McLendon, this exhibition celebrated Dawn Chimes’ gift of important paintings and works on paper by her husband. The Ringling organized the first survey exhibition of Chimes’ work—of which The Ringling holds a significant collection—in 1968 and at that time acquired the impressive Ringling Mural measuring approximately 17 feet in width. The exhibition included the mural, accompanied by preparatory studies showing the artist’s working process, as well as a selection of characteristic portraits.

SCIENCE AND THE SPECTATOR
Curated by Kelly Zacovic, Tibbals Collections Specialist, this exhibition explored the crossover between education and entertainment in 19th century British society. Drawn from the Tibbals European Collection, posters, advertising materials, and prints that illustrated the popularity and significance of human and animal exhibition as well as air balloon flight were featured.

BEHIND CLOSED DOORS: ART IN THE SPANISH AMERICAN HOME, 1492-1898
Organized by Dr. Richard Aste, Curator of European Art at the Brooklyn Museum, Behind Closed Doors is the first major exhibition in the United States to explore the private lives and interiors of Spain’s New World elite from 1492 through the 19th century, focusing on the house as a principal repository of fine and decorative art.

Photos, top to bottom:
Trenton Doyle Hancock, Trent the Toymaker, 2015.
Virgin (detail), Philippines and possibly Mexico, Guatemala, or Ecuador, probably 18th century. Brooklyn Museum, Frank L. Babbott Fund, 42.384.
PERFORMANCE

Developed by The Ringling’s Curator of Performance, Dwight Currie, The Ringling’s performance year centers around two series: Ringling International Arts Festival in October and New Stages in the winter and spring. The sixth annual Ringling International Arts Festival launched the performance year with a powerful roster of performers including: The Pedrito Martínez Group, featuring the Afro-Cuban percussionist Martínez leading a quartet of Rumba virtuosi; Tangram, a redrawing of the boundaries of dance, new circus, and physical theater; Duo Amal, preeminent pianists in their respective homelands of Palestine and Israel; Keigwin + Company, contemporary choreography characterized by wit, style, and heart; Vijay Iyer Trio, one of the most celebrated ensembles in jazz; Blind Summit Theatre, a whimsically mischievous theater presentation featuring astonishing puppetry; and The Intergalactic Nemesis, Book One: Target Earth, a mash-up of radio drama and graphic storytelling in a live-action performance.

New Stages Re:Imagined was a five-part exhibition of contemporary performances selected to engage audiences not only with the creative powers of the artists on stage but also with the aesthetic and cultural stimuli that inspired their performance. The schedule included Julian Sands in A Celebration of Harold Pinter, created in collaboration with the late Nobel Prize-winning playwright and directed by John Malkovich; the vibrant quartet ETHEL with Documerica, juxtaposing the music of today’s composers with the imagery of photographs commissioned in 1971 by the Environmental Protection Agency to document the state of our environment; choreographer Dušan Týnek’s original dance work Camera Illuminata, inspired by The Ringling’s collection; The Hot Club of San Francisco in Cinema Vivant, combining stop-action animation with live gypsy swing; and New Stages’ live performances of Holoscenes, an installation by Lars Jan presenting movement art in a large aquarium where the performers are threatened and engulfed by the rising waters caused by global climate change.

The Ringling also launched a collaboration with the National Theatre in London to present National Theatre Live in the Historic Asolo Theater. Featuring productions such as Frankenstein with Benedict Cumberbatch and David Hare’s Skylight with Bill Nighy and Carey Mulligan, the series quickly became a popular addition to The Ringling’s film and performance line-up, and most showings were filled to capacity.

EDUCATION AND PUBLIC PROGRAMMING

In Scholastic Programs, 10,648 school children were served this year, which represents a 29 percent increase over last year’s attendance. The Ringling led the development of the curriculum and tour for Superhuman in Sarasota, a component of Any Given Child, an arts education program sponsored by The Kennedy Center for students in Sarasota County.

Youth and Family initiatives included the hiring of a full-time Youth and Family Programs Coordinator, Leigh Dale. Under her direction, programming for young families at The Ringling exploded this year. The Education team supported the Art Library to produce the well-attended ROAR! Ringling Order of Art Readers. Additionally, two new programs were added—Family Workshops and Kids Quests—and in conjunction with Art After 5, Education introduced an “after hours” series that captured families visiting the David F. Bolger Playspace.

Attendance for all adult programs this past season was excellent. Study Days held in conjunction with the exhibitions Behind Closed Doors and Re:Purposed attracted participants and audiences from across the Tampa Bay region as well as the northeast. A new program series, Conversations, was introduced to provide informal, discussion-based programs. Venue guides were also added this year for Ca’ d’Zan and the Museum of Art to enhance the visitor experience and help facilitate the growing attendance at The Ringling.

In anticipation of the new Florida State University graduate programs in museum education and visitor-centered exhibitions, The Ringling collaborated with FSU faculty to design internships and projects to support the program. One such initiative was a volunteer survey measuring volunteer satisfaction with the current program. The results of this survey will be published in the museum journal, The Caring Museum.

Photos, left to right:
Dušan Týnek Dance Theatre, photo by Tom Caravaglia.
Youth and Family Programs Coordinator Leigh Dale facilitating a Kids Quest.
Center for Asian Art in the Dr. Helga Wall-Apelt Gallery of Asian Art.
COLLECTIONS

A total of 745 items were accessioned into the permanent collection of The Ringling during the fiscal year. Of these items, 22 objects were purchased, 692 objects donated and 31 objects were received as a bequest. Noteworthy new acquisitions included a six-panel Japanese screen depicting Scenes from the Soga monogatari; a Korean jar from the Edlund Collection; photography collections donated by Sally Strauss and Andrew Tomback, William Carter, William Zewadski, and Margot and Warren Coville; studio glass donated by Margot and Warren Coville; and circus costumes and props donated by Susan Medve and the Rita Roehr family.

The Ringling also agreed to lend 95 objects to both local and international museums. Loans went to the National Gallery of Art, Washington, D.C.; La Galeria degli Uffizi, Florence, Italy; Musée du Louvre and the Grand Palais, Paris, France; BOZAR, Brussels, Belgium; Wadsworth Atheneum, Hartford, Conn.; Governor’s Mansion and FSU President’s House in Tallahassee, Fla.; Cummer Museum of Art and Gardens, Jacksonville, Fla.; and the Norton Museum of Art, Palm Beach, Fla.

FACILITIES

The Ringling’s Center for Asian Art in the Dr. Helga Wall-Apelt Gallery of Asian Art was under full construction during the fiscal year. At year-end, the 25,000-square-foot renovation and new construction was nearly complete. The distinguishing feature of the new facility, the green terra cotta tiles on the four sides of the new pavilion, create a stunning landmark on The Ringling’s campus. At the end of 2015, work was underway curating and designing the three major permanent collection installations in the new facility and preparing for the public launch of the Center scheduled for 2016.

As construction on the Center for Asian Art continued, The Ringling announced the completion of funding for its newest facility, the Kotler-Coville Glass Pavilion. It will be a showcase for The Ringling’s growing studio glass collection. In addition, the Kotler-Coville Glass Pavilion will create a new entrance for the Historic Asolo Theater and provide important new features for the theater, including an accessible dressing room and a rehearsal studio. By year-end, the architects and contractors were selected and an initial schematic design was in process. Completion of the Kotler-Coville Glass Pavilion is expected in fall of 2017.

LEGACY SOCIETY

(“deceased”)

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Robert* and Beverly Koski
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and those who wish to remain anonymous.

GIFTS TO THE COLLECTION

Gary and Beth Bertsch
William Carter
Timothy Y.C. Choy in
memory of Nancy Ellis and
in honor of George Ellis
Robyn and Charles Citrin
Margot and Warren Coville
Jay and Laura Crouse
Thomas Dean
Edlund Collection
Charles and Lois Edwards
George R. Ellis in memory
of his wife Nancy Ellis

Helen and Claus Hole
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Richard Hora
Heidi Turner Jacobson
Martin Levin
Susan Medve
Rita Roehr Family
Norma Hirshon Schatz
Sally Strauss and
Andrew Tomback
William Knight Zewadski
MEMBERSHIP/DEVELOPMENT

The Ringling had a very successful and eventful year for Membership and Development. At the height of season 8,021 membership households, which included 94 Circle memberships, were enjoying our dynamic programs. The Circle has grown dramatically over the past 18 months—48 percent growth in 2014 and 37 percent growth in 2015 year-to-date. All members enjoyed additional opportunities to engage with the work of The Ringling. Attendance at exhibition previews continues to grow and members of the new Friends Groups program enjoyed more than 16 exclusive behind-the-scenes events that connect our members directly with expert staff and visiting artists. The creation of the VIP lounge at the general Member previews has proven to be an excellent way for our Members and their guests to mingle with staff, curators, and artists, while enjoying food, beverages, and seating in a private area on the grounds of The Ringling. Due to overall membership growth, our fiscal year-end membership revenue totaled $1,405,623, up 13.4 percent over the previous year.

We want to extend a special thank you to all of our Members for making The Ringling your museum! You have provided tremendous financial support, which directly impacts our programming. A new Member survey will be circulated in the next fiscal year, and we look forward to hearing from you on ways to further engage you with the mission of our great institution.

Fundraising for The Ringling has continued to grow. A focused approach on communicating The Ringling’s key priorities to supporters, including the new Center for Asian Art, the Kotler-Coville Glass Pavilion, preserving Ca’ d’Zan, and supporting exhibitions and educational priorities, was well received. We saw a dramatic increase in corporate and business sponsorships as well as unrestricted support through The Ringling Fund, our annual fund program. Due to the generosity of our community, The Ringling reached a major milestone this past fiscal year, raising $7.69 million toward these major initiatives. Thank you! This amount is more than double the support The Ringling received in the previous five years. Whether providing outright gifts, including The Ringling in estate plans, donating a gift of artwork, or sponsoring an exhibition or program, your support has truly transformed The Ringling and our ability to serve more than 400,000 visitors a year.

Looking toward the next fiscal year, fundraising will continue to focus on strategic priorities developed by The Ringling’s leadership. Key funding priorities include endowing curatorial positions, the complete reinstallation of the original 21 galleries in the Museum of Art, bringing music back to the house with the restoration of the Ca’ d’Zan’s Aeolian organ, and expanding our Art of Our Time initiative to keep pace with our ever-growing and diverse audience.

ATTENDANCE

Museum attendance broke last year’s record by 4 percent with a total of 400,209 visitors. Our guests represented every state in the United States, as well as Guam, Puerto Rico, the Virgin Islands, and many other foreign countries with Canada, Great Britain, and Germany having the highest visitation. Of our visitors, 7 percent were international, 38 percent came from states or territories other than Florida, and 55 percent visited from Florida. Of the total visitation, 35 percent came from Sarasota and Manatee counties. Earned income from admission fees was $4,328,849.

- 7% International
- 38% States or territories other than Florida
- 55% Florida
- 35% Sarasota and Manatee counties

TOTAL OF 400,209 VISITORS
THANK YOU FOR YOUR SUPPORT!

ANNUAL GIVING JULY 2014 - JUNE 2015

$1,000,000+
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