Dear Members,

It is wonderful that October has finally arrived with the advent of cooler and drier weather in our future. With this issue of The Ringling Magazine, we are pleased to launch our 2022-23 season of exhibitions, programs, and performances. Most of all, we are excited to welcome back our members to an extraordinary season of programs designed especially for you.

Everyone who knows of The Ringling knows about our exceptional collection of Renaissance and Baroque paintings, which are frequently requested for loan by museums around the world. In this will, John Ringling had the foresight to allow us to continue to acquire new works and to share our collection with other museums. This past year our lovely Freda Galizia traveled to exhibitions in Trento, Italy, Detroit, MI, and Hartford, CT. Our Francesca Salviati looked beautiful in The Met’s galleries in NYC for The Medici exhibition, and our Rosa Bonheur traveled to Bordeaux and the Musée d’Orsay in Paris for the first major exhibition of Bonheur’s work in her native France. Upcoming loans this year include two Artemisia Gentileschi paintings to Naples, Italy, our Jorge Theotokopoulos travels to Budapest and our Juan de Pareja will be featured in a significant retrospective of this artist at the Metropolitan Museum of Art in the spring.

One of our newest purchases for the European Collection, Juana Romaní’s Femme au fond rouge, will be featured in the exhibition A Decode of Collecting with 99 other examples of artwork we have collected over the last decade. You can read about the exhibition and the art chosen to celebrate the evolving and expanding collection of The Ringling later in this magazine. We also highlight an exhibition titled Gods & Lovers curated by Rhiannon Paget. Featured in this exhibition is a new acquisition of art from Northern India, Shmashana Kali: the Goddess Kali in the Cremation Ground.

The Art of Performance kicks off the season this year with a Hot Salsa Party in the Museum of Art Courtyard featuring Brooklyn’s Los Hacheros on October 22. Hailed as one of the hottest Salsa bands, they revive sounds of somontuno, guaracha, and salsa. Buy your tickets now ($35 general/$100 VIP) and get ready for a wild evening of music, dancing, drink, and fun. Visit ringling.org to see the full HAT schedule.

I look forward to seeing you at The Ringling and @theHAT this year!

Steven High
Executive Director
New Acquisition Highlight

JESSICA OSCEOLA’S STELLAR SELF-PORTRAITS

By Ola Wlusek
Keith D. and Linda L. Monda
Curator of Modern and Contemporary Art

Earlier this year, The Ringling made an important acquisition by purchasing a work by a Native American artist, Jessica Osceola. Osceola’s self-portrait triptych in clay titled Portrait One, Portrait Two, and Portrait Three (2017) marks the first work by a Seminole artist to enter the Museum’s collection of modern and contemporary art. The acquisition demonstrates the Museum’s commitment to acknowledge Indigenous imagination and honor Native visual sovereignty in order to build a relationship with the Seminole, Miccosukee, and mixed-heritage artistic community in Florida.

A member of The Seminole Tribe of Florida, Jessica Osceola is based on her ancestral land near Estero, Florida, where she is pursuing her art practice in an outdoor studio. Her multidisciplinary work explores themes of self-representation, identity, her hybrid culture, and notions of home and belonging. Osceola grew up on her great-grandmother’s Seminole Indian village in Naples and after receiving her liberal arts degree from the Florida Gulf Coast University, Osceola attended the Academy of Art University in San Francisco, California where she obtained an MFA in Sculpture in 2016. Since 2017, Osceola has held the position of an adjunct art professor at the Florida Gulf Coast University. She also teaches workshops in ceramics, woodcarving, and photography for The Seminole Tribe of Florida.

In her ceramic work, Osceola explores the complexities of ancestry and representation, specifically her own Native American and hybrid identity. Her bas-relief self-portraits in clay represent the multifaceted aspects of her life, such as societal expectations, roles associated with motherhood, and her Seminole and Irish heritage. The triptych is inspired by a series of black and white selfies Osceola took in the bathroom mirror with her camera. A loosely bound coiffure arranged on top of her head alludes to the traditional Seminole headdress achieved by positioning a semicircular crown of cloth-covered cardboard at the front of the head, and then wrapping it with hair. Her necklace symbolizes a woman’s economic independence while referencing the rise of trade after the Seminole Wars when emphasis on personal adornments correlated with the exchange of imported goods, such as glass beads from Italy and Czechoslovakia.

As the artist explains, “[clay] reveals a warm tone and fragile quality to a figure. I use some symbolic aspects like hair, jewelry, colors or texture that always refer back to my culture and ethnicity... The focus of these portraits is to convey the inner and outer conflict experienced by a biracial female trying to find her place in society. My personal perspective and experience with two cultures is reflected in the subtle imagery of color, gesture, and appearance that defines the girl in the portraits. A hint of nudity and eye contact refer to a Western-based society but reflect an Indigenous physical appearance.” Osceola’s process involves sourcing natural materials, including clay from the earth, which she then molds and cuts into—the clay slabs offer support for the various carving tools. “Using clay, I am able to sculpt and transform the pliable medium into a permanent, distinct, human image. My work is in the ancient technique of bas-relief, where layers of images on a flat panel create illusion and depth. Using myself as the subject, I can reveal a hidden layer furthering my exploration and understanding of multicultural identity and human influence.”

Portrait One, Portrait Two, and Portrait Three will be part of the group exhibition, Reclaiming Home: Contemporary Seminole Art, featuring work by twelve Native American artists who hold present-day and historical connections to Florida. The exhibition will open March 18 in the Arthur F. and Ulla R. Searing Wing.

DISCOVER MORE @ ringling.org
DRAMA IN THE STACKS

By Heidi Connor
Chief Archivist

The July 6, 1944, Ringling Bros. and Barnum & Bailey Circus big top fire in Hartford, Connecticut was a hot topic in the Archives this summer. Interest was sparked by researcher, Fred F. Endres, a professor at Kent State University who reached out to the Archives for material for his documentary production, When the Circus Came to Brady Lake. Endres contacted the Archives seeking audio visual materials and records that would provide insight into why the decision was made to restart the show in Akron, Ohio.

Just prior to receiving Endres’ request, a series of still photographs taken by Hartford Courant news reporter, Philip Spahn, was donated to the Archives by Spahn’s daughter. Spahn’s images capture animals stabilized and resting safely in their cages away from the smoke and bedlam. There are also images of police officers, clergy, and circus staff entrenched in the chaotic repercussions of the fire.

Subsequently, the Al Halpern collection was received by the Archives through the generosity of Jan and Bill Biggerstaff, publishers of circus periodicals for the circus industry. The Halpern collection holds a 16mm film and Halpern’s manuscript for a book he was writing about the Hartford fire. The manuscript holds field notes and letters from performers in the big top when the fire broke out. There are correspondences exchanged with members of the Wallenda troupe, who were performing on the high wire when the fire ignited and with Merle Evans, bandleader for the Ringling Bros. and Barnum & Bailey Circus band. The manuscript also holds investigative correspondences exchanged with state officials and insurance investigators. Once digitized, the film in Halpern’s collection revealed unique footage of the fire and the bleak aftermath.

The Archives digitized items from these collections for Endres to consider for his production. Endres has selected still images and excerpts from the Halpern film for his documentary that is tentatively scheduled to be aired on Western Reserve (Ohio) PBS in November 2022.

In May 2022, the Archives contributed to a second documentary. RAW Productions of London contacted the museum’s marketing department with a request to film an interview at a location that could be used to replicate a 1960s federal agency records vault. RAW was working on a documentary about the organized crime boss John Gotti’s criminal investigation. The FBI agent who had investigated the Gotti case lives on Florida’s Gulf Coast. The producers were looking for a location in this area to conduct the interview. RAW’s vision for interviewing the agent was to stage a location so that it appeared to take place at the federal records vault the agent worked in during his investigation. The Archives staff worked with the film crew to create this ambience. This documentary is scheduled for release on Netflix later this year.

The rise of streaming platforms such as Amazon Prime and Netflix has strengthened the demand for documentaries. The Ringling Archives has worked diligently to meet this demand through the digitization of the museum’s moving image collection. As a beta site for Filmic Technologies’ FI-16 sprocket-less scanner, the Archives completed the digitization of the museum’s 16mm film collection. The Archives will be able to offer access to footage from the museum’s 8mm film collection soon. With a $27,000 gift from the Peck Stacpoole Foundation and additional support from Fred Pfening, the Archives will be purchasing Filmic Technologies’ EZ 16 film scanner that digitizes 16mm, 8mm, and Super 8mm film. The 8mm formats are an amateur format, popularly used for “home movies.” There are approximately one hundred 8mm and Super 8mm films in the museum’s collection with footage of American and European circuses. The James and Millicent Dunwoody International Program Collection and the Elden Chandler “Buster” and Barbara Bailey International Program Collection held in the archives have been inventoried and will be instrumental in identifying personalities in these international 8mm films.
ART OF PERFORMANCE

UNIQUE VOICES with a GLOBAL PERSPECTIVE

By Elizabeth Doud
Currie-Kohlmann Curator of Performance

The Historic Asolo Theater (the HAT) has long been a hidden temple within the walls of The Ringling. As a “tip of the hat” to the theater’s central and historic role in the local performing arts scene, this vibrant, playful, and awe-inspiring season is dedicated to reintroducing our significant venue to Sarasota with a heartfelt welcome and full season of live performance, artist talks, masterclasses, and residencies.

While so many of our loyal patrons and Members consider the HAT as part of their regular cultural itinerary, many a passerby and even locals who have spent their lives here do not know we have a theater inside the Visitors Pavilion. As the State Art Museum of Florida, we want everyone to enjoy this remarkable space, and strive to distinguish our programming in ways that respect the HAT’s influence on Sarasota’s performing arts history, while following the brightest and boldest artists of today into the forms and expressions of tomorrow.

The Ringling values its commitment to living artists, which builds strong creative relationships, and regional and global cultural sustainability. This commitment is apparent in the 2022/23 Season, as we are presenting several artists whose engagements were cancelled during the pandemic because we know that touring and mobility are the lifeblood of the performance field. Perseverance with global exchange has also allowed us to present unique voices from beyond our borders, and we continue that trend this season with artist companies from Brazil, Canada, South Korea, and the United Kingdom.

Discussions of ecology, climate change, and environmental justice have never been more urgent, and the Art of Performance supports artists who examine these themes through a myriad of narratives, disciplines, and modalities. Look for eco-performance residencies, collaborations, and shows all throughout this season and the years to come.

See you @theHAT for Latin jazz, socially engaged theatre, circus, shadow puppets, contemporary opera, and dance, dance, dance!
This October, The Ringling will open a new exhibition in the Ulla R. and Arthur F. Searing Wing. Titled *A Decade of Collecting*, this exhibition brings together a survey of artworks acquired for the permanent collection over the past eleven years. As the State Art Museum of Florida and a division of Florida State University, The Ringling’s collections are constantly expanding to provide our state and local community with access to current contemporary works in all media and thoughtful additions to our historic collections. Though the core of the collection has always been the works acquired by John and Mable Ringling, the museum’s holdings have been expanding ever since the State of Florida took full possession of the bequest in 1946. In the early years, these additions were mainly in pre-1800 European art and circus-related material, but over the second half of the 20th century, directors and curators also began acquiring works by modern and contemporary artists.

In 2011, The Ringling completed the installation of its largest and most expensive acquisition of contemporary art, the Skyspace by James Turrell entitled *Joseph’s Coat*. The opening of *Joseph’s Coat* stimulated the largest acquisition program in The Ringling’s history. By gift or purchase, over the last eleven years The Ringling has acquired more than 12,000 works of art, more than in all the previous decades combined. Nearly 98 percent were gifts to the collection, many from local donors, but some from as far away as Tokyo or Paris. Though museum purchases were a small percentage of our overall acquisitions, they make up 37 percent of the works on view in this exhibition, demonstrating the importance of acquisition funds that enable our curators to proactively acquire works by emerging and established artists and strengthen collection areas with targeted purchases.

Much of our collections growth in the last decade has been in photography, Japanese art, circus material, and studio glass, all of which are now important collecting areas for the museum. Major gifts from Warren and Margot Coville in the early part of the decade and Stanton and Nancy Kaplan last year have expanded and enhanced our photography collection immeasurably, adding thousands of high-quality images covering the history of the medium. Our Japanese collection has seen similar growth through major gifts from Charles and Robyn Citrin, Robert and Mary Levenson, and David Patton. Major gifts from Philip and Nancy Kotler and Warren and Margot Coville introduced studio glass as a new area of collecting for The Ringling, and Howard and Janice Tibbals made significant gifts of circus material. We are extremely grateful for the generosity of our donors.

The 100 works in this exhibition, which have been chosen to demonstrate the breadth and diversity of our collecting efforts across all programs at the museum, represent less than one percent of what we have acquired since 2011. Featured works include a rare European Roemer (drinking glass for white wine) engraved in 1678; contemporary photography by such international artists as Endia Beal, Wang Qingsong, Doug and Mike Starn, and Rania Matar; paintings by Joshua Reynolds, Mickalene Thomas, Jon Schueler, and Gajin Fujita; and sculptures by Zhan Wang, Vanessa German, and Bryan Hunt, to name only a few of the 84 artists represented. *A Decade of Collecting* presents a unique snapshot of how The Ringling’s collections continue to evolve, allowing us to tell new stories of the past, present, and future.
GODS & LOVERS
PAINTINGS AND SCULPTURES FROM INDIA

By Rhiannon Paget
Curator of Asian Art

In November 2022, The Ringling will open the exhibition Gods & Lovers: Paintings and Sculptures from India in the Pavilion gallery of the Ting Tsung and Wei Fang Chao Center for Asian Art. The exhibition is made possible by a generous loan of sixteen paintings from a private collection in south Florida. This fine group is joined by two more superb paintings, one kindly lent by another local collector and the other recently purchased by The Ringling.

The paintings were created by artists affiliated with royal courts across northern, central, and western India between the 16th and 19th centuries. These small-format artworks, often referred to as “miniatures,” were created as leaves of books or albums for the private contemplation of elite patrons. Drawing from Hindu scripture and literature, classical music, and court culture, they weave together tales of divine love, earthly splendor, heroism, desire, and vengeance.

The religious subject matter underpinning even ostensibly secular themes in these paintings connect them to The Ringling’s collection of south Asian sculptures, the core of which were purchased by John and Mable Ringling in the 1920s. Selections of this collection are on permanent display in the Chao galleries, but this exhibition provides an opportunity to show other sculptures that have not recently been on view because of space limitations.

The exhibition holds much to savor, but this curator is particularly fond of two paintings from the mountainous Pahari region of India’s far north depicting the ferocious deity Kali (Figs. 1 and 2). Kali is the wrathful embodiment of the warrior goddess Durga, herself an aspect of the Great Goddess Devi. A serene and stately sculpture of Durga and her lion vehicle from the Ringling bequest (Fig. 3) is on display in the Chao galleries. The scenes depicted in the paintings derive from oral traditions and texts such as the Devi Mahatmyam (6th century). Under attack by demons, Durga became so enraged that her skin darkened, and Kali emanated from her forehead. In both images,
Kali is depicted as a beautiful woman with blue-black skin, a long mane of hair, four arms, and a crown or halo. In one hand, she dangles a severed head, in another, she brandishes a sword. She wears a garland of heads, children’s bodies through her ears, and a skirt of human arms. In The Ringling’s painting, she has a ferociously extended tongue, while in the other, her arms and neck are intertwined with snakes.

Kali quickly killed two demons, but a third demon, Raktabija, presented more of a challenge, as a clone arose from every drop of his blood that fell to the ground. Kali eventually vanquished him by drinking his blood and devouring his clones. But she continued her rampage, killing all in her path. Crows and jackals fed on the dead.

In The Ringling’s painting (fig. 1), Kali’s male counterpart Mahakala, the fierce manifestation of Shiva, watches the scene of carnage from above. On the ground are the gods Vishnu, shown with blue skin on the left, and Brahma, in red robes on the right. They asked Shiva to intervene, but Kali knocked him down and trampled his body. Only then was her murderous rage quelled. Afterwards, she restored Shiva to life, thus demonstrating her power.

The other painting (fig. 2) represents a slightly different version of this story. Kali’s rage threatens to cause a great deluge that would obliterate all life. Kali is confronted by Matsya, the fish avatar of the god Vishnu, holding a conch shell, a lotus blossom, a wheel (cakra), and a mace (gada). Kali’s fury is quelled, and order is restored.

**GUIDED TOURS ARE BACK—WITH SOME EXCITING CHANGES**

On March 13, 2020, The Ringling education staff called its volunteer museum guides who had been scheduled to give tours. The now-familiar news: we’re closing the museum temporarily to isolate during the pandemic; we’ll be back soon. Two and a half years later, guided tours are finally returning to The Ringling!

With this announcement, we’re excited to share an expansion of our guided tour experiences! For the first time ever, guided tours will go beyond the original 21 galleries of the Museum of Art that focus on John and Mable Ringling’s collection. Guided tours will now include the Tina Tsung and Wei Fong Chao Center for Asian Art, the contemporary art collection, and special exhibitions. As before, guided tours are included with admission and are as unique as each guide who leads them.

Guided tours to Ca’ d’Zan are back! Based on popular demand, we created a brand new, complete house tour titled, Ca’ d’Zan Experience! Discover Ca’ d’Zan like never before as your expert guide leads you through all five floors of John and Mable Ringling’s winter residence, including the entertaining rooms, bedrooms, service wing, and vault. Weather permitting, this one-hour tour will include the Belvedere Tower, featuring stunning views of Sarasota Bay and the Bayfront Gardens.

Finally, during the past couple of years, the museum and our world faced many changes, our guide program included. One change you’ll notice is the shift from the term “docent” to the term “guide.” This change represents The Ringling’s dedication to be a welcoming and inclusive space for all people who visit us. To lower cultural and communication barriers, we now use guide as an invitation to people who might not go to museums often, a trend reflected throughout the museum field. On tours, you can continue to expect stimulating conversations around works of art while our volunteer guides share engaging stories about The Ringling’s diverse collections.

We think you’ll love our new guided tours as we strive to carry out our legacy and mission to inspire, educate, and entertain all who visit.

We hope to see you soon at The Ringling!
By Ola Wlusek
Keith D. and Linda L. Monda Curator of Modern and Contemporary Art

Artist June Clark left Harlem for Canada at the height of the New York City riots and political unrest of the late 1960s. Once in Toronto, the artist began taking photographs and, with the help of several other women photographers from the Baldwin Street Gallery, co-founded the Women’s Photography Co-op in the 1970s. The Co-op organized nationally travelling exhibitions of work by women artists, as well as offered lessons on the history of photography and workshops on how to take photos and process film. It was in Toronto that Clark found her community of peers who influenced and nurtured her work.

Today, Clark’s oeuvre is a culmination of over four decades of photographs, collages, installations, and sculptures. The immersive installation, *Harlem Quilt* (1997), is the result of Clark’s time spent as an artist-in-residence at the Studio Museum in Harlem from 1996 -1997. The work consists of over three hundred individual pieces of fabric, each with a black-and-white photo transferred onto its surface. While in Harlem, Clark took thousands of photographs of street scenes, building facades, people, and store windows from the neighborhoods between 110th and 168th streets. Her inventive method of capturing the candid images involved aiming her camera at waist-level. The fabric pieces that hold the spontaneous images were all sourced from a local Goodwill store, and a glowing light bulb is dedicated to warmly illuminating each image.

*Harlem Quilt* expresses the artist’s admiration of and respect for Harlem’s community through a unique method of quilt-making, where a light above each image creates a sense of intimacy, commemoration, and reflection.

*Harlem Quilt* offers a deeper engagement with issues affecting Black communities within the United States, as well as encourages a broader understanding of the role of photography as a record of social history.

By Ola Wlusek, Curator of Modern and Contemporary Art


June Clark: *Harlem Quilt* in The Ringling’s Keith D. and Linda L. Monda Gallery for Contemporary Art will mark the work’s first presentation at a US museum since its unveiling at the Studio Museum in New York City in 1997.

I am quite lucky to have been born and raised in Harlem with such a rich background and upbringing. Through materials I visually convey and give meaning to my events and experiences.

– June Clark

JUNE CLARK: HARLEM QUILT

On View Dec 17 – Mar 26

Discover More @ Ringling.org
The Aeolian organ was designed by John Ringling in 1925 to be installed at Ca’ d’Zan. The organ was custom-designed to fit behind the mansion’s walls and was ordered in August 1924 by John Ringling with installation in January 1925 during the construction of Ca’d’Zan. The original paperwork is held in The Organ Historical Society’s Library and Archives, and copies of the contract, including diagrams and correspondence, are held at The Ringling. The New York–based Aeolian Company was a prolific and highly respected firm enlisted by famous millionaires and their illustrious families. In the Gilded Age, residential organs were fashionable among affluent Americans who wished to entertain guests with musical entertainment. In February 1928, as Ca’ d’Zan was built for entertaining, the Aeolian organ formed a major aspect of musical entertainment. It was custom-designed to fit behind the mansion’s walls and was ordered in August 1924 by John Ringling with installation in January 1925 during the construction of Ca’ d’Zan. The original paperwork is held in The Organ Historical Society’s Library and Archives, and copies of the contract, including diagrams and correspondence, are held at The Ringling. The New York–based Aeolian Company was a prolific and highly respected firm enlisted by famous millionaires and their illustrious families. In the Gilded Age, residential organs were fashionable among affluent Americans who wished to entertain guests with musical entertainment.

The Aeolian residential organ was considered the home of the late 19th and early 20th centuries. Opus 1559 was ordered in August 1924 by John Ringling with installation in January 1925 during the construction of Ca’ d’Zan. The original paperwork is held in The Organ Historical Society’s Library and Archives, and copies of the contract, including diagrams and correspondence, are held at The Ringling. The New York–based Aeolian Company was a prolific and highly respected firm enlisted by famous millionaires and their illustrious families. In the Gilded Age, residential organs were fashionable among affluent Americans who wished to entertain guests with musical entertainment.

THE AEOLIAN ORGAN RESTORATION AT CA’ D’ZAN

By Marissa Hershon
Curator of Ca’ d’Zan and Decorative Arts

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MEMBERSHIP

MEMBER EXHIBITION PREVIEW
A DECADE OF COLLECTING
CIRCLE EXHIBITION PREVIEW + RECEPTION
THU, OCT 13, 6:00 – 8:00 PM
This event is by invitation only.
Join Steven High, Executive Director, for a preview of this extraordinary exhibition focusing on the impact of gifts to the permanent collection.

GENERAL MEMBER EXHIBITION PREVIEW
FRI, OCT 14, 6:00 – 8:00 PM
Hors d’oeuvres and cash bar will be provided. This event is free to attend but registration is required.

CIRCLE MEMBER EVENT
CIRCLE EXHIBITION RECEPTION
GODS & LOVERS: PAINTINGS AND SCULPTURES FROM INDIA
THU, NOV 10, 6:00 – 8:00 PM
This event is by invitation only.

CENTER RING + CIRCLE MEMBER EVENT
COFFEE AND CONVERSATION
NOV 17, 9:30 AM
Supporting, Partner, and Circle Level Members are invited to join us for an update on the latest happenings at The Ringling. Hear from Executive Director; Steven High, on what to expect for 2023. Coffee and light breakfast will be available.

MEMBER EVENT
ACOUSTIC SUNSETS FOR MEMBERS
WED, NOV 9, 5:30 – 7:30 PM
WED, DEC 7, 5:30 – 7:30 PM
WED, JAN 18, 5:30 – 7:30 PM

ARTFUL PHILANTHROPY
THE GIFT OF ART + HEALING
WED, OCT 5, 10:30 AM
Artistic expression has grown in lockstep with human cultural development and has long played an integral part in how we teach, learn, communicate, and heal. Learn how The Ringling is working with local medical professionals and the Community Foundation of Sarasota County to develop innovative programming to improve the physical and mental health of our beloved community through the arts.

NEW MEMBERS OF THE DEVELOPMENT TEAM!

EMILY JOSLIN, Development Officer/Circle Programs will work with new and existing donors and plan and execute Circle events. She has produced content for a television media company she founded. Previously, she worked in New York City with the Robin Hood Foundation and had a distinguished career in strategic communications for ultra-high net worth clients for UBS, Barclays, and Lehman Brothers. She has an MBA from the University of Denver and a BA in English and Art History from the University of Vermont.

JEANNIE PERALES, Associate Director of Development/Campaign Planning has a distinguished career with the Bay-Park Conservancy and Selby Botanical Gardens. She is an experienced museum educator formerly with The Ringling and the Denver Art Museum. She has strong connections in the philanthropic community and is highly skilled in building relationships. She brings demonstrated success in strategic planning and will work with all departments to formulate a dynamic campaign plan to raise capital, programmatic, and endowment funds. Jeannie has degrees from FSU and the University of Colorado.

BLAIR KIRKWOOD, originally from Sarasota, is returning from stints in New York City and Jacksonville to become Senior Development Officer. As such, she will care for a portfolio of major donors and prospects and work with corporate sponsors to broaden the support for The Ringling’s programs. Previously, Blair served Boys & Girls Clubs of NE Florida, Columbia University in NYC, Sarasota Memorial Healthcare Foundation, and the fundraising firm of Buffalo Noel Levitz. Blair is a graduate of USF with a BA in Communications.

HONORING WARREN AND MARGOT COVILLE’S RINGLING LEGACY

The Ringling community mourns the loss of our dear friend, Warren J. Coville, who passed away at the age of 97 on September 6, 2022. Warren was a beloved philanthropist and champion for the arts in home state of Michigan as well as here in the Sarasota community. He and his beloved wife of 72 years, Margot (1929-2020), were active Members and supporters of the Asolo Repertory Theatre, the FSU/Asolo Conservatory, as well as here at The Ringling. The legacy of Warren and Margot Coville will always be a part of the story of The Ringling. Through their generosity, the Covilles have donated an amazing photography collection, supported the foundation of our studio glass collection, and are, along with Nancy and Philip Kotler, the naming benefactors of the Kotler-Coville Glass Pavilion. Coming in 2023, The Ringling will be proud to unveil the naming of the new Warren and Margot Coville Gallery located in the Ulla R. and Arthur F. Searing Wing of the Museum of Art.

Learn more about Warren and Margot’s incredible philanthropy in the January – April 2023 issue of The Ringling Magazine.

Warren and Margot Coville were philanthropists in the truest sense of the word. Their love for people and their generosity; blessed and benefitted many. Their financial support and gifts of studio glass, photography, and other media have had significant impact to The Ringling’s permanent collection.

Through a very generous bequest, Warren has recently committed the remaining pieces of photography, contemporary art, and studio glass that he and Margot enjoyed in their home.

–S. Mark Terman, Senior Director of Development
AMBER COWAN
BRIDESMAID RETURNS TO THE SHORE OF HER FULL MOON

By Marissa Hershon
Curator of Ca’ d’Zan and Decorative Arts

Philadelphia-based artist, Amber Cowan, is a trailblazer in the field of contemporary glass. Active since the early 2000s, the artist is acclaimed for her unique vision in transforming vintage glass into an innovative body of sculptural work. Cowan creates exquisite works using the flameworking technique to melt scrap glass (or cullet) and reshape it using a torch and tools into a range of detailed ornament, like flowers, leaves, feathers, and marbles, that she assembles into a new work of art. Bridesmaid Returns to the Shore of Her Full Moon (2019) is a tour-de-force monochromatic tableau in periwinkle blue glass, in which Cowan hot-sculpted scraps of 20th-century American pressed glass made by the West Virginia firm, Fenton Art Glass Factory (active 1905-2011). Cowan layers her handwrought ornament along with antique Fenton pieces, such as a hummingbird, angelfish, snail, and bridesmaid figurine. The female figure stands as a self-portrait of the artist, while the detailed vignette is a surrealist vision inspired by a trip Cowan took to the Salton Sea in the California desert. As Cowan was born on a full moon, the bridesmaid represents the artist “returning to the night of her celestial birth.” Cowan included a bird pecking at a mirrorized glass full moon, representing time, which “pecks on the body through our mortal lives.” In this portrayal, the bridesmaid “standing on a shore looking at the remainder of her existence from the point of returning to the water (shore) of her birth” corresponds to the artist’s life journey. In addition to the mesmerizing aesthetic and personal narrative, layers of meaning are also communicated through the method of upcycling and recycling glass that is no longer in production. Given the artist’s admiration and nostalgia for earlier periods of American glass, her rescuing vintage glass from the trash heap and giving it a second life is both an homage, connecting today to the past, and a forward-thinking act, in creatively re-envisioning glass into a fantastical and visually lush scene.


This recent acquisition is on view in the Kotler-Coville Glass Pavilion, which is free to visit seven days a week.
Introduce these charming felt ornaments into your holiday decor!

MEMBER HOLIDAY SALE
DEC 9 - 11
MEMBERS SAVE 20%*
*excludes clearance items

MEMBERS SAVE 10%*
*excludes already discounted items

FELT ORNAMENTS
John Ringling, $21.95
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The Ringling
MUSEUM STORE

Open Daily
10:00 AM - 5:30 PM
Thursdays until 8:00 PM
Located in the McKay Visitors Pavilion