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5401 Bay Shore Road
Sarasota, FL 34243
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Accredited by the American Alliance of Museums
Last year’s introduction to the Annual Review highlighted the many challenges, known and unknown, that we faced in the year ahead due to the impact of COVID-19. Though the pandemic has not abated, I am pleased to report that during the past year we navigated the constantly changing impact of this disease and ended the year with an impressive record of accomplishments and in a strong financial position for the future. Thanks to you, our members, we have seen membership numbers begin to grow once again and attendance income exceed pre-COVID-19 levels.

Throughout the year our staff continued to develop dynamic programs and provide service to our daily visitors. You will read in the pages that follow highlights of our virtual and on-site programming, our continual work to keep the collections, grounds, and facilities in excellent condition, and the support of our members and donors.

Nearly half of our 260 staff members worked remotely developing exhibitions, education programs, and providing marketing and accounting services. Our visitor services, security, grounds, and facilities staff worked on-site making certain that the visitor experience was always extraordinary. Our conservation staff provided oversight of conservation projects at Ca’ d’Zan and the Museum of Art. By late summer, all staff had returned to The Ringling campus full-time with an opportunity for remote work one or two days per week.

For this year’s Annual Review, we have focused on stories that convey the impact of The Ringling. Rather than just a listing of accomplishments, you will read what members of our community have experienced through our programs and activities throughout the year. We hope you enjoy this new format, and we look forward to continuing to share with you our commitment to providing remarkable experiences for our community.

I look forward to welcoming you to The Ringling in the year ahead. Thank you for your support of what is an extraordinary Museum of Art, Circus, and Environment.

Steven High
Executive Director

The Ringling is a place of many voices and viewpoints. It is a gathering place for the community to visit and gain inspiration through our arts, programs, and beauty. There are many individuals who help bring the arts to life at The Ringling—playing a significant role in creating new and diverse experiences.
As the State Art Museum of Florida, The Ringling is dedicated to ensuring that the perspectives and voices of creative artists working today are represented in the galleries. This year, The Ringling presented Sam Gilliam: Selections, an exhibition drawn from the outstanding collections of nine local collectors. Gilliam is known for being one of the most important abstract artists working today and for his experimentation with materials and constant invention. As an African American artist working during the height of the Civil Rights movement, Gilliam's influences included the social and political activism of the 1960s. However, during a time when many artists chose to reflect figurative representations of the social climate, Gilliam continued to pioneer and breakthrough traditional aspects of abstraction. A series of formal innovations would eventually result in his now iconic Drape paintings, which expanded upon the boundaries of Abstract Expressionism in an entirely new way.

Now, at the age of 87, Gilliam is actively working, and continues to inspire other contemporary artists with his techniques, teaching, and mentoring. The exhibition at The Ringling included 20 unique works and limited edition prints by Gilliam from the early 1970s to 2010. This exhibition would not have been possible without the support and partnership of the lenders. The lenders to this exhibition included Ellen Berman; Warren and Marie Colbert; Dianne Early; Giselle and Benjamin Huberman; Frank and Katherine Martucci; William and Beverly Parker; Otis M. and Harryette A. Robertson; the Sheffield/Stewart Art Collection; and Bene and Joyce White. As a result of building new relationships with the lenders of the exhibition, Frank and Katherine Martucci made the decision to donate their loan to become a part of the museum’s permanent collection.

EXHIBITIONS OPENING IN 2020–2021

Suffragists and Circus
OCT 2020 – FEB 2021

Kabuki Modern
NOV 2020 – JUN 2021

For Real This Time
DEC 2020 – MAY 2021

Frans Hals: Detecting A Decade
FEB 2021 – MAY 2021

Larry Rivers: Boston Massacre
FEB 2021 – MAY 2021

Sam Gilliam: Selections
FEB 2021 – AUG 2021

Saitō Kiyoshi: Graphic Awakening
FEB 2021 – AUG 2021

Off to the Races
FEB 2021 – MAY 2021

Skyway 20/21: A Contemporary Collaboration
JUN 2021 – SEP 2021
Chehaw, 1990 (detail on cover), is the first work by Gilliam to enter the collection, and shows Gilliam’s use of mixed materials including cut stencils applied to screen-print. Today, Gilliam’s works are held in the collections of numerous museums internationally, including The Ringling, The Museum of Modern Art in New York, the Musée d’Art Moderne de la Ville de Paris, the Tate Modern in London, and many others.

When planning an exhibition, our curators typically develop themes based on our collection. We are thankful for generous supporters as there are times when the art included in the exhibition is a donation to The Ringling or loaned for that exhibition.

While planning the Saitō Kiyoshi exhibition, we relied on some pieces that were donations to the museum. Longtime Circle members and supporters Chuck and Robyn Citrin have donated around 1,000 Japanese prints to The Ringling since 2013. Chuck began collecting ukiyo-e in the 1980s, gradually expanding his interests into 20th century prints of the shin hanga (“new print”) and modernist sōsaku hanga (“creative print”) streams, while the collecting bug bit Robyn after they married 12 years ago. They assembled a formidable collection that has made The Ringling an important repository of Japanese prints and enabled us to create exhibitions such as Saitō Kiyoshi: Graphic Awakening (Mar 14 – Aug 15, 2021) and Kabuki Modern (Nov 10, 2020 – Jun 27, 2021) that appealed to general and more specialized visitors alike. Through their generous gifts to The Ringling, the Citrins’ passion and enthusiasm for Japanese prints and Asian art inspire museum guests now and will do so for generations to come.

Skyway 20/21: A Contemporary Collaboration was possible due to the work of many people. This exhibition was a multi-institutional project co-organized by the Museum of Fine Arts, St. Petersburg; The Tampa Museum of Art; The Ringling; and the University of South Florida Contemporary Art Museum, Tampa. Forty-eight artists were included and represented new artwork from throughout the Tampa Bay region.

The Ringling presented new and exciting works by eight artists and artistic collectives. Included were muralist and installation artist Ya Levy La’ford; performance and multi-media artist Kalup Linzy; photo-based artist Noelle Mason; Carrie Boucher’s social practice-based arts outreach collective NOMAD Art Bus; media art collective OK! Transmit; painter Eric Ondina; sculptor and installation artist Heather Rosenbach; and painter Jake Troyli. Their work expanded the artist studio and gallery space into the community at large, with impact throughout the Tampa Bay region and beyond.
Imagine a space co-owned by toddlers, elementary-aged children, teenage photographers, art college students, practicing physicians, historians and archivists, and aging members of the LGBTQ community. Each group feels equally as though the space is theirs: that it elevates their stories, highlights their talents, and provides a platform for their creativity. Conceiving of such a space may seem difficult until you realize it already exists, rather unassumingly, on the ground floor in the museum’s Ting Tsung and Wei Fong Chao Center for Asian Art. It is The Ringling’s Community Gallery, sponsored by The Community Foundation of Sarasota County.

The Community Gallery is an essential component in the museum’s ongoing commitment to center diverse voices. When people participate and see themselves reflected in our work, we can transform our institution into a more inclusive place.
In its inaugural season, the Community Gallery was home to a range of exhibitions that demonstrated the breadth of The Ringling’s reach. Despite slight delays due to COVID-19, we were able to open *The Art of Medicine* during the height of the pandemic in July 2020. This exhibition highlighted physicians’ artwork, a timely reminder that our healthcare heroes can use the arts as an antidote to burnout. Dr. Deepak Nair, one of the artists featured in *The Art of Medicine*, explained that living through a pandemic made finding moments of peace especially difficult, for both patients and providers. “There are other pressures, the fear of the unknown, so it can be a hard time to enjoy and practice art.” When surgeries were paused during the pandemic, Dr. Alissa Shulman took the opportunity to teach herself a new artistic medium, explaining the unseen benefit of having the time to gain a new skill:

“If you’re not doing surgery, you might as well be doing art!”

Other shows this year included *The Edge Becomes the Center: A Contemplation on Community*, which featured portraits of LGBTQ adults taken by Ringling College of Art and Design students via a partnership with the Senior Friendship Centers. Robert Rogers, Director of Community Outreach at Senior Friendship Centers, curated the exhibition and explained the importance of the project as “a desire to ensure the past will not be forgotten, to create the illusion of movement in the midst of a collective paralysis…and encourage exploration of our apprehensions.” Each portrait, taken by students Mathew Dalton and Adam Misiti, involved capturing images of LGBTQ adults in their homes as they dealt with the COVID-19 pandemic and resulting isolation. Dalton and Misiti dedicated time to interviewing each of the five participants to best share their individual stories of love, loss, and lives well lived.

*The magic of the Community Gallery comes from its ability to tell unique stories, invite new perspectives, and allow aspiring artists of all ages to be a part of The Ringling.*

*Riccardo*, Image courtesy of Matthew Dalton and Adam Misiti
Family programs at The Ringling combine fun, hands-on learning, and age-appropriate interpretation of museum objects. Families can engage together and explore their own creativity. With the COVID-19 pandemic, our educational programs continued virtually, resulting in new creative experiences that spanned multiple generations.

Our Family Art Making (FAM) program, part of the family programs, sponsored in part by Gulf Coast Community Foundation, was a way to take a new approach to art-making. Families picked up the Art Kit once a month and watched a video on our YouTube channel on how to create the art project. These kits and programs resulted in children developing new skills and enhancing their self-confidence while the entire family participated in the project.

After watching her child participate, one parent noted the change in his self-awareness, writing:

“We met and spoke at this past Saturday’s FAM art pick up where you very graciously gave us some encouragement and advice on how to push past insecurities and embarrassment in our artwork. You made a positive impact on my son. That afternoon...he eagerly sat down to create. He realized at some point that he hadn’t done the marker-to-paint process and instead of being frustrated, he was so relaxed and just asked for more paper to try again. I don’t expect every project to go this well, but it was amazing to see such a shift in his perspective and I think he truly enjoyed himself versus feeling self-critical. ...I just wanted to share that your time meant so much to him and our family. We are newer to the area, new to the Ringling family art and are so grateful for your generosity and programs. We look forward to more.”

Another family adds:

“My kids LOVE doing the FAM arts so much!! Every Saturday they are so excited to watch the video and create their own art work. It’s such a fun and creative art education for children. I love it!”

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2,162 Adults participated in public and accessibility programs
1,795 Participated in family programs
23,013 Students were served via resources including live virtual tours, homeschool days, and on-demand video/lesson plans
1,540 Served by outreach initiatives

Left: Skyway 20/21: A Contemporary Collaboration, NOMAD Art Bus workshop at The Ringling. Courtesy of artist Carrie Boucher
The Ringling’s Art of Performance welcomes artists in residence in which choreographers, composers, circus artists, theater makers, and other practitioners can generate ideas, experiment with new artistic language, and invest in the performance of tomorrow. With the pandemic, the exhilaration of seeing live performances was limited.

With this free time, The Ringling was able to expand its Art of Performance series to create artist residencies on campus. These residencies reinforce the essentials for artistic creation, which are surprisingly lacking for today’s practitioners: time, space, and resources to experiment and iterate while prototyping works for public presentations, exhibitions, and tours. Our 66 acres allow artists to develop and design work in this serene setting.

Throughout this past year, John Sims, Liony Garcia, and Joseph Keckler were all on campus for a week in residency to develop works.
Garcia is a dancer and choreographer based in Miami. He spent part of the fall at The Ringling to work on his piece *Corporal Decorum*, which will be part of the upcoming season of Art of Performance. Having a residency at The Ringling has allowed him to work with his collaborator, True Harrigan, who works with projection and acrylic sculpture.

“It has been an amazing experience to further the work; having the time and space here at The Ringling has been crucial.

Prior to this, I was exploring more of the movement language that can be created out of architectural design. That without the scenery is a thing unto itself. At The Ringling, we have set up compositions on the stage to see how that would interact with the dancer’s body or interact with the stage itself. It is the first time Harrigan has stepped out of the gallery or museum space and into a performance space. We can see what the possibilities are with her work. Seeing how the body interacts with the scenery is something that is very meaningful. It’s a continuation of working with symbolism and how it can be unveiled through the use of objects.

With this residency, we are ultra-focused and we have gotten so far along with the work. It lights my fire for this creation and the act of creating itself.”
The Ringling's collections are an important part of our heritage and future. The objects represent what John Ringling first accumulated to build our museum yet now include a multiple of mediums, time periods, and areas of interest. Our donors have been critical in helping us to build our collection, whether it is through the donation of objects or funds to obtain certain pieces.

Established in 2018, the David J. Patten Asian Art Fund was created with one specific mission—to assist The Ringling in acquiring works in underrepresented areas of the collection, including works by indigenous and minority artists in Asia. David Patten’s intent is to support the collection with funds annually so that acquisitions are immediate. The first purchases, made in consultation with Patten, were two outstanding Asian works of art: an Indian miniature painting entitled *Lonely Lady in a Garden-Sorath Ragini* from Rajasthan, Malpura, dated 1756, and a Japanese color woodblock triptych depicting the Tokyo firemen exercises from 1876. Patten subsequently named The Ringling as the sole beneficiary to his estate and trust.

“The best way The Ringling can honor me for including the museum in my estate plans is to make certain that my estate is used very judiciously for the purchase of outstanding Asian works of art for the museum’s permanent collection. I am so glad that The Ringling has the Center for Asian Art since the art of Asia is all too often neglected and very often not even represented in American art museums.”

Although limited mobility does not allow Patten to make trips to the museum, Dr. Rhiannon Paget, Curator of Asian Art and Michelle Young, Associate Director of Development ensure that the museum travels to Patten.
“Through frequent communication via email and phone, videos and photos of gallery updates, virtual tours, the sharing of publications that have featured his supported acquisitions at the museum, or even photos from Dr. Paget’s travels in Asia—we aim to show Patten his monumental impact on our institution,” says Michelle Young.

By donating his annual IRA RMD (required minimum distribution) to his fund, Patten has supported the museum with the acquisition of eight works of art from Asia, and he does not intend to slow down.

“I feel confident that Dr. Paget will be finding other outstanding Asian Art treasures to be acquired for The Ringling’s Center for Asian Art. She has done such an outstanding job in spending such funds by acquiring several exceptional works of art so far. I’m always amazed and so very pleased with what she’ll recommend next as an acquisition.”

It is a special experience for someone to give a treasured possession to The Ringling to enhance the museum’s collection. It is an even greater experience when that someone is a long-time employee with an interwoven history with the museum. Heidi Taylor has been an employee at The Ringling for over 30 years. As the associate registrar, no two days are the same. She works directly with the collection everyday by coordinating loans, picking up donations, cataloguing objects in the database, assisting with installing and de-installing artwork, and much more. Taylor always has a warm smile and an eagerness to help.

In 2021, Taylor made the decision to donate an extremely special piece to the museum. She donated an exceedingly rare Japanese netsuke in the shape of a dog. It is not the netsuke that is rare but its very interesting provenance. Mable Ringling gave this netsuke to Marion Smith, a circus performer and the wife of George W. Smith, general manager of The Ringling Circus. In the late 1960s, Mrs. Smith gave the netsuke to Taylor.

Netsuke are decorative toggles worn to anchor a hanging receptacle such as a pouch or a pipe from the obi or sash. Designed to delight those who take the time to look at them closely, these miniature sculptures come in a variety of shapes, subjects, and ingenious concepts. Because they are small, it is desirable for the museum to have several in its holdings in order to build an effective display in terms of thematic, formal, and technical depth and overall visual impact.

The Ringling currently has only a handful of netsuke in its collection, and very few examples of Japanese art of Ringling provenance, making this object particularly significant.
One of the signature aspects of The Ringling is its 66 acres of beauty and splendor. As the world slowly began to reopen in the summer of 2020, it became clear the community needed some respite and stress relief. Since the community was fatigued by Zoom and people wanted to gather safely in person, our campus became an area for the community to relax and unwind. Events were designed for the mind, body, and spirit where patrons could be together, while respecting social distancing protocols.

Our Yoga Nights became even more popular since participants could obtain the stress relief and health benefits in a safe outdoor environment. The grounds near the Ca’ d’Zan were divided with a grid of 10 x 10 squares so individuals could participate and enjoy the breathtaking views of Ca’ d’Zan, Sarasota Bay, and the sunset during the session.

Shelly Chinskey, a yoga practitioner for several years, found the yoga classes on the grounds of The Ringling as the “yoga trifecta” offering the opportunity for mind, body, and spirit in a peaceful setting.

“The setting was magical—the overall space at The Ringling near the Ca’ d’Zan or overlooking the bay, and even just being outdoors. During the pandemic it allowed me to see people in this beautiful setting, with a great yoga instructor, and obtain the peace that yoga brings at a time when it was most needed.”

The Ringling is a desired destination for events, especially weddings. Without a doubt, the global pandemic has had a visceral effect on the wedding industry. Many couples curtailed their long-term plans and scoured for other opportunities to fulfill their union on a smaller scale. The Ringling offered this opportunity on its grounds, as couples performed their ceremonial vows with their immediate families in new, small “elopement weddings.”

Many seized this opportunity. A bride and groom who originally planned to marry on Lake Como in Italy were invited to the property and they fell in love with the Italian splendor of the Ca’ d’Zan’s Terrace. Though it wasn’t exactly Italy, one couple said that due to what was occurring in the world, “it is close enough.”
In 2020, the Ca’ d’Zan mansion had major conservation projects executed by EverGreene Architectural Arts in partnership with Standard Restoration and Femenella & Associates. Structural stabilization, comprehensive repointing of terra cotta, and restoration of fifteen stained glass windows on the second floor of the west façade helped to preserve original materials where possible and reduce water permeability of the building envelope. These major projects were funded primarily by FSU with additional support by the Wohlers Family Foundation and the Ringling Museum of Art Foundation. In March 2021, International Fine Art Conservation Studios (IFACS) completed another project involving conservation of water-damaged faux-travertine finishes on the interior west wall of the Ca’ d’Zan Court. This work was supported by the Wohlers Family Foundation, the Linnie E. Dalbeck Memorial Foundation, and the Manatee Community Foundation.

During the year, staff conservators examined many objects prior to acquisition and loan, as well as for several exhibitions and gallery rotations in the Museum of Art, Kotler-Coville Glass Pavilion, Historic Circus Galleries, Tibbals Learning Center, and Chao Center for Asian Art. Conservation treated numerous circus objects for loan to the Pointe-à-Callière museum in Montreal, including a major treatment of Pierrot – Big Head Female and mounting 7 costumes, including the spectacular cape and collar of circus performer Mark Lotz. Additional object treatments included the Robert Pope Model Circus Wagon, and light surface cleaning of 28 life-size Chiurazzi bronze sculptures in and around the Museum of Art.
In preparation for the continued economic impact of COVID-19, The Ringling dramatically reduced its expenditures to avoid continued losses as seen in the previous fiscal year. These budget reductions included delaying planned exhibitions, curtailing all travel and most marketing expenses, implementing a 6-month half-time furlough on programming staff, and eliminating non-critical expenditures in facilities operation. Our expectations were that the economic impact of the pandemic could last for several years and we needed to be prepared for continued financial challenges. Despite these challenges, our goal was to preserve every staff position at The Ringling, and we successfully accomplished this goal. This strategy worked well for most of the first three quarters of 2020-21 but in the late third and fourth quarter we surprisingly experienced an unexpected increase in visitation numbers and earned income that exceeded our highest historical earnings. By the end of the fiscal year, we saw our revenue grow to nearly $20 million from our projected revenue of $16 million, resulting in reserves of $3.5 million.

We enter the 2021-22 fiscal year with strong financials and an expanding budget for programming and exhibitions while admission income continues to break historical records.
The focus for Development and Membership in the fiscal year was to continue rebuilding the museum’s membership base, expanding the Circle level membership, and securing unrestricted support. Working with Curatorial, Collections, and Conservation teams, accepting gifts of artwork continued to be an important aspect of our work with donors. A needs assessment was undertaken with each department to inform future fundraising initiatives. Programming for in-person member receptions and Circle dinners returned, especially when we could accommodate them outside. Grants management worked with the FSU Sponsored Research and museum leadership to secure applicable COVID relief funds. We are extremely grateful for the loyal support of our donors and members that helped us through these challenging years.

**TOTAL RAISED FY 20/21:** $6,685,925

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**MEMBERSHIP**

7,149

**MEMBERSHIP HOUSEHOLDS**

$1.3 M

**IN REVENUE**

**TOTAL PHILANTHROPIC SUPPORT**

$6.7 M

RAISED
THANK YOU FOR YOUR SUPPORT!

ANNUAL GIVING JULY 1, 2020 - JUNE 30, 2021

$1,000,000+
Florida State University
Florida State University Foundation
The John and Mable Ringling Museum of Art Foundation

$100,000-999,999
Gulf Coast Community Foundation
Stanton B. and Nancy W. Kaplan
Keith D. Monda
Sarasota County CARES Act Grant
Judith F. and Stephen G. Shark
The Sharpe Family Foundation
The Feld Family Foundation
Ting Tsung and Wei Fong Chao Foundation

$25,000-99,999
David W. and Mary S. Benfer
Sondra K. and Gerald B. Biller
Community Foundation of Sarasota County
Andrew M. and Judith J. Economos
Leon R. and Margaret M. Ellin
Florida Department of State - Division of Art & Culture
Margaret D. and Mark Hausberg
J. Richard and Cornelia L. Matson
National Endowment for the Arts
Richard H. and Betty Watts Nintz
Sarah H. and George* Pappas
David M. Biel
Sarasota County TDC/A 2021 Grant
The Andy Warhol Foundation for the Visual Arts
Sarasota County CARES Act Grant

$10,000-24,999
Paul C. Allen and Lillian Allen
Sylvia S. Barber
Katheryne K. Bosse
Travis B. and Kathleen C. Brown
Charles & Margery Barancik Foundation
Garrett A. Turner Foundation Fund of the Manatee Community Foundation
Teri A. Hansen
Steven S. High and Lisa Lee-High
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Robert P. and Ann Jackson
James And Maryann Armour
Joy McCann Foundation
William L. and Jane T. Knapp
Marietta B. Kline
Robert A. and Mary Levenson
Linnie E. Dalbeck Memorial Foundation
Ludmilla P. Malmberg
Manatee Community Foundation
Thomas E. and Paula G. McInerny
New England Foundation for the Arts
Richard E. Perlman and Ellen Hanson
Peter S. and Joanna Powers
The Huisking Foundation
The Kors LeFevre Foundation
The Koski Family Foundation

$5,000-9,999
Sam K. Alfstad Jr. and Nancy Mina
Peggy C. Allen and Steven C. Dixon
Robert G. and Sara R. Arthur
Murray H. Bring and Kathleen Delaney Bring
JoAnn M. and Don G. Burhart
Barbara U. Campo
Marie J. and Warren R. Colbert
Collinsworth Family Foundation
Frances D. Ferguson
Gabioff Foundation

$5,000-9,999 (continued)
John G. & Anna Maria Triano Foundation
Alexandra Jupin and John W. Bean
Marylyn G. and Ivan Kushen / The Albert Goodman Foundation
Karin D. Lopp
National Endowment for the Humanities
Charles W. and Loretta K. Naylor
Publix Super Markets Charities
Margaret A. Rolando
Mayra N. and John F. Schmidt
Edward M. and Mary M. Schreck
Walter D. Serwatka and Constance L. Holcomb
The Cowles Charitable Trust
Sarah S. and Robert J. Theis
Anna Maria Tripiano

$2,500-4,999
Ross C. Anderson
Dennis W. and Trudy D. Archer
Alexandra Armstrong
James D. and Sarah A. Bagley
Donald H. and Barbara K. Bernstein / Donald H. and Barbara K. Bernstein Family Foundation
Jeffrey and Debbie Bosse
Terry Q. Brilla
Fred C. and Sally H. Brumbaugh
Michael and Kathy Bush
Marc and Michaelene Butlein / Butlein Family Foundation
Thomas J. and Ann J. Charters
Diana S. Claggert
Roy Cohen and Ellen S. Berman
Candace Cox and Francis L. Crimmins
Daniel J. and Laura L. DeLae
Daniel J. Denton
Rebecca Donelson and Robert C. Blattberg
Edward D. and Annette M. Eliasberg
George W. and Susan W. Evans
Christopher and Amy Forrest
Orlis Fossum
Ann and James H. Frauenberg
Allison L. Gregory and Peter J. Offringa
William and Jo Haraf
Patrick J. Hennigan
Frederick Hosman
Steven L. and Kirsten A. Hosman
Thom Hosman
Jeffrey R. Hotchkiss and Elizabeth W. Winder
Paul G. and Jennifer L. Hudson
Thomas F. and Cameron B. Icard
Rob Jemison
James A. Joseph
Jeffrey J. Keenan and Claudia Keenan
Beverly L. Koski
Nancy and Phillip Kotler
Bruce A. Lehman and Bruce A. Mihalick
Bartram H. and Joan Levenson
Laura Lobdell and Darrel E. Flanel
George F. and Susan D. Loezel
Thomas B. and Allison B. Luzier
Tomás A. Martinez and Mercedes Seler-Martinez / Solmart Media
Eva Marie McKee and Robert H. Cole
Metz Culinary Management
Gretchen and Olau W. Mitchell
Jonathan E. and Michelle Mitchell
Richard A. and Pamela R. Mones
New College of Florida Internships
Karl E. and Ann Newkirk
Earl F. and Charlotte E. Noel
Ingrid C. Nutter
Martha and Leslie Pantin
Michael R. and Marie L. Pender
Cynthia L. and Guy W. Peterson
Nancy Hosmanettre

$2,500-4,999 (continued)
Peterson-Lager Education Fund
Frederic D. and Janet L. Pfening
James and Deborah Reda
Kelly A. and Burton M. Romanooff
Samuel Scott III and DONA Scott
Jane T. and Samuel L. Skogstad
Hudson C. and Anne R. Smith
Zuier and Susan Sofia
South Arts
Lois Stulberg
Barbara A. and Robert Swan
Edward M. and Claudia A. Swan
Michael G. and Madelyn K. Tetmeyer
Howard C. and Janice R. Tibbals
Gary J. Tiffany & Britanni Froug
Clifford L. and Susan E. Walters
Kirk K. and Liang Wang
Thomas H. and Gwendolyn T. Watson
Joyce J. and Benjamin White
Robert J. Wilk

$1,000-2,499
Jean Arias
Gwen J. and Joe Baseman
John E. Baum
Stephen Bet
Margaret S. Bennett
Willis M. Bernhard
Robert G. and Marlene C. Blalock
Kathleen J. and Michael H. Brown
Miles S. and Barbara J. Capron
Darleen and Joseph Contrario
Marcia D.* and Michael V. Corrigan
Beth Cotner and John M. Alogna
Roger C. and Sally J. Effron
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Robert A. and Anne M. Essner
Toby A. Etkin
Joyce K. and William C. Fletcher
Jane S. Fondiller
Barbara L. Horowitz
Sherry Howell
Allen N. Jets / The Jets Family Foundation
J. Robert and Susan Miller Jones
Barbara L. and Joseph Justiz
Elaine C. and Edward* Keating / Keating Family Foundation
Marian S. Kessler
Frank D. Kistler
Louis and Cosette Kosiba
Tom LeFevre
Arthur L. and Marcella A. Levin
Henrietta L. Levins
David B. and Lori R. Liner
Robert H. and Kate Lochte
Robert L. and Sara J. Lumpkins
Jeanne D. Manser
Eileen D. and John E. Maupin
Cynthia L. Miller
Donald D. and Marcia L. Miller
Joan C. Minoff

$1,000-2,499 (continued)
National Film Preservation Foundation
Terrell R. and Beverly K. Oetzel
South Arts
Zuhair and Susan Sofia
National Endowment for the Humanities
Marilyn G. and Ivan Kushen / Florida State University Foundation
Donald H. and Barbara K. Bernstein Family Foundation
Jeffrey and Debbie Bosse
Terry Q. Brilla
Fred C. and Sally H. Brumbaugh
Michael and Kathy Bush
Marc and Michaelene Butlein / Butlein Family Foundation
Thomas J. and Ann J. Charters
Diana S. Claggert
Roy Cohen and Ellen S. Berman
Candace Cox and Francis L. Crimmins
Daniel J. and Laura L. DeLae
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