THANK YOU!

Thank you for your support of The John & Mable Ringling Museum of Art! I am proud to present The Ringling’s recent accomplishments in this year’s Annual Review. Without your participation and financial support, The Ringling would not have been able to present the exhibitions and education programs that are listed here. This report records the activities of The Ringling from July 1, 2015 to June 30, 2016. During this time period, The Ringling continued its five-year history of record-breaking attendance, with a 7% increase to 428,121 visitors. As in 2014–15, we continued to experience growth across all visitor sectors, but our strongest increase was in local visitation. We are particularly proud that the exhibitions and programs we present have captured the attention and minds of our community.

Thank you for making The Ringling your Museum. I hope you will enjoy reading the accomplishments you made possible and I look forward to seeing you at The Ringling this season.

FINANCES

In the last five years, The Ringling has demonstrated fiscal diligence by ending every year with a surplus. Since 2011, our budgets have grown from $12.75 million to $20.1 million, an increase of over 60%, yet each year our revenue generation has exceeded our expenditures. In the 2015–16 fiscal year, overall revenue exceeded budget by 6% and expenses were 8% less than budgeted, enabling an overall budget surplus of just over $1 million.

ENDOWMENTS

The Ringling’s combined (The John and Mable Ringling Museum of Art Foundation and FSU Foundation) endowments at year-end totaled $41 million, a decrease by $1.8 million from the previous year due to continued market fluctuations. The annual draw from the endowments this fiscal year was $1.272 million.
EXHIBITIONS

The 2015–16 fiscal year featured 15 exhibitions in the Searing Wing and the Tibbals Learning Center. Of these, five were large exhibitions featured in the Searing Exhibition Galleries and ten were smaller-scale exhibitions drawn primarily from our permanent collections of works on paper, photography, and circus posters. Three exhibitions were traveling exhibitions organized by other institutions.

Builder Levy: Appalachia USA

JUL 10 – SEP 30, 2015
Appalachia USA is an epic documentary project by the New York-based photographer Builder Levy that presented life and labor in coal mining communities through lush black and white photographs. Through Levy's portraiture, we see the miners deep in the underground performing arduous and perilous work. Levy also presents the miners' above-ground existence, capturing intimate interiors, the vernacular architecture and culture, and the racial diversity that provides the region's unique identity.

Back and Forth: Thinking in Paint

AUG 14 – NOV 9, 2015
Back and Forth is structured as a dialogue between the painting faculty of the College of Fine Arts at FSU and the Ringling's collection. Each work exhibited responded to the Museum's diverse collections of antiquity, Baroque painting, circus arts, and the lush density of our grounds and gardens. Faculty represented were Carrie Ann Baade, Ray Burggraf, Lilian Garcia-Roig, Mark Messersmith, and Judy Rushin. A catalogue accompanied the exhibition.

Paul Rudolph/Walker Guest House Replica

SEP 25 – DEC 6, 2015
In the fall of 2015, the 1952 Walker Guest House by Paul Rudolph was meticulously replicated on the grounds of The Ringling. Initiated and constructed by the Sarasota Architectural Foundation, it represents one of the hallmarks of the Sarasota School of Architecture and demonstrates Rudolph's adaptation of modernist principles to the subtropical Florida climate. Complementing the installation, a small focus exhibition on the guest houses Rudolph designed and built in Sarasota was featured in the Searing Exhibition Galleries. These architectural gems are early examples of the innovative design and daring for which Rudolph would become known. Accompanying the models of the guest houses, vintage photographing and architectural material was also included.

Royal Taste: The Art of Princely Courts in Fifteenth-Century China

OCT 9, 2015 – JAN 10, 2016
Organized by The Ringling in association with the Hubei Provincial Museum in Wuhan, China, Royal Taste offered a unique glimpse into the luxurious lifestyles and religious practices of princely courts in the early and middle years of the Ming Dynasty. More than 240 works of pictorial, sculptural, and decorative arts revealed some of the lesser-known aspects of palatial lives, patronage, and beliefs of Ming princes. Shown for the first time in the United States, these works testified to the richness, sophistication, and political intrigue of the art, culture, and lives of provincial nobility. Royal Taste was accompanied by a major catalogue published by The Ringling and SCALA Publishers, London.

Samurai: The Way of the Warrior

JAN 15 – APR 17, 2016
This exhibition traced a thrilling period of social and political history in Japan by focusing on the ornate arms, armor, and accessories of the legendary samurai warriors. Ruling Japan from 1185 to 1868, the age of samurai was defined by the military rule of the shogun, during which time elite warriors donned elaborate yet effective battlegear that signified their status and power. Featuring rare and exquisite helmets, suits of armor, swords and saddles, the exhibition was on loan from the Museo Stibbert in Florence, Italy, which houses one of the most significant collections of samurai material outside of Japan.

Ink, Silk and Gold: Islamic Art from the Museum of Fine Arts, Boston

FEB 5 – MAY 1, 2016
Ink, Silk and Gold wove together a vast geopolitical tapestry whose common thread is Islam. It offered a window into the multifaceted artistic traditions of the Islamic world spanning the globe. Featuring superb works of art from the eightieth to the twentieth centuries, the exhibition brought together silver inlaid metalwork, manuscript pages inscribed with gold, brocaded velvets, luster-painted ceramics, and large earthenware vessels. The exhibition was the first comprehensive presentation of the MFA Boston’s Islamic collection and was the first presentation of Islamic art at The Ringling prior to the opening of the new Center for Asian Art.

Cirque/Cyrrk/Cirkus: Circus Posters Across Europe

MAR 4 – JUN 20, 2016
Around the globe, some aspects of circus performance remain universal, while others take on a local personality. Audiences are always thrilled by the high-flying aerialist, the danger of exotic cats, or the comedy of a clown. Yet circuses also reflect the unique cultural climate of each region through performances and advertising. This exhibition explored how 20th-century circuses of Eastern and Western Europe expressed their strong individual identities in print.
PERFORMANCE

The Ringling’s Art of Performance program continued its mission to bring an evocative array of contemporary performance to The Ringling’s stages. Presented in two overarching programs, the Ringling International Arts Festival (RIAF) and New Stages, the Art of Performance presented the work of 11 artists and their companies during the year.

RIAF celebrated Asian performance this year, as part of a season of Asian exhibitions and programs leading to the opening of the new Center for Asian Art. Artists traveled to Sarasota from Japan, China, Cambodia, Indonesia, and Thailand. Featured performances included Phare: The Cambodian Circus presenting Khmer Metol, a humorous evening of interactions between patrons of a local bar, told through music and dialogue and interpreted through the circus arts. Tao Dance from China, presented an intense performance highlighting rigor and repetition in their circus arts. The MacArthur fellow recipient and experimental jazz vocalist Jen Shyu took the audience on a voyage of discovery in a moving performance on traditional instruments of East Timor and Indonesia. Ronnarong Kampa of Northern Thailand (Lanna) presented dance drawn from traditional Lanna and contemporary sources that combine remarkable physical strength and beauty. Other performances included the Japanese puppetry of Tom Lee in the presentation of Cirque-Michi. Tao Dance from China, presented an intense evening of interactions between patrons of a local bar, told through live dance and documentary video, and Kate Weare Company returned for its third performance at The Ringling with Unstruck.

Since its inception in 2008, the Art of Performance program has aspired to move beyond the presentation of contemporary art and toward an active role in developing new productions. This year’s New Stages season, The Art of Making Dance, featured two works commissioned by The Ringling, a first for our performance program, and the return of two previous New Stages performers. The Dušan Týnek Dance Theatre was commissioned to create a performance accompanying the sunset experience in the SkySpace by James Turrell. Titled Joseph’s Coat, Týnek used distinct phrases of movement to embody the idea of a patchwork coat. As the dancers shifted in expanding and contracting formations, the movement accelerated in complexity as the sky-space’s changing colors transformed the audience’s perception. Utilizing elements of Noh Theater, David Neumann in I Understand Everything Better intertwined weather reports on Hurricane Sandy’s devastating impact on New Jersey and New York with the simultaneously increasing dementia of his dying father, creating a work that “walks the line between the purely presentational and the deeply personal.” Alex Ketley presented Deep South, a celebration of humanity as told through live dance and documentary video, and Kate Weare Company returned for its third performance at The Ringling with Unstruck.

EDUCATION AND PUBLIC PROGRAMMING

The Education Department continued to provide outstanding programming for our community. Adult and extensive youth and family outreach efforts increased participation throughout the year. The launch of two graduate programs under the auspices of FSU’s College of Fine Arts including the nation’s first Ph.D program in Museum Education were especially important as The Ringling is one of the nation’s largest academic museums. The Education Department implemented the first semester of Museum Education and Visitor-Centered Exhibitions (MEX) in collaboration with FSU faculty. Information gathered from visitor survey projects designed and conducted by students and faculty provided new data for our staff on the visitor experience. Academic Services coordinated the year-long residency of students in the Masters in Museum and Cultural Heritage Studies program.

In addition, The Ringling’s Scholarships program hosted over 10,000 children from 131 schools and 21 school districts during the fiscal year. Each program created the opportunity for these K-12 students to view the galleries of the Museum with trained staff. Expanded scholastic offerings to pre-K students through guided visits by Summer Learning Academy included Gcuco Elementary, Alta Vista Elementary, Emma E. Booker Elementary, Tuttle Elementary—all Title 1 schools in Sarasota County. Docent-led school tours increased by 5% over the year and the professional development program for K-12 teachers titled Saturday for Educators increased participation by 25%.

The Ringling’s commitment to youth and family programs continued to expand. Participation in Kids Quests and Family Workshops more than doubled over the summer by adding additional weekday events. Attendance at ROAR! (Ringing Order of Art Readers) grew exponentially, more than doubling the sessions offered for this popular program.

Adult programming included Gallery Walks & Talks and docent tours as well as more unusual educational offerings such as a demonstration by a tai chi master from a Daoist monastery on Mount Wudang in China to celebrate the opening of the new Center for Asian Art. In the Museum of Art and Caré’s 100,990 adults participated in 30,986 docent-led tours last year making The Ringling second only to the Metropolitan Museum in New York for the number of adult tours and fourth overall for the number of adult tour participants. Additionally, Touch Tour programs for people with visual impairments were offered throughout the year.

COMMUNITY ENGAGEMENT

Throughout the last year, The Ringling has maintained a strong presence in the community and is regularly highlighted in print, television, and radio on major exhibitions, events, as well as in feature articles.

We garnered significant exposure for the Center for Asian Art through articles in The Wall Street Journal and prominent online sites such as ARtNews and Architect Magazine, as well as the cover of Architect Magazine. Furthermore, the Kotler-Coville Glass Pavilion was featured in a multi-page story in American Art Collector and ArtDaily has begun highlighting The Ringling regularly.

In addition, The John & Mable Ringling Museum of Art Foundation Board of Directors established a Board Taskforce on Community Engagement. Throughout the year, the taskforce met with leaders of community organizations to discuss strategies for better serving their constituencies and making The Ringling a place where everyone feels welcome and represented. Strategic partnerships with non-profit organizations as well as multi-lingual outreach have resulted in increased participation and awareness.

The important work of community engagement at all levels will remain a top priority of The Ringling’s staff and the Board. The Ringling is the state art museum and largest cultural organization in Florida. Our mission of education and inclusion, coupled with our programming, must serve all members of our community and we will continue to partner with community leaders to assist The Ringling in being a welcoming place for all to experience the wonders and power of art.

The Ringling remains passionate in creating diverse programming to engage all ages with the wonders of our collections and the beauty of our estate.
FACILITIES

The completion and opening of the Center for Asian Art in the Dr. Helga Wallis-Appelt Gallery of Asian Art was the culmination of many years of planning and construction. The Center launched with a preview dinner in February. In May, all galleries, including the impressive Ting Tsung and Wei Fong Chao Foundation Gallery featuring the strengths of our permanent collection, opened in conjunction with a community festival that attracted over 1,500 visitors to the new Center. The last phase of the Center, the Japanese Tea House, was under construction at year-end and will open in November 2016.

In April 2016, we hosted a groundbreaking ceremony for the Kotler-Coville Glass Pavilion. This 5,000+ square foot facility is under construction adjacent to the John M. McKay Visitors Pavilion and is scheduled to be complete by the fall of 2017. The Kotler-Coville Glass Pavilion will serve as a new entrance to the Historic Asolo Theater, will have a rehearsal studio for the Historic Asolo Theater on the second floor, and will feature two galleries totaling 2,500 square feet dedicated to The Ringling’s growing collection of studio glass.

A major study of Ca’ d’Zan and its growing preservation needs was initiated in the spring of 2016. Due to the corrosive saltwater penetration into the terra cotta on the Bay (west) side of the building, terra cotta elements began cracking and falling from the structure. Emergency stabilization by Conservation Building, terra cotta elements began cracking and falling from the structure. Emergency stabilization by Conservation

COLLECTIONS

A total of 761 items were accessioned into the permanent collection of The Ringling during the fiscal year. Of these, 35 objects were purchased and 726 objects were donated. Noteworthy new purchases included the Zhan Wang sculpture on display in the Center for Asian Art, Artificial Rock No. 124, 2007 and a selection of photographs from Hank Willis Thomas’ Unbranded portfolio, both made possible by a generous gift by William and Jane Knapp; Beth Lipman’s Sideboard with Blue China through a gift by Daniel J. Denton; a purchase of Trenton Doyle Hancock’s Knowledge from Samothra, and the purchase at auction of Guercino’s Portrait of Fra Bonaventura Bisi. Gifts of art included photography donated by Bea Nettles, William Zewadski, Steve and Harley Osman, and Art and Helene Bousbib; Japanese prints from Charles and Robyn Citrin; a painting by the Circle of Pietro da Cortona from Frances Dalley Ferguson; and a Circus poster donated by Paul Binder, founder of the Big Apple Circus.

The Ringling also agreed to lend 233 objects to museums, both local and international. Loans went to the Smithsonian, Washington D.C., and Musée du Louvre, Paris, France. In Florida, loans were made to the Governor’s Mansion and the FSU President’s House at Tallahassee, Cummer Museum of Art and Gardens, Jacksonville, and the Norton Museum of Art, Palm Beach.


DEVELOPMENT

Thanks to you, our dedicated supporters, more than $8.6 million was generously gifted to The Ringling in support of top priorities in fiscal year 2016. The Art of Our Time was a key success story for The Ringling this past year. This significant program, sponsored by Gulf Coast Community Foundation, was launched five years ago with curators Dwight Currie and Dr. Matthew McLendon. Under their leadership, the Ringling has inspired donors to support contemporary fine and performing arts. This culminated in three distinct ways: supporting the acquisition of contemporary art, supporting the new Kotler-Coville Glass Pavilion, and supporting the creation of galleries that will now be permanently devoted to modern and contemporary art.

A special thank you to William and Jane Knapp and Daniel J. Denton for their support in providing The Ringling funds to acquire signature works in key areas of The Ringling collection, enabling us to purchase amazing examples of contemporary glass, contemporary photography, and contemporary Asian art.

MEMBERSHIP

Our events continued to engage the community—whether it was Wine Walk supporting the preservation of Ca’ d’Zan, Member previews supporting our exhibitions, community celebrations that we hosted for the opening of the new Center for Asian Art, or family programs. As you know, a new membership program was launched to great success this past season. Thank you for supporting the new Family/Grandparent level—our fastest growing membership level.

In addition, our Circle membership continued to enjoy exclusive access to our staff and visiting experts. This dynamic group of more than 140 couples who share their enthusiasm and passion for the arts continues to grow and engage with the museum in unique ways. Membership is incredibly important to our institution and supports our programming. We have experienced continued growth of 20%—now proudly connecting with more than 9,000 households of members each year at various events.

What began with leadership gifts provided by Philip and Nancy Kotler and Warren J. and Margot E. Coville to build the Kotler-Coville Glass Pavilion has inspired new commitments to strengthen our contemporary glass and performance programming. Charlotte and Charles Perret provided a leadership gift naming the new Charlotte and Charles Perret Family Performance Studio Space in the Glass Pavilion and Willis Smith Construction has provided a gift naming the new Willis A. Smith Construction Ticket Desk.

By the fall of 2017, The Ringling will have more than 9,000 square feet of exhibition space dedicated to the Art of Our Time. In less than 18 months, more than $4.5 million has been provided by generous donors supporting this important programmatic initiative.

Particularly inspiring was the generous gift provided by Keith D. and Linda L. Monda for a new contemporary art gallery which opens in the fall of 2016. The Keith D. and Linda L. Monda Gallery for Contemporary Art will serve as a dynamic venue featuring the very best in contemporary fine arts, supporting the Museum’s ongoing artist in residency program, and connecting students with the energy of contemporary art.

Our Legacy Society and planned giving continue to grow with significant gifts in 2016. In March over 130 members and guests of The John and Mable Ringling Legacy Society were honored at a special annual luncheon held at Ca’ d’Zan. Members who have included The Ringling in their estate plans as well as those who have been supporters for over 15 years were recognized. New inductees included Suzanne Barbee, Barbara Zdziarski, Debra and Steven Short, Barrie Blue, and Susan K. Johnson.

The Ringling’s Corporate Partners continued to support the Museum’s key exhibitions and programs. Without support from Gulf Coast Community Foundation, North Star Trust, PNC Bank, Bank of America, Community Foundation of Sarasota County, US Trust, SunTrust, Saks Fifth Avenue, Public’s Macys, and many more listed in this report, we would not be able to bring the best in fine and performing arts to the community.

In addition to these wonderful gifts, we received a major bequest from Debra J. and Steven Short for the preservation of the Ringling Museum of Art. A special thank you to the Feld Family Foundation, Barrie Blue, the estate of Heidi T. Jacobson, Bruce D. Fisher, Leon R. and Margaret M. Elin and Suzanne Barbee and Vic A. Hotho who each provided leadership support in all areas of The Ringling.

It is simple—without your donors—The Ringling would not exist. Thank you for your continued commitment and support!
THANK YOU FOR YOUR SUPPORT!

ANNUAL GIVING JULY 2015 – JUNE 2016

#1,000,000+
Warner J. and Margot C. Coville
Florida State University Foundation
Florida State University
The John and Mable Ringling Museum of Art Foundation
Debra Le and Stephen F. Short

#100,000–999,999
Susan S. and Vic A. Hotho
Barrie Blue
Tim and Wei Feng Zhao Global Foundation
Robyn L. and Jennifer L. Hudson
Willis A. Smith Construction, Inc.

#25,000–99,999
Bank of America
Virginia Wellington Cabot Foundation
Community Foundation of Sarasota County, Inc.

#10,000–24,999
Paul C. Allen
Committee on Art Studies

#5,000–9,999
Peggy J. Allen and Steven C. Dixon
Asian Cultural Council
Robert F. Bauer and Anita Dunn
David W. and Mary S. Bernhard
Blakow Watkins, Attorneys At Law
Joshua and Katharine K. Bosse
Boston Family Foundation
Michael and Katharine
Barbara U. Campo
The Coeles Charitable Trust

#2,500–4,999
Bob Wright and Barbara R. Wright
Dale E. and Mary Louise Berman
David L. and Elizabeth J. Emison
George W. and Susan A. Evans
Fan Association of North America
David E. Foulkes
Michael E. and Kathleen C. France
Paul E. Fredericks and Doris M. R. Fendel
Alfred R. Goldstein and Jeanne H. Neilsen
Cosma C. and Heidi S. Gonnem
Priscilla M. Greenfield
Steven S. Hig and Lisa Lee-Hig
Susan J. Johnson
Linda Laine
Steven J. and Karen A. Lee
Robert A. and Amelia A. Lerman
Judith M. Lorsch and Allen L. Jennings
George F. and Susan D. Lowell
Blair C. and Jo McMillan
John and Anne Mayer
Dr. Randall P. and Patty L. Miller
Nancy J. and David D. Morgan
Shai Naya Shap and Daniel Napoli
Joanne G. and Edward W. Ribe
Michael R. and Marie A. Pender
Leigh Perry
Frederic D. and Janet J. Fleming
Alice W. Roy
Virginia P. and Robert Rock
Michel D. Redwine
Edward W. and Helen D. Shown
Harry Leonard and Robyn Hopkins
James P. Ryan and Coaque Makoskeiwic
Judith Rosenblum and Larry Wettles
Phyllis A. and Jack T. Marshall Rosenau
Judith Rudgers
Burton M. and Gail Sack
Judy and Michael M. Schiff
Bill and Patricia F. Schmitt
David E. Seil
Jane S. and Thomas L. Skogstad
Susan R. and Zhiofia Sue
Maudena Brown Strozhen and Howard T. Strozhen
Luis Stolzberg
Conrad D. and Ruth Ann Szymanski
Robert G. and Marilyn M. Tartwark
Magdalen D. and Kathleen K. Teterwor
Robert G. and Sarah S. Thies
Sylvia S. Barbier and Russell H. Ward
Stephen V. C. and Linda C. Wilberding and Tet Hansen

#1,000–1,999
Carol A. and Howard W. medals
Joan L. and Steven T. Nutter
Rebecca J. and Stephen T. Reynolds
Stephanie B. and Stephen T. Reynolds
James F. and Elizabeth E. Reynolds
Mary C. and Howard W. medals
Alison M. and Lee F. Reynolds
Mary C. and Howard W. medals
Mildred and Ruth W. Reynolds
Pamela G. and John H. Reynolds
Robert C. and Susan J. Reynolds
Robert H. and Robert W. Reynolds
Robert C. and Susan J. Reynolds
Mary C. and Howard W. medals

#500–999
Gibbons, Davis and Hopwood Foundation
Florida Atlantic University
The Albert Goodstein Family Foundation
George I. and Patricia L. Gondelman
Mary A. Findling and John C. Hurt
Laura R. and Thomas J. Degnan
Neil & Sandra DeFeo Family Foundation
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Marcia D. and Michael V. Corrigan
Thomas and Rosemary Costello
Culwell Family Foundation, Inc.
Kathryn C. and Daniel F. Culwell
Rebecca L. and Jeffrey C. Culwell
Donald F. and Barbara R. Clements
Miles S. and Barbara J. Capron
Robert G. and Marlene C. Blalock
Robert A. and Deborah L. Mendel

#250–499
Barbara U. Campo
Michael and Kathy Bush
Blalock Walters, Attorneys At Law
Gail S. and Bradford W. Blalock
Robert G. and Marlene C. Blalock
Robert A. and Deborah L. Mendel

#100–249
Paul L. and Mary Beth Bartos
Maureen A. and Thomas H. Bartos
Bryan Dixon and Carrie Dixon Renninger
Barbara Zdziarski
Cliff and Susie Helga M. Wall-Apelt
José N. and Joan T. Uranga
Howard and Janice Tibbals
Ulla R. Searing and Arthur F. Searing*
Ann B. and Thomas R. Biehl
Josefa L. and Jose M. Hernandez
Grace Tongue
Uzi and Varda Ruskin

#50–99
Paul Binder
Barrie Blue
Art and Annice Baboud
Mabel Roberts Cabot in memory of her father Richard Bryant Charlton
Diane D. and Warren J. Clay
Warren and Margot Coville
Mr. and Mrs. Delores Clendenin
Thomas Dewar in memory of Andrew Wyld, Dr. and Mrs. Delores Clendenin
Mr. and Mrs. Allan Clendenin
Mr. and Mrs. Robert L. Cole
Mr. and Mrs. John W. Collier, Jr.
Mr. and Mrs. Robert C. Coles
Mr. and Mrs. Donald C. Collins
Mr. and Mrs. Robert C. Coles

SELECTIONS

Stephen Leonard Johnston Adlum Trust
Martha J. Allen
Miranda Roberts and Robert Anderson
Barbara M. and Art
Judy Avel
Susan S. and Vic Hotho
Brenda H. and Daniel McKnight
Judy C. and G. T. McLeod
Barbara M. and Art

GIFTS TO THE COLLECTION

Laura L. and stepper H. Lord
Thomas A. and Judith E. Lord
Steve and Harley Osman
Barbara Z. and John H. Lord
Mr. and Mrs. John H. Lord
Mr. and Mrs. John H. Lord
Mr. and Mrs. John H. Lord
Mr. and Mrs. John H. Lord
Mr. and Mrs. John H. Lord
Mr. and Mrs. John H. Lord
Mr. and Mrs. John H. Lord
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Mr. and Mrs. John H.