THANK YOU!

I am pleased to present our highlights of the past year to our Members, thank you for your support and encouragement. Despite our COVID-19 closure to the public, from March 17 to May 27, The Ringling accomplished a number of major projects in the 2019–2020 fiscal year. Most notably the Museum achieved its reaccreditation from the American Alliance of Museums (AAM). The year-long process to achieve reaccreditation is rigorous and focused on a self-study that reviews all aspects of our operations. The process and our final site review were both extremely successful and resulted in our reaccreditation through 2030. AAM has requested the use of a number of our core documents as examples of best practice to be shared with other museums and The Ringling was commended for the highly collaborative involvement of staff and board members in the reaccreditation process.

We completed two major capital projects in the spring of 2020. The first project involved the reinstallation of Gallery 21 of the Museum of Art under the curatorship of Sarah Cartwright, Ulla R. Searing Curator of Collections. The centerpiece of this installation is a massive painting of the Emperor Justinian by 19th-century French artist Jean-Joseph Benjamin-Constant, recently conserved with a major grant from the Getty Foundation. The second project consisted of the renovation and reinstallation of the Historic Circus Galleries, housing a mix of newly-displayed objects and old favorites curated by Jennifer Lemmer Posey, Tibbals Curator of Circus. Both projects have greatly improved the presentation of the collections and significantly enhanced our visitors’ experience.

The strategic vision for The Ringling, Inclusion, Inspiration, Excellence, is central to The Ringling’s IDEA (Inclusion, Diversity, Equity, and Access) initiative, which is essential to the Museum’s role as a community-focused institution. Efforts to make the Museum more accessible and inclusive take many different forms. In the 2019–2020 fiscal year, we hired a diversity and inclusion consultant to help guide the Museum and our staff in achieving the ideals of IDEA. We installed a hearing loop in the Chao Lecture Hall, activated new Wi-Fi in all venues, and made our website more accessible for people with visual challenges. We also opened a new Community Gallery on the ground floor of the Chao Center for Asian Art, with support from the Community Foundation of Sarasota County. The gallery is a free public exhibition space managed by our wonderful education staff and dedicated to displaying art produced by local community-based, non-profit, or student groups.

With the pandemic, The Ringling ends our fiscal year at a very challenging time. The challenges that lie ahead for all of us are many. During this time, it is my hope that The Ringling can provide our community with beauty, solace, and respite. Your support makes this possible. Thank you!

Steven High
Executive Director
Howie Tsui: Retainers of Anarchy
MAR 15 – NOV 29, 2020

Vancouver-based artist Howie Tsui’s solo exhibition, Retainers of Anarchy (2017), was an amalgamation of martial arts characters and techniques woven together with threads of social and political realities of present-day Hong Kong. Presented as a non-linear counter narrative in the form of a twenty-five-meter-long hand-drawn animation, Retainers of Anarchy offered an opportunity to reflect on notions of identity and nationhood using Hong Kong’s past and more recent surge of political unrest.

This exhibition was organized and circulated by the Vancouver Art Gallery, Canada.

Being Seen: Recent Acquisitions from The Ringling Photography Collection
APR 19, 2020 – JAN 3, 2021

Curated from The Ringling’s photography collection, this exhibition featured works by photographers who examine the complexities of identity and the staging of selfhood. Consisting primarily of self-portraits and portraits of empowered subjects, these works explore personal agency at the intersection of politics and the female body. Being Seen included numerous works by significant women photographers from the twentieth century, added to the collection in recent years. This exhibition offered visitors a rare opportunity to explore themes of agency, visibility, and gender through the lens of a broader historical context. These photographs present a unique invitation to renew the dialogue on the authority of the gaze in the twentieth-first century.
Syd Solomon: Concealed and Revealed
DEC 15, 2019 – JAN 24, 2021

Syd Solomon: Concealed and Revealed offered a unique selection of paintings by the artist, along with numerous objects from the Solomon Archive on view for the first time. Syd Solomon described himself as an “Abstract Impressionist” suggesting that his work infused impressionism into the processes, scale, and concepts of Abstract Expressionism. Solomon moved to Sarasota in 1946 with his wife Annie. Greatly influenced by climatic factors, his paintings reveal a fascination and concern for Florida’s natural environment. Solomon incorporated into his painting his experience as a camouflage designer during World War II and his work as a graphic artist.

Remaking the World: Abstraction from the Permanent Collection
NOV 10, 2019 – MAY 2, 2021

Drawing from The Ringling’s permanent collection of modern and contemporary art, the exhibition Remaking the World: Abstraction from the Permanent Collection assembled more than twenty paintings and sculptures by European and American artists associated with Abstract Expressionism. The exhibition featured a significant bequest of paintings by Joan Mitchell and Robert Motherwell from the collection of Mandell L. and Madeleine H. Berman, the first additions to the collection by these prominent artists. It also offered the opportunity to extend on view a monumental painting by Yayoi Kusama, a promised gift from Keith D. and Linda L. Monda. The exhibition included significant artworks by artists who made important contributions to the development of abstraction in New York in the 1940s and onwards, including artists instrumental in establishing a vital art scene in Sarasota.

Tour du Monde
OCT 18, 2019 – OCT 18, 2020

Circuses, expositions, and other forms of popular entertainment enchanted Western audiences by presenting exotic peoples from faraway places in the nineteenth century. This type of entertainment had a profound impact on the way Westerners perceived the peoples of other parts of the world. This exhibition featured a selection of the posters produced to advertise these living attractions. The posters reveal the different lenses through which their subjects were viewed by the public in Europe and America. Some are suggestive of an ethnological approach, while others clearly emphasize spectacle.

Photos, top to bottom:
Courmont Frères Le “Clou” de l’Exposition, Panorama Animé, 1900. Ink on paper, 80 x 57 in. Tibbals Circus Collection. ht2005097
Sun Xun: Time Spy
AUG 11, 2019 – OCT 4, 2020

Time Spy (2016) is a mesmerizing 3D animated film by Chinese artist Sun Xun (b.1980). Sun Xun incorporates traditional techniques including ink painting, charcoal drawing, and woodblock printing into his films. His masterful use of analog and digital technologies to explore pressing concerns of our time makes him one of the most compelling artists working in new media. Growing up in the aftermath of the Cultural Revolution, he has long been interested in how history is constructed for official purposes, as opposed to how it is lived and experienced by ordinary people.

Time Spy comes to The Ringling courtesy of the artist and Sean Kelly, New York.

Manuel Álvarez Bravo: Specters and Parables
DEC 8, 2019 – MAR 1, 2020

Born and raised in Mexico City, where he spent most of his career, Manuel Álvarez Bravo (Mexican, 1902–2002) was one of the most important figures in 20th century Latin American photography. Although he took art classes at the Academy of San Carlos, his photography was mostly self-taught, but he was savvy to the emerging international artistic avant-garde. Considered to be one of the founders of modern photography, his work extends from the late 1920s to the 1990s. He was a key figure from the period following the Mexican Revolution—often called the Mexican Renaissance—in which arts and literature flourished. This “Renaissance” owed to the happy—though not always tranquil—marriage between a desire for modernization and the search for an authentic national identity with Mexican roots, in which archaeology, history, and ethnology played an important role.

This exhibition was supported through the generous contributions from the Stanton B. and Nancy W. Kaplan Photography and Media Arts Program at The Ringling.
Ai Weiwei: *Zodiac (2018) LEGO*

NOV 17, 2019 – FEB 2, 2020

*Zodiac (2018) LEGO* includes works that have been created using thousands of LEGO bricks to construct large representations of Chinese Zodiac heads that were inspired by the fabled fountain-clock of the Yuanming Yuan, an 18th-century imperial estate just outside Beijing that was pillaged in 1860 by French and British troops. This reinterpretation of the Zodiac subject created colorful, pixilated images of animal motifs against a background drawn from an ongoing project begun in 1995 titled *Study of Perspective.* In this latter series, the artist photographs himself raising his middle finger in front of internationally significant landmarks as a rejection of political power and oppression.

The Ringling hosted the first U.S. museum exhibition of *Zodiac (2018) LEGO* and only its third presentation internationally in this large format.

**The Fabric of India**

JUL 7 – OCT 13, 2019

This exhibition showcased over 140 superb examples drawn from the internationally-renowned holdings of London’s Victoria and Albert Museum and private collections. *The Fabric of India* illustrates the variety, technical sophistication, and adaptability of Indian textiles from the fifteenth to the twenty-first centuries. Through a stunning range of historical dress, carefully preserved fabrics, and cutting-edge fashion, viewers discovered how Indian textiles have been interwoven with religion, politics, and global trade for centuries.

Organized by the Victoria and Albert Museum, London.

**Hippos: A Truly Big Show!**

JUN 8 – OCT 7, 2019

From the rivers of sub-Saharan Africa, hippos came to fill the menageries of circuses in Europe and America in the late nineteenth and early twentieth centuries. Their massive size, gaping mouths, and giant tusks made them immediately recognizable and perfect icons of circus advertising. Viewers marveled at a selection of circus posters, spanning almost a century, featuring images of performing hippos and “blood sweating” behemoths.

Photos, top to bottom:


Education spent another busy year creating learning opportunities for program participants of all ages and backgrounds. With the arrival of COVID-19 in March, we quickly pivoted to translate our robust in-person programming schedule to virtual educational opportunities. To make the transition to virtual programs, we built upon the theoretical foundations of our in-person programs, which have always prioritized equitable learning for all. Both our in-person and virtual programs have had considerable success in helping our participants feel connected to both the museum and to one another.

Our free Family Programs continue to bring delight to our littlest visitors through an array of hands-on learning opportunities that serve the whole spectrum. Stroller Tours allow caregivers with infants to enjoy the company of other adults in a baby-friendly version of a Gallery Walk and Talk. The ROAR (Ringling Order of Arts Readers) read-along program for toddlers encourages early literacy centered on the arts. Our Family Art Making workshops encourage all members of the family to create projects inspired by objects in the Museum’s collection. With COVID-19, Kallie Turner, The Ringling’s Youth & Family Program Coordinator, jumped into action, creating online content for her families that include videos for ROAR read-alongs, worksheets for at-home learning, and quick craft videos that can be completed with basic supplies found at home. Together with Katie Nickel, Kallie also led live Virtual Family Tours to encourage families to play at home, inspired by artwork from the museum.

Katie Nickel, School and Teacher Programs Coordinator, was one of the founding members of the local Arts REACH Task Force, a group dedicated to providing daily arts experiences to students throughout Florida during the coronavirus shutdown. She generated additional offerings to support student learning, including recorded Virtual School Tour videos, live Virtual Field Trips, and learn-at-home worksheets that are grounded in state learning standards so that they can be used to support curriculum. Before the closure of the museum, School Programs continued to host thousands of students visiting the galleries. Between July 1 and March 17, we had 8,015 students make an on-site visit to The Ringling. We developed new tour offerings, including an AP Art History tour for high school students preparing for the Advanced Placement exam, as well as a school visit program that includes an orientation to The Ringling’s Art Library. We began an inaugural Students in Residence program, welcoming a class of student poets from Booker Middle School to engage with our collection

| 77,371 | PARTICIPANTS IN ALL EDUCATION PROGRAMS |
| 2,414  | ADULT LEARNERS                        |
| 5,275  | FAMILY PROGRAM PARTICIPANTS           |
| 8,015  | ON-SITE STUDENT VISITORS              |
| 14,341 | STUDENTS IN SCHOLASTIC PROGRAMS       |
| 113    | DOCENTS                               |
| 51,056 | VISITORS SERVED WITH DOCENT TOURS      |
| 1,052  | PARTICIPANTS IN LIVE VIRTUAL PROGRAMS IN 3 MONTHS |
and create artwork inspired by their visits throughout the year. We were proud to partner with The Chicago Children’s Theatre and the Arts and Cultural Alliance of Sarasota County to host X Marks the Spot, an immersive accessible theatre experience for both kids who are blind and their sighted classmates. After experiencing the theatre production in our Chao Lecture Hall, the students went on an accessibility tour in the museum galleries that included tactile props and visual descriptions. This experience allowed the participants who were blind to engage fully in an arts experience alongside their peers, who also were able to experience art in a new way. Finally, we continued our longstanding partnership with Embracing Our Differences, providing docent training to 150 high school students who then led tours of the bayside exhibition.

Our ongoing Docent Program initiatives continue to support our docent corps of 113 dedicated volunteers. Erin Carter, Museum Education and Training Specialist, trained a new class of Ca’ d’Zan recruits over the summer. In the fall, she trained a group of current docents to lead accessibility tours for visitors with disabilities. All of the current Museum of Art docents underwent tour assessments to ensure alignment with the most current content and engagement strategies, and a new class of Museum of Art trainees was launched just prior to the museum’s closure. Without missing a beat, the new class made the transition to online learning, and they continue to have virtual weekly meetings, supplemented by many hours of reading and preparation. Our docents leading Bayfront Gardens tours saw a significant increase in tour participation from November to early March, due to the tours being moved to Mondays, the museum’s busiest day. These hour-and-a-half walking tours provide a comprehensive overview of the entire estate and have been incredibly well received by guests.

Other adult learning opportunities were also very popular, including a series called Conversations with Staff that highlighted Ringling employees from a variety of departments, sharing a behind the scenes look at how they contribute to the museum. We hosted several Art and a Movie film screenings, including a series of biopics featuring the contemporary artists on display in Remaking the World. In the fall, we were delighted to partner with Vickie Oldham of Newtown Alive to host Collecting Recollections oral history interviews with three fearless women from Newtown. Our Syd Solomon Symposium on February 14 gave the 100 participants the chance to hear from Mike Solomon, the artist’s son, as well as noted art historian Dr. Gail Levin, architect Max Strang, ecologist Karen Willey, former Ringling curator Michael Auping, and current Ringling curator Ola Wlusek. It was truly our honor to have so many notable guests in attendance throughout the day, including Annie Solomon, Syd’s wife. Once the museum closed, we transitioned our adult learning opportunities to the virtual sphere, and as part of our Museum from Home website, we have been hosting virtual Coffee with a Curator sessions, virtual Gallery Talks, and virtual Lectures. We also produced a series of Art Chat videos that elevate the voices of community members and allow them to share their stories about how COVID-19 has impacted them.
We have spent a lot of time this year thinking about what it means to be a truly inclusive institution.

Our IDEA (Inclusion, Diversity, Equity, and Access) team hired D.C.-based consultant Vernetta Walker to help shepherd us through the process of transforming our Museum from the inside out. With Vernetta’s guidance, we created an institutional equity statement, which will help us integrate IDEA into the Museum’s core values. From the equity statement, we have developed strategies, action items, and metrics for measuring success. Over the summer, we shared these plans with our valued community partners whom we have previously engaged through regular Community Visioning sessions. These relationships provide us with great insight as to how we can most effectively serve our constituents.

We continue to prioritize the removal of barriers for our visitors with disabilities. This year, we launched an inaugural Gallery Walk and Sign program, providing gallery tours translated into American Sign Language. We were able to offer these tours quarterly at no cost to the participants, creating a meaningful and accessible cultural opportunity for the Deaf community. We continue to offer monthly Ringling Reflections gallery tours for individuals with dementia and their care partners, and our ongoing visual description tours for visitors who are blind or low-vision allow those participants to access the Museum in ways they never thought possible. In light of the Museum closure, we transitioned all of these offerings to virtual programs, providing much-needed connection in a time of social isolation.

This year, we were also mindful of mitigating social isolation for older adults in our community. In conjunction with FSU graduate student in residence Sumaya Ayad, we hosted a three-part outreach series called Outside the Lines. These sessions, hosted at The Senior Friendship Centers, provided art-making classes to those who are not often provided the opportunity to express themselves artistically. The projects connected to exhibitions on view at the Museum and we encouraged the attendees to visit the museum prior to the COVID-19 crisis, which cut the program short.

Our arts in health partnership with Sarasota Memorial hospital officially launched in the fall, as we hosted trainings for a cohort of 28 new nurses in the Museum of Art galleries. The trainings were designed to improve the nurses’ observation and communication skills. We have plans to continue this partnership when we are able to resume in-person sessions, continuing to work with new nurses and also designing sessions for inter-professional groups of medical providers centered on Visual Thinking Strategies.

2,030 PEOPLE REACHED THROUGH OUTREACH EFFORTS
695 FREE WEB FAMILY MEMBERSHIPS
497 PARTICIPANTS IN ACCESS PROGRAMS
2,377 PARTICIPANTS IN WEB OUTREACH EVENTS
The Ringling achieved a long-anticipated goal when we opened our Community Gallery space in February of this year. The Ringling’s Community Gallery is a free public exhibition space dedicated to displaying works of art produced by local community-based, non-profit, or student groups. This space will allow artists of all ages, backgrounds, and abilities to share their work with Ringling visitors. The Community Gallery is generously funded by the Community Foundation of Sarasota County. The inaugural exhibition was a show of high school student photography submitted in response to The Ringling’s Manual Álvarez Bravo exhibition Specters and Parables. The contest was open to all students in the state of Florida and ultimately twelve winning works were chosen for display.

Our work with local students and families continues through our Where Everyone Belongs (WEB) program. On November 1, Caitlyn Shanley was promoted from Education & Events Program Associate to WEB Community Outreach Coordinator. She has continued to build relationships with underserved families, bringing art-making activities off-site to the various social service organizations that partner with WEB. This year, we have provided 46 complimentary memberships to new and renewing families for a year of free membership to the museum, and continued our efforts in engaging our WEB families in free onsite programs and performances. Since the beginning of our WEB program, we have provided 695 complimentary memberships to new and renewing families. This year, we reached 2,030 people through our outreach efforts at local community festivals and nonprofit organizations. We also began a new partnership with Blue Butterfly Family Grief Center, a grief support program through Tidewell Hospice for children who have experienced significant loss. Once in-person meetings were no longer safe due to COVID-19, Caitlyn began engaging with the families in her care via videoconferencing to provide opportunities to look at art in our collection and create projects using simple materials. Through our partnership with Forty Carrots, we have also provided story times that engage local children and allow the adults to have a few moments of respite.
The Art of Performance 2019–20 season established curatorial initiatives of delivering broad access to diverse and provocative multidisciplinary performing arts that reflect a wide range of experiences and relevant cultural expressions.

In 2019, The Ringling Museum welcomed Elizabeth Doud as the new Currie-Kohlmann Curator of Performance, and deepened the commitment to community enrichment in the form of arts education and public dialogues with artists. The Art of Performance 2019–20 season established curatorial initiatives of access to diverse and provocative multidisciplinary performing arts that reflect international trends in performance and local cultural and ethnic identities and themes of relevance to those who call Florida home. Through collaborations with the museum’s Education team and local community groups, the presence of performing artists has expanded, impacting museum members, our local community and tourists who visit the area. The Art of Performance embodies the values of inclusion, inspiration, and excellence, providing many free and low-cost opportunities for direct engagement with artists in the form of performances, artist talks, and masterclasses.

As part of the Sarasota premiere of the Nrityagram Dance Ensemble of India in October, we held a masterclass on classical Indian dance, and artistic director, Surupa Sen and members of the company held an artist talk on Odissi traditions.

In November, we presented Raiz de 4, by artists from Casa Patas Flamenco Foundation from Spain. In conjunction with this performance, we held a masterclass led by dancers Rafael Peral and Marisa Adame who taught the rhythms of Flamenco and Flamenco Dance technique.

Also in November, playwright Chantal Bilodeau led an Arts and Ecology Incubator that included the participation of local artists and environmental specialists who looked creatively at the climate crisis, presenting artist responses to issues of Florida ecology and sustainability. Incubator activities included a film screening of Landfill Harmonic, a viewing of Joseph’s Coat: Skyspace by James Turrell, an Arts and Climate community panel and a grounds tour with Kevin Greene.

The Mexican City based theatre ensemble Lagartijas Tiradas al Sol explored ideas of democracy in 21st century Mexico through the solo work Tijuano. Gabino also participated in a panel discussion with local
community leaders on democracy in Mexico today and led a theater workshop with CreArte Latino, a local organization whose mission is to present community theater in Spanish for both adults and children.

Son Luna y Jovenes Zapateadores from Veracruz, Mexico performed Vivelol!, merging different rhythms and dance styles representing the Son Jarocho tradition. In conjunction with this performance, we presented a screening of the documentary, The Third Root (La Tercera Raíz) about the roots of Son Jarocho, followed by a Q & A with the Director, Camilo Nu. The artists also gave a talk on Son Jarocho traditions and Mexican Folkloric tradition. The dancers and musicians taught workshops to Booker High School students who later attended live performances, followed by an exhibition tour of Manuel Alvarez Bravo: Specters and Parables. Students then choreographed a dance piece based on their experience with Son Luna y Jovenes Zapateadores and their visit to the museum, performing it in the Courtyard and in their school's spring showcase.

In honor of Our Lady of Guadalupe Day, the month of December was dedicated to celebrating Mexican cultural heritage. In addition to programs with Lagartijas Tiradas al Sol and Son Luna y Jovenes Zapateadores, Art of Performance organized programs around the holiday of La Virgen. The Viewpoint lecture Nuestra Señora de Guadalupe: The Heart of Mexican Identity complimented the gallery walk and talk about the evolution of the Virgin Mary in our own collection.

In January, choreographer and dancer Yin Mei presented Peony Dreams: On the Other Side of Sleep. In addition to performances, the artist held an artist talk, discussing her life, her artistic process, and how The Peony Pavilion, the 16th century romantic play written by Tang Xianzu, influenced her work.

The Museum’s Literati Book Club also held a special book discussion of The Peony Pavilion.

Aline Kuppenheim and Teatro y Su Doble from Chile presented Feos, a collaboration with playwright Guillermo Calderon. In conjunction with the performance Aline and members of the company visited New College to give a puppetry lecture for theater students and presented an artist talk at the museum, moderated by New College Assistant Professor of Theater and Performance Studies Diego Villada.

Also in February, the season’s Florida Spotlight performer, rising star and Miami native, Inez Barlatier provided the Sarasota community with a celebration of world and neo roots music. She also led a community drum circle on the Bolger Campiello, and was an invited guest at the Voice and Visibility Salon.

As part of planned activities with Dahlak Brathwaite around his Hip-Hop theatre work Spiritrials, we hosted a screening of the film 13th on March 12, 2020. This was the last performance-related event of the season, as Spiritrials was cancelled the next day.

Due to the outbreak of COVID-19, the remaining performances and engagement programs from March – May were canceled. Companhia Urbana de Dança from Brazil could not come in March, but they did send Booker High students virtual dance routines to learn while sequestered in their homes. Students created their own dance videos of the learned routines that we have been able to share on The Ringling’s social media and with the artists.

Photos below:
Left: Marisa Adame from Casa Patas Flamenco Foundation from Spain
Right: Son Luna y Jovenes Zapateadores teaching Booker High School students
The Collections department managed a number of major projects and exhibitions, coordinated loans both nationally and internationally, as well as stewarded new acquisitions while administering direct care to the collection.

During the past year, Collections successfully designed and installed the galleries in the Historic Circus Museum, which included upgrades to the Rotunda gallery and the repositioning of all circus wagons to enhance visitor engagement. A complete renovation of the Museum of Art Gallery 21 was performed and it incorporated the placement of track lighting, refurbishment of floors, cleaning of the cove and Karl Bitter marble frieze, as well as the installation of new works that included the painting Emperor Justinian by Jean-Joseph Benjamin-Constant.

To highlight the diversity within The Ringling’s collection, the department installed eight in-house shows including Remaking the World: Abstraction from the Permanent Collection, Porcelains of Dehua: From Regional Kilns to Global Markets, and Being Seen: Recent Acquisitions from the Ringling Photography Collection. In addition, three traveling exhibitions were hosted (The Fabric of India, Sun Xun: Time Spy, and Ai Weiwei: Zodiac (2018) LEGO). Collections also coordinated gallery rotations to display unique works of art in the Kotler-Coville Glass Pavilion and Ting Tsung and Wei Fong Chao Center for Asian Art.

To provide insight and shared knowledge, Collections participated in various public presentations entitled “Meet the Collections Department: The Nucleus of the Museum,” “A Naturalist Guide to the Art Collection,” and “Conservation of Emperor Justinian.” The staff also engaged in public lectures for emerging professionals in training programs such as the Winterthur/University of Delaware Program in Art Conservation.
In response to the COVID-19 impact within the museum field both locally and nationally, Collections stimulated conversation through interviews in a published article in the Sarasota Herald Tribune entitled “Ringling Staff Recreates Famous Paintings” and in an online webinar organized by the American Association for State and Local History (AASLH) entitled “Inclusivity During COVID-19 and Beyond.” Collections continued to partake in professional development by attending the following training workshops and conferences: Conserving Canvas Symposium at Yale University, the Association of Registrars and Collections Specialists (ARCS), the Association for the Study of African American Life and History (ASALH) and AASLH annual conference. The staff also attended extensive training courses to ensure the continuous upgrades to The Museum System, the database of the museum's collection.

During the year, Collections staff also produced the following publications that will have a national and international readership: “Traveling Exhibitions and Transporting Paintings,” a chapter in the second edition of the book Conservation of Easel Paintings and “View from the Field: The Challenges to Being Inclusive in Museum Collections” for the new online publication called the Inclusive Historian’s Handbook, co-sponsored by AASLH and the National Council on Public History. The latter also was one of the featured articles in the summer edition of History News, an AASLH publication.

Collections coordinated seven courier trips to supervise the installation of loans traveling to institutions in the United States, Canada, and Europe. The portrait of Pieter Jacobsz. Olycan by Frans Hals went to the Dallas Museum of Art and the sculpture Perfect Vehicle by Alan McCollum traveled to the Institute of Contemporary Art, Miami. Loans also went to Le Stanze del Vetro in Venice, Italy, the Tate Britain in London, England, the Art Gallery of Ontario in Toronto, Canada and to Kunstmuseum Moritzburg in Halle, Germany.

The Ringling received 1,627 works of art into the collection. Some of the acquisitions include the Portrait of John Manners, Marquess of Granby by Joshua Reynolds that was purchased from Christie’s London Old Master Sale and the Portrait of John Tucker by Alexis-Simon Belle to complement the European Collection. To highlight the continued diversity in the collection, new works were acquired such as contemporary photographs by African American artists John Pinderhughes and Endia Beal, along with Sorath Ragini, the lonely lady in the garden, from a Ragamala (Garland of Melodies) series by Jai Kishan (dates unknown) and Onoe Baikō VI as Oiwa by Shin’ei (dates unknown) to represent Indian and Japanese artists. The year ended with an important gift of notable sculptures and contemporary pieces pledged by Murray and Kay Delaney Bring that will strengthen The Ringling’s holdings in the Modern and Contemporary Collection. Of particular importance, The Ringling received a gift of over a thousand photographs from Stan and Nancy Kaplan along with additional funding for two endowments: the Stanley & Nancy Kaplan Curator of Photography and the Stanley & Nancy Kaplan Photography Program at The Ringling.

Joshua Reynolds (British, 1723–1792), Portrait of John Manners, Marquess of Granby, ca. 1760. 30 × 25 in. Museum purchase, 2019. SN11656
Two new Conservation positions were created and filled in late 2019: Conservator of Sculpture and Decorative Arts Emily Brown and Painting Conservation Fellow 2019–20 Bitzy Couling joined Barbara A. Ramsay and Megan Salazar-Walsh. The Fellowship was funded by the Virginia Wellington Cabot Foundation, the Peck Stacpoole Foundation, and a private donor (bequest of Dr. David Seil).

With a $176,800 grant awarded by the Getty Foundation, through its Conserving Canvas initiative, and $52,500 from The John & Mable Ringling Museum of Art Foundation, the Emperor Justinian conservation treatment and training project was successfully carried out between July 2019 and January 2020. The Ringling collaborated with ArtCare Conservation Miami who undertook the major treatment of this monumental Benjamin-Constant painting and supervised a team of eight emerging and mid-career painting conservators from the USA, Canada, and Colombia. Training residencies involved hands on experience in many structural aspects of treatment of this painting and seven others. The conserved Emperor Justinian was installed in the Museum of Art in January 2020. The new frame—designed and fabricated by Dale Rieke of Wood Street Studio, Sarasota—was installed in June. Conservation contributed to a video, provided an article for The Ringling Magazine, and gave public lectures to extend the reach of this exciting project.

Major in-house treatment continued on the Watermelon Regatta and the Nicolas Rodriguez Juarez Holy Family with Saints Anne and Joachim. Treatment was completed prior to loan of Benedetto Gennari II Annunciation (British Baroque: Power and Illusion, Tate Britain, London) and the Thomas Stearns Night Image #4 (Diptych) (Thomas Stearns at Venini, Le Stanze del Vetro, Venice). Staff examined and treated numerous objects for reinstallation in the Historic Circus Museum and Gallery 21 of the Museum of Art.

Conservation staff consulted with contractors during assessments carried out for Ca’ d’Zan terra cotta repointing and window restoration (EverGreene), conservation of Cypriot objects (Pantoulia), Circus costumes (Ewer), and woodblock prints for Saito exhibition (Jordan-Mowery). Conservation treatment was completed for two Japanese painted screens (Asuka Studio), numerous Saito woodblock prints (Jordan-Mowery), Emperor Justinian (ArtCare Conservation), Circus costumes (Ewer), and Karl Bitter marble frieze in Gallery 21 (RLA Conservation).

XRF-scanning analysis of six European paintings was carried out by Dr. Nick Barbi of nSynergies, Inc. and technical examination by OSIRIS Infrared Reflectography was done in-house. Paint sampling, cross-section preparation, and photomicrography were completed for several paintings, to assist in materials identification, interpretation, and treatment.

Conservation staff attended the international Getty Foundation Conserving Canvas Symposium at Yale University and virtual Annual Meeting sessions of the American Institute for Conservation (AIC). Salazar-Walsh completed her term as Chair of the Paintings Specialty Group of the AIC.
The grounds at The Ringling have been designated as a Level 2 arboretum by ArbNet, the arboretum accreditation body of the Morton Arboretum. As such, our grounds have joined Level 2 institutions like Arlington National Cemetery and the Brooklyn Botanical Gardens. This is the result of an exceptional collection of trees and a generous offering of programming for people of all ages. Grounds staff have documented all of our trees on the TreeKeeper database accessible on our website. The database provides information on each species of tree on the grounds with an interactive map where a visitor on campus can learn about various species and discover the yearly ecological benefits that our trees provide.

The Mable Ringling Rose Garden received a substantial renovation this year. Over 200 new rose bushes were installed along with a new irrigation system and drainage enhancements. The new rose bushes represent select varieties of roses that were handpicked for their special abilities to tolerate the Florida climate and their resistance to plant disease. Many of the existing varieties were selected to go back in the garden along with several new varieties.

Our year started with high expectations because of plans to move more into the digital age. In previous years, we relied primarily on a large print marketing strategy. However, with a new digital marketing strategist added to the team, our digital marketing capabilities improved. For example, our Facebook and Instagram social media and community engagement increased tremendously compared to FY 2018–19. We built relationships with several new community partners—Black Chamber of Commerce, Hispanic Chamber of Commerce, ASALH, The Boule, and many more. Another major highlight of the year was an increase in Art of Performance ticket sales due to a robust digital marketing strategy.

From a public relations perspective, we increased our local reach and pitched more stories about The Ringling which were published in national publications like the Wall Street Journal and international digital publications like ArtDaily.com. We have been able to significantly save on public relations costs by producing previously outsourced PR firm services in-house with a new full-time public relations/marketing manager. We also made strides in making our website and web presence more appealing and accessible to all.

While we were on pace to continue our marketing success, COVID-19 hampered our marketing efforts dramatically. But through it all, we have been able to stay connected to our museum visitors and members.
The research area supports the work of students, faculty, and scholars throughout the United States through The Ringling Art Library, Archives, and internship program.

### THE RINGLING ART LIBRARY

The Ringling Art Library is one of the largest and most comprehensive art research libraries in the southeastern United States. The library contains approximately 70,000 volumes on the subjects of art, art conservation, art history, architecture, fashion, and theater. It features a collection of rare books, dating from the sixteenth century to the present, as well as the personal library of John Ringling.

The Ringling Art Library offers a variety of services to a range of audiences, including museum staff and volunteers, college students and faculty, and the general public. During the 2019–2020 fiscal year, library staff spent much of their time answering reference questions and supporting research. Collection development was another major focus, as 596 new books were added to the library’s holdings. These books relate to and help contextualize the museum’s collections.

Library staff provided instruction on the use of the library and its resources to college students and museum docents. In partnership with The Ringling’s Education department, library staff also developed a new program designed to introduce high school students to the basics of library-based research. Orientation was offered to students working on assignments relating to the museum’s art collection.

Library staff have been working with colleagues in the Archives to organize the circus history books housed in both locations. Staff from both departments have also been collaborating on a metadata project, with the aim of making archival materials more easily accessible on FSU’s digital repository, DigiNole.

Another important activity of the library is public programming. In 2019–2020, the library hosted nine sessions of its book club, the Literati, in which books are read and discussed that, in some way, relate to the museum’s collections. The library also hosted a popular public lecture on the treasures of the Royal Library at Windsor Castle, presented by Oliver Everett, the former Royal Librarian to the Sovereign of the United Kingdom.
THE RINGLING ARCHIVES

The Ringling Archives holds an exceptional collection of materials relating to the circus arts, Wild West shows, and allied arts. The Archives is committed to caring for this fascinating collection and providing access to it, on and off site, through public programming and digitization. Collection materials are frequently requested by a diverse group of researchers, including students, teachers, scholars, circus performers, and family historians, as well as the general public.

The Archives received a grant in May 2019 from the Conservation Center for Art and Historic Artifacts (CCAHA), which was subsidized by the National Endowment for the Humanities (NEH). The CCAHA’s digital preservation assessment is designed to assist in strategic planning and help identify funding opportunities to support access through digitization. The resulting report, received in May 2020, will help Archives staff to establish best practices for digital preservation, leading ultimately to a comprehensive digital preservation policy.

In its efforts to draft new digital collections and preservation policies, the Archives has been fortunate to draw on the expertise and resources of the Florida State University Digital Libraries (FSUDL). The two departments have recently collaborated on a project relating to the Tibbals Circus Collection of Buster Bailey Films, housed in the Archives. The films are being digitized through a Recordings at Risk grant received by the Archives in 2019 from the Center for Library and Information Resources (CLIR). The resulting digital collection will be hosted on FSU’s digital repository, DigiNole.

In January 2020, the Archives received an assessment of its digital capture lab (digilab) from the Northeast Document Conservation Center (NEDCC). The NEDCC determined that the current equipment and environment form a solid foundation on which to build an even higher quality cultural heritage imaging facility. Following the NEDCC’s recommendations, a light barrier, blocking ambient light, was installed in the digilab with a grant from the Peck Stacpoole Foundation.

ACADEMIC PROGRAMS

The Ringling is a department of Florida State University (FSU) and a partner in the Cross College Alliance (CCA), together with New College of Florida (NCF), Ringling College of Art and Design (RCAD), State College of Florida (SCF), and the University of South Florida Sarasota-Manatee (USFSM). As an educational institution, The Ringling supports the work of students, faculty, and scholars, who use the museum’s collections and other resources for teaching and research.

During the 2019-2020 academic year, The Ringling hosted four students in residence as part of two graduate programs in museum studies and museum education, offered in partnership with the departments of art history and art education at FSU. The students combined course work with an internship, which offered practical experience in a professional museum environment. The Ringling also ran its annual summer internship program, in which five interns from across the country spent ten weeks at the museum. The interns balanced individual projects in their respective departments with organized group activities, providing exposure to all aspects of the museum’s operation.
Fiscal year 2019–2020 has been challenging for The Ringling.

The COVID-19 pandemic, beginning in the last two quarters of fiscal year ending June 30, 2020, caused severe financial hardship across the country and here at The Ringling. The pandemic resulted in a mandated Museum closure on March 17, 2020 that lasted for approximately 2.3 months, with the Museum re-opening to the public on May 26, 2020. This closure and the ensuing pandemic impacted Museum operating revenues. The closure resulted in fiscal year losses of approximately $2.5 million. National and state restrictions on travel and museum operations, as well as changing visitor patterns (tourism) and adverse economic conditions, has continued to create a reduction in revenues. However, while the pandemic continues to produce reductions in national and international tourism, the Museum has seen increases in state and local visitors above expected levels.
2019–2020 was a year of transition. Following the successful completion of The Ringling Inspires campaign, the Development team had to be rebuilt, filling the positions of Senior Director and five other positions. Despite operating with few staff members for months at a time, patrons of The Ringling remained loyal and generous in their support, providing over $14 million through membership, gifts, grants, and works of art.

Longstanding members and volunteers Stanley and Nancy Kaplan committed one of the largest gifts in the museum’s history by generously funding an endowment to name the position of Curator of Photography and New Media, endowing the Photography program, and gifting a significant collection of photographic works and scholars’ rocks.

While COVID-19 closed the museum and grounds for over two months, the staff turned their attention to keeping members and donors engaged. Working with other departments, members were treated to on-line programming including member previews and virtual events. With the impact of the virus still prevalent, we have not returned to hosting events in person, preferring on-line programming to keep our constituents informed and engaged.

Sensitive to health issues, the loss of jobs and income, as well as the economic and market downturn, the approach of the Development team has been to keep engaged with donors and members like you and to value the support you provide. It is not a time to be aggressive in fundraising but time to express our sincere appreciation to all of you who continue to generously support the legacy of The Ringlings.

Area foundations provided critical support to help through months of lost revenue. Grants from Gulf Coast Community Foundation, Community Foundation of Sarasota County, and Charles & Margery Barancik Foundation supported existing programs considered essential to the quality of life in this region. Other grants provided for ongoing restoration of Ca’ d’Zan and conservation of important works in the collection. The Ringling welcomed home Benjamin-Constant’s painting Emperor Justinian, after restoration funded by the Getty Foundation.

While challenging, the year proved members and donors loyal and our leadership resourceful and steady to navigate troubled waters.

TOTAL RAISED FY 19/20: $14,399,902
(Includes Membership)

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tr>
<td>Cash</td>
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THANK YOU FOR YOUR SUPPORT!

ANNUAL GIVING JULY 1, 2019 – JUNE 30, 2020

$1,000,000+
Florida State University
Florida State University Foundation
The John and Mable Ringling
Museum of Art Foundation
Stanton B. and Nancy W. Kaplan
Thomas J. Wilson

$100,000–999,999
The Garnder Foundation
Gettys Foundation
Gulf Coast Community Foundation
The John Cuneo Florida Foundation
Keith D. Monda
Hudson C. and Anne R. Smith
Ting Tsung and Wei Fong Chao Foundation

$25,000–99,999
Junius F. and Zella Allen
Charles & Margery Barancik Foundation
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Community Foundation of Sarasota County
David J. Patten Trust
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Leon R. and Margaret M. Ellin
Ursula O. Fairbairn
Margaret D. and Mark Hausberg
The Kosi Family Foundation
National Endowment for the Arts
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Charles M. and Charlotte I. Perret
Howard E. Reinheimer
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Wohlers Family Foundation

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The Evolution/Kona Realty
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Sarah H. and George Pappas
Charles M. and Charlotte I. Perret
Howard E. Reinheimer
Sarasota County DC/A Grant
Wohlers Family Foundation

$5,000–9,999
The Albert Goodstein Family Foundation
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Peggy C. Allen and Steven C. Dixon
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Art Alliance for Contemporary Glass
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Katheryne K. Bosse
Michael and Kathy Bush
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Collinson Family Foundation
The Cowles Charitable Trust

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The Cuneo Foundation
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Dot Vote
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Gobioff Foundation
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Williams, Parker, Harrison, Dietz & Getzen
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Laura Lobell and Darrel E. Flanel
Thomas B. and Allison B. Luzier
Eva Marie McKee and Robert H. Cole

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Wealth Strategies Partners
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Hyatt Place Sarasota/Bradenton Airport
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Tito’s – Southern Spirits
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Joan McKniff in honor of Mr. Ridha Bouaziz
Wilda Q. Meier
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Robert and Kate Wickham*

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Warren Colbert
Warren J. and Margot Coville
Jay and Laura Crouse
Dr. Matthew Edlund
Ursula Fairbairn
Frances D. Ferguson
Meg and Mark Hausberg
Stanton B. and Nancy W. Kaplan
Robert and Mary Levenson
Maria Zerbe Norton
David Patten Art Acquisition Fund
Barbara Pickrell
Stephanie Walker
Thomas J. Wilson

Gifts to the Art Library
George and Collette Nozicka
Dr. Frances Ferguson
Richard R. Mottino

and those who wish to remain anonymous.
*Deceased

Thank you to our Volunteers!
467 Volunteers
41,279 Hours Served
Equal to $1,100,000