Dear Friends,

As we enter into fall and winter in Sarasota, it is a relief to leave the hot and humid days of summer behind and look forward to an exciting season of new exhibitions, programs, and the return of Art of Performance.

This fall, we return to celebrating live theater in the Historic Asolo Theater with the Art of Performance. This season’s diverse offerings range from dance to mariachi to percussion and will include the acclaimed Isabella Rossellini in a new performance piece, *Darwin’s Smile*.

Opening October 31 in the Searing Wing, *Hard Bodies: Contemporary Japanese Lacquer Sculpture* reinvents a tradition dating back to the Neolithic era. The 16 contemporary Japanese artists represented in this exhibition organized by the Minneapolis Institute of Art push a notoriously difficult medium to a new scale and new sculptural forms. *Hard Bodies* showcases some of the most innovative and imaginative work in lacquerware today.

Also this fall, dancer, choreographer, and filmmaker Rhodnie Désir presents the installation *Conversations* in the Monda Gallery followed by a performance of *BOW’T Trail Retrospek* in the Historic Asolo Theater. Rhodnie’s work explores the dances and rhythms that enslaved people produced, understanding these dances as a means of survival. These works interpret the historical moment that creates culture and community within systems of oppression. She will also work with local students as part of The Ringling’s continuing efforts to bring the arts into our local communities.

Last year, The Ringling was very fortunate to receive a generous gift of contemporary sculptures and paintings from Sarasota residents Murray Bring and Kay Delaney Bring. Selections from this significant gift, combined with a special selection of works from The Ringling’s contemporary collection will be on display when *As long as there is sun, as long as there is light. Selections from the Bring Gift and The Ringling Collection of Modern and Contemporary Art* opens November 21 in the Searing galleries.

On behalf of the entire staff, we want to thank you for your continued support through your membership, donations and engagement. I look forward to seeing you at The Ringling.

Steven High
Executive Director
A SPECIAL THANK YOU TO OUR SPONSORS

Hard Bodies | Support for this exhibition was provided by the Arthur F. and Ulla R. Searing Endowment; Asian Art Endowment at the John & Mable Ringling Museum of Art; and Chao Ringling Museum Endowment.

As long as there is sun, as long as there is light. Selections from the Bring Gift and The Ringling Collection of Modern and Contemporary Art | Paid for in part by Sarasota County Tourist Development Tax revenues. Support for this exhibition was provided by Gulf Coast Community Foundation and the John & Mable Ringling Museum of Art Endowment.

Rhodnie Désir | Paid for in part by Sarasota County Tourist Development Tax revenues. Support for this exhibition was provided by the Manatee County Community Foundation and the Ellin Family Art of Our Time Endowment.

TABLE OF CONTENTS

OCTOBER – DECEMBER 2021

4 Bring it on: A Gift of Art to The Ringling’s Modern and Contemporary Collection

6 Exhibition | Hard Bodies

8 Exhibition | Rhodnie Désir: Conversations

10 Science in the Service of Art: X-ray Fluorescence

15 Around The Ringling

16 Membership

18 A Closer Look: Fujikasa Satoko
BRING IT ON
A Gift of Art to The Ringling's Modern and Contemporary Collection

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

In 2020, The Ringling received a significant gift of art from local collectors Murray Bring and Kay Delaney Bring. The Brings generously gifted 22 works of art by nationally and internationally recognized artists in support of the modern and contemporary collection. This fall, the museum unveils an exhibition of selections from this gift in dialogue with rarely seen works from the collection.

The Bring gift includes fine examples of contemporary art by established and celebrated American, British, and Japanese artists. The artworks ranging from the mid-1950s to late-1990s include sculpture, paintings, and works on paper. Significant are the pieces in bronze, steel, stone, and marble by renowned sculptors, such as Anthony Caro, Clement Meadmore, Beverly Pepper, George Ricky, Kenneth Snelson, and Mark di Suvero. These artists are regarded as pioneers who employed innovative techniques when working with challenging materials, including Corten steel and kinetics.

A highlight of the gift includes important minimalist work by painter Anne Truitt and a monumental work on canvas by Gene Davis, both artists affiliated with the Washington Color School, a movement started in Washington D.C. by abstract expressionists during the 1950s-1970s. Additional works in the gift represent a generation of prominent artists who work, or have worked, in abstraction, including George Dudding, Caio Fonseca, Bryan Hunt, Robin Rose, Rebecca Salter, Robert Stackhouse, William Steiger, John Van Alstine, and Yuriko Yamaguchi. The work of these notable artists is represented in major collections internationally, and now Sarasota’s community and visitors will enjoy them as well.

As long as there is sun, as long as there is light. Selections from the Bring Gift and The Ringling Collection of Modern and Contemporary Art, which opens November 20 in the Ulla R. and Arthur F. Searing Wing, will also include sculptures and paintings by distinguished African American and Latin American artists from The Ringling, including William Edmondson, Eduardo Mac Entyre, Omar Rayo, Baruj Salinas, and Joyce Vourvoulia, among others. The exhibition brings together artworks that probe the themes of spirituality, nature, and perception through explorations in abstraction, minimalism, geometry, and form.

This tremendous gift from the Bring private collection significantly strengthens the museum’s holdings of American and European abstract and minimalist art, and enables thought-provoking and relevant exhibitions that engage Sarasota’s audiences. New acquisitions such as this one contribute to building The Ringling’s contemporary art collection in profound, meaningful, and lasting ways.
Since Neolithic times, craftspeople across East Asia have used the sap of the lacquer tree (Toxicodendron vernicifluum) to coat and bond together wood, bamboo, textiles, and ceramics to make articles for daily and ritual use. The natural polymer refined from the sap forms a durable, waterproof surface that protects and beautifies.

By Japan’s Heian period (794–1185), artisans developed methods of embellishing lacquer with cut gold leaf, metallic powders of various grades, inlays of mother-of-pearl and other semi-precious materials, and polishing the surface to a high sheen. These techniques contrast with the Chinese practice of applying thin layers of lacquer and carving intricate patterns into the surface.

Japanese lacquer became more technically and conceptually sophisticated through the Muromachi (1392–1573) and Edo periods (1615–1868), as artists perfected methods for building patterns in relief, creating novel textures, and mimicking a variety of unexpected materials. Rising prosperity and stability supported the proliferation of elegant and useful lacquerware objects—from tobacco pipes to sutra containers to suits of armor—for ruling elites, religious institutions, and wealthy commoners. Lavishly decorated chests and furniture designed for the Western market were exported in large quantities and dispatched as diplomatic gifts. High profile collectors include the French queen Marie-Antoinette (1755–1793), who assembled one of the finest lacquer collections in Europe.

Recognizing the singularity of this art form, the Japanese government promoted lacquer for economic and nation building purposes as it modernized from the late 19th century. When Tokyo School of Art (now Tokyo University of the Arts) was founded in 1887, lacquer was included in its curriculum. Official competitive exhibitions such the Ministry of Agriculture and Commerce Art and Crafts Exhibition (est. 1913) encouraged stylistic finesse and technical innovation. Stimulated by contemporary developments in art and design, artists began moving beyond the decorative and utilitarian forms favored in the past to create artworks that could hold their own alongside painting and sculpture—media traditionally privileged in the Western hierarchy of art. During the 1950s, artists started to make purely sculptural lacquer objects.
Lacquer is not an easy material to work with. Artists must take care not to get the liquid sap on their skin, as it contains a toxic resin, also found in poison ivy, which can cause redness, swelling, and blisters. The sap cures slowly, requiring conditions of high humidity, oxygen, and temperatures of 73–86 degrees Fahrenheit to harden. Years of technical training are necessary to master the medium. Nonetheless, lacquer continues to attract young artists who are undeterred by the rigors of lacquer and continue to expand the possibilities of this medium.

Presenting 16 artists who came of age since the 1980s, Hard Bodies is the first—and to date, only—survey exhibition of contemporary Japanese lacquer sculpture in the United States. Their work is conceptually innovative and expertly manipulates the qualities and effects unique to lacquer—glossy surfaces, jewel-like decoration, rich color. Several use novel materials such as Styrofoam (fig. 1) and incorporate found objects like car parts (fig. 2) and branches of natural bamboo (fig. 3) to create sculptures of unprecedented scale and form.

The artworks included in Hard Bodies were assembled by Willard (Bill) Clark, the founder of the Clark Center for Japanese Art & Culture, and Andreas Marks, PhD, then the Clark Center’s director and chief curator, now Mary Griggs Burke Curator of Japanese and Korean Art at the Minneapolis Institute of Art (Mia). As a former intern of the Clark Center who is grateful for the friendship and support of Bill, I am thrilled to bring this group of objects to The Ringling. Bill passed away in 2015, before the exhibition was first shown at Mia, and I know he would be delighted to share his collection with our community in Sarasota. Hard Bodies is on view in the Ulla R. and Arthur F. Searing Wing October 31 through January 23.
RHODNIE DÉSIR
Rhodnie Désir, a Montréal with Haitian roots, is a dancer and choreographer who seeks to tell captivating stories through her art and give voice to the voiceless. Désir’s signature work, BOW’T Trail is an international documentary and choreography project that focuses on the rhythmic heritage of African and African-descended peoples in the Americas. It aims to tell stories of resistance with relation to the slave trade and imbue the world’s modern societies with the rich contribution of African histories and cultures. The Ringling has created a three-part program in partnership with the artist, consisting of an exhibition, performance, and community project with Booker High School in Sarasota. Sonja Shea, Assistant Performance Producer, spoke with Rhodnie about her upcoming engagement at The Ringling.

CAN YOU TALK ABOUT THE EXPERIENCE OF WORKING ON YOUR FIRST MUSEUM EXHIBITION?

Yes, so for me it is really a privilege to be able to think about my own artistic practice and vocabulary, which is normally choreography, in a different way and within a different space. Being a choreographer is really working with space. I work with different spaces such as the physical space, the spiritual space, the mental space, and the larger space of time so the exhibition really embodies in a materialized way what I’ve actually been thinking about and doing as a choreographer. What I have also found interesting is that this exhibition has allowed me to rethink about the conversations I have had around the world while creating the BOW’T Trail pieces. I found myself asking questions like: What conversations are still necessary? What conversations still need to open up and develop? What conversations do we need to push? How do we install an intangible conversation into a physical gallery? What do individuals entering the exhibition need to access in order to enter into an honest inner-conversation with themselves?

We really created a space of softness, yet at the same time, we are asking visitors to enter a space where they will be asked to participate in personal conversations and reflections as well as being confronted with the collective traumatic conversations that still need to happen.

CAN YOU TALK A LITTLE MORE ABOUT THE TITLE OF THE EXHIBITION? WHAT ARE YOU EVOKING IN CONVERSATIONS?

This exhibition is really a turning point for me, and I approached the exhibition by trying to reflect on what kind of conversations my ancestors had that allowed them to transcend, resist cultural genocide, and which ultimately led to their resistance and survival. Throughout my journey, there was an element of the spiritual. If I didn’t turn to my own spirituality, if I didn’t connect to the notion of spirituality, and if I was not open to the different spirits of each land, I don’t think I would have survived. Whether I participated in a sacred ceremony or simply spent time traveling and discovering the land, it was a spiritual journey. I believe that the conversation that someone has within themselves is also a sacred journey, where they find a place filled with tradition and memory. The exhibition is opening with this sharing of the conversations that I have been having on my personal journey, but it also invites visitors to think about their own conversations as well as those of the ancestors.

Rhodnie Désir: Conversations opens November 14 in the Monda Gallery and performances of BOW’T Trail: Retrospek are scheduled for December 3 – 4 in the Historic Asolo Theater.
SCIENCE IN THE SERVICE OF ART
X-ray Fluorescence

By Barbara A. Ramsay, Chief Conservator
and Nick Barbi, Imaging Consultant

Barbara A. Ramsay, Chief Conservator at the John and Mable Ringling Museum of Art, invited Nick Barbi, a Sarasota resident, scientist, and occasional consultant for the analysis and imaging of art, to demonstrate to the Museum staff one of the most powerful scientific instruments available to the art community—an X-ray fluorescence spectrometer. Several paintings in The Ringling Collection were analyzed and some results of the demonstration are presented below. The instrumentation described has been in growing use in major museums around the world for about the last 10 years, and Barbara hopes one day it will find its way permanently into The Ringling Conservation Laboratory.

When we look at the paintings hanging in the galleries of great museums like our own John and Mable Ringling Museum of Art, we appreciate the art through the best of all vision instruments, our eyes. We see reflection of ambient light in the gallery from the painting surfaces with our eyes that serve as the detectors of that reflected light. But we do not see the light in just shades of gray, we see it in color. In this instance our eye acts as the spectrometer, separating the reflected light into red, green, and blue components. Then our brain combines those components to produce a complete full color image. Visible light, however, is just one small part of the electromagnetic spectrum, shown in fig. 1, which shows the most common regions of the spectrum used for looking at paintings and some of the instruments employed to facilitate this. Fig. 2 shows the Bruker CRONO, which looks at paintings with X-rays. While visible light is the most important part of the spectrum when we are looking at art, images using other types of light, or photons, such as infrared or X-rays, often provide important information to the custodians of museum collections.

When we view paintings with non-visible forms of light, we need to shine a different “light” on the painting, such as infrared or X-rays, rendering our eyes useless in seeing the result; we need also to change the detector that sees the painting and then redisplay the painting in ways our eyes can see. This is the kernel of design that all instruments used to study art have in common. By viewing paintings using
regions of the spectrum other than visible light, information is provided to the art conservator and curator that helps them understand the artist’s materials and techniques in more detail. Such understanding can help the conservator devise the most appropriate conservation or restoration treatment. It can also help the curator confirm who the artist might have been and provide the many visitors who visit the Museum with additional interesting and informative narratives on the history of the art.

X-RAY FLUORESCENCE SPECTROSCOPY

One very prominent, nondestructive, scientific technique currently used in the study of art is X-ray Fluorescence (XRF) Spectroscopy, which provides information on the materials used in a painting. This differs from X-radiography, the familiar X-ray procedure used in a dentist’s or doctor’s office that shows us the absorption of the impinging radiation as it passes through our body, although radiography is indeed a stalwart of scientific imaging of art. XRF, on the other hand, is a technique that analyzes unique X-rays that are emitted from the materials in the painting itself, at the location struck by the instrument’s pinpoint X-ray beam. Scientists have developed instruments to sort X-rays by their wavelength (energy) to uniquely identify the chemical elements present in the painting, such as calcium (Ca), iron (Fe), lead (Pb), chromium (Cr), mercury (Hg), etc. The XRF instrument’s software can display an element or a group of elements selected by the conservator to map the presence and amount of the element across the painting. This often shows us a very different view of the painting from what we see with our eyes in visible light.

WHAT MATERIALS MAKE UP THE PAINTING?

Using XRF, conservators and curators can often associate the elements identified and their locations in the painting with materials used by the artist—such as pigments, binders, fillers, ground layers, canvases, and even underdrawing. Such association is enabled by their knowledge of the materials used by artists in general, artists of the period, and the particular artist who created the work—as well as the materials and methods used to alter or restore a painting after its original creation. Fig. 3A shows an Alexis-Simon Belle Portrait of John Tucker in normal visible light. Fig. 3B shows an XRF image of the painting with the lead-containing pigments in white and the
mercury-containing pigments in red. Understanding the artist’s palette and being able to distinguish between the original content and colors in a painting, versus materials added later, can help conservators to restore the painting to a state that is closer to its original appearance.

**WHAT ALTERATIONS HAVE BEEN MADE BY THE ARTIST?**
XRF images may show a variety of subtle elements of paintings, such as changes to the painting composition made by the artist. These changes inform us of the artist’s perspectives and make us question why certain alterations may have been made. Fig. 3C shows a lead (Pb) X-ray map of the Belle portrait in which, if you look closely, you can see a row of buttons on the right sleeve that was either painted out or moved down by the artist.

**WHAT LIES BELOW THE PAINTING?**
Sometimes XRF images simply show us a self-evident view of a painting, as in the case of a Joshua Reynolds oil sketch (fig. 4A), a preparatory study for a much larger version of the same composition of *John Manners, Marquess of Granby* (fig. 4B). It is assumed that this sketch was a precursor to the final painting, used by Reynolds to convince Mr. Manners to commission the work. Fig. 4C shows a scanning XRF map of the sketch, indicating pigments containing iron and lead, shown in grayscale (black and white). This new image illustrates not only the visible elements of the design but also tells us that Reynolds reused a portrait on canvas as a support and painted a new oil sketch on top of it. The XRF image is a bit eerie: while our eyes are gazing inquisitively at the painting, there is a hidden pair of eyes gazing right back at us!

Another Ringling painting, Juan de Pareja’s *Flight into Egypt*, displays a similar phenomenon. Fig. 5A illustrates a detail of the painting in visible light and fig. 5B shows XRF of the same area. The XRF image provides dramatic detail of numerous figures that lie below the later composition. Looking closely, we see an unrelated figure below the angel on the left, the head of a donkey near Mary’s right knee, and a small child (putto) over Mary’s left shoulder. To determine whether the underlying painting is also by Juan de Pareja will require further research.

**WHAT PREVIOUS RESTORATION EXISTS?**
One basic type of information sought from the XRF instrument is to identify areas of prior retouching or restoration. Restored sections of the Frans Hals *Pieter Jacobsz. Olycan*, (ca. 1639) are illustrated in fig. 6A. Fig. 6B is an XRF elemental map of the same area, showing the distribution of several elements, including lead (Pb), calcium (Ca), zinc (Zn), chromium (Cr), and titanium (Ti). Each element is assigned an arbitrary color (a technique called false coloring), as indicated in the legend in the lower left of the XRF image. This result shows the presence of lead (Pb) in white, which would have been used as lead white paint by Hals. In addition, in areas of restoration, it shows zinc (Zn) in red and titanium (Ti) in blue, each of which represents a major component of a different white pigment not available in the time of Hals. Artists’ use of zinc oxide as a pigment in oil paint dates to around 1850, while titanium dioxide started to emerge on artists’ palettes after 1920. Therefore, in this case, it is clear that these areas of retouching were applied long after the artist painted this portrait. In other situations, if a pigment emerging around 1845 or 1920 is
discovered as a main component of a work supposedly painted by an artist in the 1600s, the painting could be questioned as a misattribution, a copy, or perhaps a forgery.

**HOW DOES THE XRF INSTRUMENT ACTUALLY WORK?**

Fig. 7A shows Nick at the helm of the XRF instrument called the M6 JETSTREAM by its manufacturer, Bruker AXS, who graciously supplied it for demonstration at The Ringling for several weeks. The JETSTREAM is a state-of-the-art instrument that contains an X-ray tube that generates a small X-ray beam, or “probe,” which is scanned across the painting surface, thus giving rise to the use of terms like “scanning” or “mapping” to describe the action of the XRF instrument. The size of the probe is less than 0.5 mm (.020 inches or 1/32 inch) in diameter. If the instrument starts its scan in the upper left of the area of interest, it will move the probe continually to the right across the painting until the right edge of the selected area is reached, move one line down and do another scan along the second line; this process will be repeated until the entire area of interest is scanned. Unfortunately, this scanning can take many hours to complete, even for just one section of a painting. In fig. 7A, the instrument is scanning a small section of The Ringling’s Benedetto Gennari Annunciation to help decipher damaged sections of drapery. You can see from the size of the instrument’s scanning frame compared to the size of the painting that it will require a long time to scan the entire painting. The JETSTREAM was used at one of the world’s leading museums, the Rijksmuseum in Amsterdam, to do a series of scans over the entire 14-foot-wide Rembrandt masterpiece, The Night Watch. This analysis took 56 scans over a period of two months, and the entire data collection was streamed live over the internet!

Conservators and curators have many tools available to them to assist in providing useful and fascinating evidence of the artist’s materials and painting practices. X-ray fluorescence spectroscopy is proving to be an essential instrument in this regard.
2021–2022 SEASON
LIVE PERFORMANCE. ARTIST TALKS. MASTER CLASSES.

Tickets on sale now!

INFORMATION + TICKETS
ringling.org

A SPECIAL THANK YOU TO OUR ART OF PERFORMANCE SPONSORS

Additional programming support is provided through the generosity of the Shank Family Foundation.
NEW ACQUISITION

In 2020, The Ringling acquired a glass vase designed by Napoleone Martinuzzi and made by the Muranese firm, Zecchin-Martinuzzi, as part of a gift of several exceptional works of 19th- and 20th-century glass and ceramics from Martin Cohen and Jose Arias. According to Marissa Hershon, Curator of Ca’ d’Zan and Decorative Arts, the pink baluster-shaped vase with black glass trailing on the neck, shoulders, and foot is representative of Martinuzzi’s modern interpretation of classical forms and exploration of centuries-old glass techniques in new color combinations during the heyday of Italian Art Deco design. The vase is on view in the Kotler-Coville Glass Pavilion alongside another recent acquisition, Study Box, 2002, by Dante Marioni (Gift of Philip and Nancy Kotler, 2020, 2020.19.6) to illustrate the strong influence of Venetian glassmaking on later generations of American studio glass artists.


TIME TO HIT THE BOOKS!

On September 1, The Ringling Art Library reopened to the public, following closure due to COVID-19. The Library’s hours are 1:00 to 4:00 PM, Monday through Friday. Librarians are available at those times to answer any reference questions or assist with research. Reference and other questions can also be submitted by emailing: library@ringling.org. Members may arrange personal consultations and extended hours by calling 941.359.5700, x2701 or x2704.

HEIDI TAYLOR WINS EXEMPLARY SERVICE AWARD

Heidi Taylor, Associate Registrar of Loans/Acquisitions is the recipient of Florida State University’s Exemplary Service Award in the category of Cultural Arts Services for 2021. Heidi has held various positions at the museum for over 30 years, including Admissions Gate Attendant, Clerk Specialist, Assistant to the Visitor Services Manager, and Assistant Registrar of Rights & Reproductions. Heidi was nominated by a fellow staff member and will receive an honorarium and a plaque.
MEMBER EVENTS

We are thrilled to be bringing back in-person Member events! Though Members continue to enjoy free access to our virtual and educational programming, we hope you will take advantage of your membership to Experience the Extraordinary onsite at The Ringling! Additional events may be added, so check your email for event updates or changes.

MEMBER EXHIBITION PREVIEW

Hard Bodies: Contemporary Japanese Lacquer Sculpture

CIRCLE MEMBER EXHIBITION PREVIEW AND DINNER

This event is by invitation only.

WED, OCT 27
6:00 – 9:00 PM

MEMBER EXHIBITION PREVIEW

THU, OCT 28
6:00 – 8:00 PM

IN MEMORY

Dr. Susan Brainerd served as the first Deputy Director of Marketing and Development at The John and Mable Ringling Museum of Art from 1993 – 1999. During her tenure she worked on the Ca’ d’Zan 1994 capital campaign, 50th Anniversary fund, and The Ringling Renaissance campaign. Since retiring, she has been a dedicated and loyal supporter of The Ringling’s programs and performances. She was a Member of The Ringling Legacy Society and a dear friend to all of us at The Ringling. We will greatly miss her.

Muramoto Shingo (Japanese, b. 1970), Wing of Foliage #37, 2010. Lacquer, hemp cloth, mother-of-pearl, and wood. Minneapolis Institute of Art, Gift of the Clark Center for Japanese Arts & Culture; formerly given to the center by the artist with the assistance of Keiko Gallery, 2013.29.1292a.b.

Photo: Minneapolis Institute of Art.
CIRCLE MEMBER EVENTS

NOVEMBER

STATE OF THE RINGLING
Supporting, Partner, and Circle Members
TUE, NOV 9, 10:00 AM
Join Executive Director, Steven High, for an update on what we have accomplished so far this season.

CIRCLE MEMBER EXHIBITION PREVIEW AND RECEPTION
This event is by invitation only.
As long as there is sun, as long as there is light. Selections from the Bring Gift and The Ringling Collection of Modern and Contemporary Art
WED, NOV 17, 6:00 – 8:00 PM
Circle level Members are invited to join us for an exhibition preview and reception.

DECEMBER

MEET THE ARTIST: RHODNIE DÉSIR
Supporting, Partner, and Circle Members
Meet the Artist Member events will be scheduled for December. Details will be announced at a later date.

WE WANT TO HEAR FROM YOU!
In September, we emailed a survey to our Members. Please help us to learn more about what you find of value in being a Member, but also what we can improve upon to better meet your needs. The survey takes 5-10 minutes to complete; we hope you will take the time to send us your feedback!

If you did not receive a survey, please contact membership@ringling.org

BECOME A PARTNER IN ART!
The Ringling invites corporations, businesses, and organizations to partner with us in sponsoring exhibitions, events, performances, and programs. The Ringling is a dynamic organization with a diverse audience and many opportunities that can assist organizations in generating a positive buzz not only among our patrons, but in the Sarasota community.

For more information, contact John Melleky at sponsorship@ringling.org.

NOCHE CUBANA
Dance Party with Cimafunk
Museum of Art Courtyard
Fri, Oct 15, 7:00 – 10:00 PM
$35, $31.50 for Members
Join us for a dance party featuring Cimafunk, one of the most exciting new faces in the Latin music space.

The party line up also includes a pre- and post-show with the sizzling Latin sounds of DJ Edgardo, a salsa dance lesson by DK Dance, and an announcement of the winner of the Chance to Win Giveaway.

Delicious Cuban food and drink will be available for purchase.
FUJIKASA SATOKO
SOARING THROUGH THE HEAVENS

By Rhiannon Paget, PhD
Curator of Asian Art

Fujikasa Satoko transforms clay into swirling winds or the flight of birds, in seeming defiance of her material and gravity. She painstakingly built the fluid form of this sculpture by layering thin coils of clay around a hollow core. When the structure was complete, she finished the surface by applying and carving out the fine detail, then applied a white slip. The entire process took several months, over which time she carefully wrapped the work to slow drying.

Fujikasa progressed through the rigorous undergraduate program of Tokyo University of the Arts, a course centered on traditional wheel-throwing and glazing techniques, before continuing on to the Master of Fine Art program.

While she was a graduate student, a photograph of the wind-and rain-shaped walls of Arizona’s Antelope Canyon inspired Fujikasa to create a sculpture that would evoke the sense of energy and dynamism found in nature. Initially she used moulds, but advanced to hand-building to achieve a greater sense of movement.

Soaring Through the Heavens, from the collection of Carol and Jeffrey Horvitz, is one of several contemporary ceramic artworks—including abstract sculpture and functional objects—on view in the exhibition Prints, Ceramics, & Glass from Japan in the Ting Tsung and Wei Fong Chao Center for Asian Art.
Annual
MEMBER HOLIDAY SALE
DEC 4 & 5
MEMBERS SAVE 20%*
*excludes clearance items.

Circus Tiger Ornament, $30
Exclusively at
The Ringling Museum Store

TRUNK SHOWS
DEC 4 & 5
10:00 AM - 5:00 PM
Italianissimo Glass Jewelry
Member Sale discount applies!

DEC 11
10:00 AM - 5:00 PM
Patricia and Richard Moore Clay & Wood

The Ringling
MUSEUM STORE
MEMBERS SAVE 10%*
*excludes already discounted items
Open Daily
10:00 AM - 5:30 PM
Located in the McKay Visitors Pavilion