While autumn at The Ringling may not bring a beautiful array of falling leaves, it does bring a robust offering of exciting new exhibitions and performances.

This fall, The Ringling will present an exhibition that expands on a favorite installation from several years ago, Ai Weiwei’s *Circle of Animals/Zodiac Heads*. In this new work, *Zodiac (2018) LEGO*, the artist returns to his iconic Zodiac animal heads, now presented as large, colorful images comprised of thousands of LEGO blocks. The exhibition will be presented in the Monda Gallery for Contemporary Art. Also on view this fall, in the Searing Wing, will be a new look at The Ringling’s modern collection by Ola Wlusek, the Keith D. and Linda L. Monda Curator of Modern and Contemporary Art. The exhibition, *Remaking the World: Abstraction from the Permanent Collection*, samples over 50 years of collecting and will include several recent bequests from Mandell L. and Madeleine H. Berman.

In December, we will welcome an exhibition with a wonderful local connection, *Syd Solomon: Concealed and Revealed*. Conceived as a centenary celebration of Solomon’s birth, the exhibition presents works from the late 30s to the early 90s and includes the first work of a living artist to be acquired by The Ringling, *Syd’s Silent World* of 1962. Solomon moved to Sarasota in 1946 with his wife Annie and was a seminal figure in Sarasota’s arts and cultural community.

An intriguing photography exhibition of the works of Manuel Álvarez Bravo will open in December. Bravo, who lived and worked in Mexico City, integrated elements of Mexican culture, landscape, and lifeways into his photography.

Our Art of Performance Fall Season debuts this October with a very diverse and energetic schedule, featuring dance and theater artists from India, Mexico, Cuba, and Spain. Many of the artists will also participate in lectures, conversations, and master classes in our community.

Last, but certainly not least, The Ringling is thrilled to bring back the iconic event, UnGala. This year’s theme will celebrate the incredible evolution that The Ringling has undergone over the past decade. I hope to see you there.

Steven High
Executive Director
Acclaimed Chinese artist Ai Weiwei will return to The Ringling with his new Zodiac (2018) LEGO series this fall. The 12 large works in the series are made entirely of LEGO pieces and demonstrate the artist’s continued focus on the zodiac animal concept. This latest body of work builds on the success of his internationally acclaimed Circle of Animals/Zodiac Heads: Bronze and Gold (2010) sculpture series, which The Ringling hosted in 2017–2018. Both series are focused on Ai Weiwei's reinterpretation of the 12 bronze animal heads representing the traditional Chinese zodiac that once adorned the famed fountain-clock of the Yuanming Yuan (Old Summer Palace), an imperial retreat outside Beijing. The Ringling will be the first museum in the United States to host this new exhibition.

The Zodiac (2018) series continues Ai Weiwei’s tendency toward the accumulation of materials, a creative method the artist has employed for many of his best-known works. His interest in amassing and collecting connects with his ongoing interest in how individuals relate to society through experience. Ai Weiwei’s use of LEGO bricks, which are usually considered a children’s toy, is a poignant example of his art practice and the reconfiguration of these elements, transforming the narrative and nature of this medium.

Steven High, The Ringling’s Executive Director said, “We are pleased to once again present the thought-provoking work of this important artist. His works, which are produced in a multitude of mediums, bring awareness to global issues including human rights and freedom of expression.”

The Circle of Animals/Zodiac Heads has established itself as one of the most popular public artworks in the history of global contemporary art, having been exhibited at over 44 international venues since the official launch of the series in New York in 2011.

Ai Weiwei’s Zodiac (2018) LEGO has been made possible by support from the Gulf Coast Community Foundation.
Ellin Family Art of Our Time Endowment

Margaret and Leon Ellin have been dedicated Circle Members and longtime supporters of the Art of Performance program at The Ringling for many years. We spoke with them about their latest gift to The Ringling.

You recently established the Ellin Family Art of Our Time Endowment. Can you share the inspiration behind this gift? We wanted to encourage experimentation and creativity in developing programs and exhibits within the overall framework of Art of Our Time. To provide more flexibility, part of the gift goes into a long-term endowment and part is available immediately for current projects. We hope both the gift and its structure will lead to more exhibits and performances of varying size and complexity.

The Endowment will support projects developed by the Curator of Performance and the Curator of Modern and Contemporary Art. What are your thoughts/hopes behind this collaboration? With the continued development of contemporary performance, graphic and sculptural art, the lines separating them are often blurred or sometimes not visible at all. Take for example the Tori Dove exhibit. While we don’t expect that every exhibit will include elements of performance and art, we hope that by removing the bounds on at least part of the funding we can encourage the curators to develop their thoughts collaboratively. We think The Ringling has a very talented and creative group of curators and we hope that our endowment helps them to “push the envelope” a bit. So far, we are very encouraged.

You, Leon, are just beginning your first term on the board of The Ringling. What are you excited about as a board member? I really look forward to getting more involved in the mission of The Ringling, helping whenever and wherever I can. My personal standpoint, I am fascinated by the creative process, both in the creation of art and in the curatorial development and coordination that is required to properly exhibit art and performance. I am hoping that through my work on the board I will gain some insight into what it really takes to manage the artistic side of the Museum. Rhodnie Desire is coming to The Ringling in 2020. What excites you about this program? Rhodnie has done unique work in tracing the influence of slavery’s cultural heritage and impact in different communities. She absorbs the culture of a local community and interprets the influence of their ancestral traditions brought together by the slave trade. She then produces dance and performance to convey and interpret those influences. It’s all early, but we are excited about the ideas we have heard and think it will have a great impact on The Ringling and the Sarasota Community.

You have been loyal supporters of the Art of Performance at The Ringling for many years. What has inspired you to support that program in this way? We had no idea what to expect the first time we went to RIAF (Ringling International Arts Festival), so we went to everything, and we were blown away. We had no idea what to expect the first time we went to RIAF (Ringling International Arts Festival), so we went to everything, and we were blown away. We had no idea what to expect the first time we went to RIAF (Ringling International Arts Festival), so we went to everything, and we were blown away.

Is it possible to work at The Ringling and not get bitten by the circus bug? Last year, I encountered a woodblock-printed brochure in the Tibbals International Collection advertising a performance by the acrobat Sakuragawa Rikunosuke (1848–1884), the first Japanese person recorded to have settled in Australia. Since then, I have begun seeking out woodblock prints from Japan relating to the circus. Their wonderful designs evoke the skill and ingenuity of the performers, and the objects speak of the global appreciation of circus arts and the role of circuses in moving people and ideas around the world.

Among the most recent additions to our collection is a rare vertical diptych by Utagawa Kuniisa (Japanese, 1823–1880) featuring the celebrated acrobat Hayatake Torakichi (died 1868) in one of his signature acts—balancing his young apprentices Tokuzō and Fukumatsu atop bamboo poles with his feet. The acrobats’ costumes may remind us of Thing One and Thing Two from Dr. Seuss, but their audience would have recognized references to a shishimai or lion dance, performed in kabuki and noh theater. The print is one of several designs issued by commercial publishers seeking to capitalize on the popularity of Torakichi’s performances in Edo (present-day Tokyo) in 1857.

In 1867, just seven years after Japan’s first official diplomatic mission to the United States, Torakichi and his troupe sailed from Yokohama to San Francisco. They performed at the Metropolitan Theater to much acclaim, notwithstanding critics’ complaints about the “horrible noise” produced by Torakichi’s musicians. The troupe then traveled to New York, where Torakichi fell ill and died. The troupe disbanded. On the seventh anniversary of his death, Torakichi’s younger brother began performing under the name Torakichi II. Another brochure in The Ringling Archives advertises a performance featuring Torakichi II and Fukumatsu. I look forward to growing our collection of Japanese circus prints and sharing them at The Ringling in the future.

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A play by Mexico City-based theatre collective Lagartijas Tiradas al Sol, *Lizards Lying in the Sun* is one of the theatrical gems of the 2019–2020 Art of Performance season. Their critically acclaimed solo work *Tijuana* cross-examines universal personal and social struggles in ways that deepen our understanding of ourselves, and of daily life in working class Mexico. This straightforward and expertly performed work is a cornerstone of our December focus on Mexican cultural heritage. This work will be performed for Sarasota audiences in Mexico. This straightforward and expertly performed work is a cornerstone of our December focus on Mexican cultural heritage. This work will be performed for Sarasota audiences in

ELIZABETH DOUD The work of Lagartijas Tiradas al Sol is collaborative and original. Can you talk a little about how a theater “collective” functions?

GABINO RODRÍGUEZ We don’t know what we are really—a company, a group, a collective, a flock, or a gang. In reality, we are several people who, over many years, have come together to make artistic projects. Many of them theatrical, but also a lot of diverse publications, videos, texts, and pedagogical projects. Since we started producing in 2003, the internal arrangements and configurations of people have changed a lot. Now we are around ten artists, each with distinct processes, interests, and inclinations. However, we share a set of ethics, and that is what has made us stick together, and expresses itself in our approach to what we do.

ELIZABETH DOUD How would you categorize Tijuana? Is it fiction? Is it anthropological or documentary theater?

GABINO RODRÍGUEZ Tijuana is theater, and all theater—whether you like it or not—has an important historical relationship with fiction. Theater is a cultural edifice devoted to fiction, in which things are at least two things: what they are and their representation.

ELIZABETH DOUD Do you think the use of supertitles complicates the audience’s experience? Do they really get the show?

GABINO RODRÍGUEZ We would never ask this question about watching a movie with subtitles, because we take it for granted that we are seeing the movie as it is. In my opinion, there is no problem seeing subtitled theater—it is actually much more interesting to think about the differences in context with this layer of meaning.

ELIZABETH DOUD The economy—both theatrically and metaphorically—of Tijuana is impressive. You elaborate such a rich, suspenseful, and unexpected story on stage, but the scenic gestures are compact, resourceful, and confident. Talk about your choices of staging, props, and projections.

GABINO RODRÍGUEZ Everything is very intuitive. We don’t have a theory on how to do things. Although we do follow some principles. We like that the lighting is general, that the audience can see everything at the same time. We are interested in revealing the quality of representation, not pretending that it’s something that is “happening.” Many people in Lagartijas are closely linked to the cinema; we work a lot pretending that it’s something that is “happening.” Many people in Lagartijas are closely linked to the cinema; we work a lot in movies, so it is a language that seeps into what we do on stage. However, we remain very interested in using theater as a medium. Tijuana attempts to be a play about theater, about acting in real life.

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The Art of Performance at The Ringling is a vibrant part of the Museum’s year-round programming. Known for its challenging and world-class performance, this series has aimed to deliver the most relevant and provocative time-based art to Sarasota. Through 14 distinct artist performances, and more than two dozen engagement programs with artists in the Historic Asolo Theater and beyond the walls of our campus, the program integrates and reflects the Museum’s values of inclusion, inspiration, and excellence. We feel that the performing arts provide the perfect avenue to embody these values through diverse and culturally significant programming, community dialogues, and arts education opportunities with visiting artists.

The 2019–2020 Season maintains The Ringling’s international reach with artists who have roots in Latin America and the Caribbean, yet we also stretch around the globe into Spain, southern India, and mainland China. The Art of Performance seeks to be in conversation with the Museum’s exhibitions and weaves threads between the extraordinary work in the galleries and what’s being seen live onstage. The season opens with performances and an artist talk by a classical dance ensemble from India, which coincides with the closing of The Fabric of India exhibition. The experimental Artists and Climate Change Incubator in November foreshadows the Syd Solomon retrospective and provides opportunities to reflect on Florida’s one of a kind ecology in the rarified context of the estate.

Two of our season artists call Florida home, and we have invested in diverse cultural narratives of the Americas with performances by artists from New York, Chicago, Oakland, and Los Angeles. We want to insure a place on the stage for the vital expressions of jazz in our series, and also open space for new media, puppetry, hip-hop theater, new classical and world music, and teatro en español.

The Art of Performance team has worked closely with our Education Department and local partners to create meaningful engagement programs with artists while they are in Sarasota. These take the form of masterclasses and dialogues on-site with performance practitioners, and are open to the public and free to Members. Other offerings such as workshops for students and community groups in local classrooms, and gatherings in partner locations extend the reach of performance to nurture young artists and cultural exchange. Getting to meet these artists, learn new skills, and hear about their process is a valuable investment for audiences and learners of all ages.

Presenting the finished work of artists and creating educational programs could not exist without the continuous belief in, and support of, new performance and creative development of working artists. In the 2019-2020 Season, The Ringling will uphold its commitment to risk-taking, experimentation, and creative processes by providing access for at least three distinct artists in developmental residencies in the Perret Performance Studio.

No matter if you are a longtime fan of performance, or have not yet been exposed to the transformational experiences we offer through music, theater, dance, and circus arts—we want nothing more than to see you at one of these remarkable events.
Syd Solomon

CONCEALED AND REVEALED

Syd Solomon’s paintings have hung at The Ringling in a number of important exhibitions including the artist’s first retrospective in 1974 and a solo show in 1990. This winter, the Museum will present *Syd Solomon: Concealed and Revealed*, an exhibition comprised of a unique collection of works spanning from the 1950s to the early 1990s. These artworks are on loan from the Estate of Syd Solomon and from other private collections, as well as the Museum’s own important holdings of the artist’s works on canvas and paper.

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

Seduced by the beauty of Sarasota’s shoreline and impressed by the collection of old masters at The Ringling Museum, the Solomons decided to make Sarasota their home in 1948. Solomon first settled into a home in Phillippi Creek, but in 1969 he enlisted a renowned architect, Gene Leedy, one of the founders of the Sarasota School of Architecture movement, to design and build a house and studio for him on the south end of Siesta Key at Midnight Pass. The modern building offered a standing invitation for the sunlight and the breeze to pass into...
Solomon established the Institute of Fine Art at New College and summoned internationally recognized artists to Sarasota to live and teach. These included James Brooks, Philip Guston, Conrad Marca-Relli, and Larry Rivers, among others. Thanks to Solomon’s recognition of Sarasota’s potential for a thriving arts community, he helped to develop the arts locally, attracting outside critics, curators, and writers to the area, thus becoming an influential person in many people’s lives.

Solomon incorporated his experience as a camouflage designer during World War II into his painting. His technique for applying paint to canvas involved masking areas prior to spraying paint onto the surface. His large canvases, therefore, reveal flat areas of paint intertwined with swooping calligraphic strokes, joined by tiny speckles of paint sprayed atop. Solomon was also an accomplished graphic artist, who in his early years designed commercial signage for prominent hotels and businesses in Sarasota. Like his work in camouflage, Solomon’s typographic skill was essential to the development of his later gestural abstraction.

This exhibition at The Ringling includes a special selection from The Solomon Archive, a large collection of photographs, articles, manuscripts, poetry, and sketches, on public view for the first time. These documents offer deeper insight into Solomon’s life in Sarasota, his impact on The Ringling’s history, and his art.

Syd Solomon: Concealed and Revealed is presented in partnership with the Estate of Syd Solomon and is accompanied by a 96-page publication with essays by former curator at The Ringling, Michael Auping, George S. Bolge, Dr. Gail Levin, and the artist’s son Mike Solomon. A public symposium informed by the exhibition and organized by The Ringling’s Education Department is planned for February.

Syd Solomon: Concealed and Revealed has been made possible by support from the Community Foundation of Sarasota County and the Gulf Coast Community Foundation.
EXHIBITION

by Christopher Jones
Curator of Photography and Media Art

This fall, The Ringling will present an exhibition of work by one of the twentieth century’s most celebrated photographers: Manuel Álvarez Bravo (Mexican, 1902–2002). Bravo is recognized as the first modern fine art photographer in Mexico, but his unique visual legacy has intrigued viewers and inspired other artists around the world. Although his work was inflected by avant-garde modernism of the 1920s and 30s, his practice always remained grounded in the complexities of Mexican society. This exhibition, curated from the collection of Stanton B. and Nancy W. Kaplan, includes work spanning throughout Bravo’s life; some photographs often reproduced and quite well-known, others less familiar, thus allowing us to see the range of Bravo’s personal style as he explored the poetics of the everyday.

Like many of the artists of his era, Bravo was influenced by indigenismo—the embrace of the country’s indigenous people and culture as positive attributes of its identity. Bravo was attuned to and inspired by conversations about radical new modernist approaches to photography in the US and Europe, as practiced by Edward Weston (1886–1958) and Paul Strand (1890–1976), a lifelong friend of Bravo’s, who advocated for a “straight” photography that celebrated the camera’s unique way of framing detail and intensifying form.

In one of his classic works, El ensueño (The daydream) (1931), a pensive young woman touched by a splash of otherworldly light, looks down onto a scene we are invited to imagine. Bravo snapped the photograph when he noticed the youth while he was waiting outside his family home. Typical of his approach, he has elevated a mundane moment into the register of a shared human experience.

Although Bravo also composed some of his images in the studio, many of his most memorable images were created in the streets. Much like his friend Henri Cartier-Bresson (1908–2004) whom he met in Mexico in 1934, Bravo had a knack for transforming the mundane into the profound. Often, as in Parábola optica (Optical parable) (1931), he gave his works cryptic, poetic titles, provoking us to wild interpretive possibilities. In his compositions, Bravo often imbued inanimate objects with specter-like qualities, casting them into uncanny relationships with one another.

This set of photographs is the result of decades of collecting by Stan and Nancy Kaplan. The Kaplans have a profound appreciation for photography, and Stan has spent years learning about Bravo as an artist while developing a connoisseur’s eye for his prints. The Kaplans have been supporters of the photography program at The Ringling for years, but have now generously promised a gift of their collection of fine art photography, including these works by Manuel Álvarez Bravo. This gracious support of The Ringling will provide our community with access to examples of some of the greatest photographic works of the twentieth century, and will ensure that photography will remain a key area of collecting and exhibitions at The Ringling in perpetuity.

2019 OUTSTANDING VOLUNTEER AWARD

The Ringling is proud to announce that volunteer Debra Short has been selected by the Florida Association of Museums to receive their 2019 Outstanding Volunteer Award.

Deb joined the Museum’s volunteer corps in 2013 and currently dedicates time to 8 different assignments, including Ringling Ambassador, Co-Chair of the Volunteer Services Advisory Council (V SAC), Education Department Assistant, and Special Events. She also recently began serving as a member of the Board of Directors.

“Deb excels in these roles because of her endless passion for connecting visitors with John and Mable’s rich legacy. In her relatively brief tenure with us, she has donated nearly 2,200 total hours of service, an average of about 400 hours per year,” said Holli Corbit, The Ringling’s Volunteer Program Coordinator.

The award will be presented at the awards presentation and reception during the FAM Annual Conference at The Orlando Museum of Art.

ORSAL2019

the evolution

SAT, OCT 19

6:00 PM – MIDNIGHT

Museum of Art Courtyard

Live Music + Dancing
Performances + Surprises
Seated Buffet + Libations
Party + Cocktail UnAttire

$375
(325 tax deductible)*

TICKETS + INFORMATION:
ringling.org/ungala or 941.358.3180

BAYFRONT GARDENS ACCREDITED AS LEVEL II ARBORETUM

The Ringling has been awarded a Level 2 Accreditation by The ArbNet Arboretum Accreditation Program and The Morton Arboretum. The Ringling is also now recognized as an accredited arboretum in the Morton Register of Arboreta, a database of the world’s arboreta and gardens dedicated to woody plants.

To be accredited as a Level 2 Arboretum, an arboretum is required to have a minimum of 100 species, a collections policy in force that describes the development and professional management of the plants in the arboretum collection, one or more arboretum employees dedicated to the management or operation of the arboretum and an enhanced level of educational and public programming, to include programs that must be related to trees such as tree identification, ecology, conservation, collections, or some other tree-focused aspect of the arboretum mission or master plan.

GREENE ACRES

When strolling the vibrant, meticulously manicured grounds at The Ringling, one might take for granted the lush, green lawn beneath your feet or the loveliness of the koi that frolic in one of the many ponds on campus. The lawns, landscape, and ponds are of paramount concern for Kevin Greene, The Ringling’s Assistant Director of Grounds and Gardens. Greene, who is a Certified Arborist with a specialization in Risk Management, combines art and science to manage the estate’s 66 acres. The ponds on the estate provide an environmentally important service by functioning as a natural filtration system for stormwater, cleansing it before it runs to the bay.

“Stormwater management at The Ringling is a dynamic process that utilizes wet ponds, dry ponds, drainage ditches, and stormwater structures and conveyances,” said Greene. The Ringling’s ponds are all equipped with sand filters that efficiently remove 80% of total suspended solids. Greene explains that the elevations of the property, which range from 27 feet above sea level at the Northeast corner to three feet above sea level at the Southwest corner, are used in directing stormwater to the ponds through a series of drains and ditches. The system includes the parking lot at the FSU Performing Arts Center and even pulls in water from a piece of the estate’s property that borders US 41.

Changes to the built environment at The Ringling have resulted in changes to the stormwater filtration system. The construction of the Bolger Campiello resulted in the need for two additional dry ponds. Greene says this was due to loss of surface area for drainage when the natural area was displaced. In 2005, the southern pond was added and the other ponds were expanded. The original drainage system was installed in 1928. While portions of it are still in use, as in draining water from the roof of Ca’ d’Zan, the original system has no filtration. Greene explains that the elevations of the property, which range from 27 feet above sea level at the Northeast corner to three feet above sea level at the Southwest corner, are used in directing stormwater to the ponds through a series of drains and ditches. The system includes the parking lot at the FSU Performing Arts Center and even pulls in water from a piece of the estate’s property that borders US 41.

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MEMBERSHIP

MEMBER EXHIBITION PREVIEW
SYD SOLOMON: CONCEALED AND REVEALED
WED, DEC 11, 5:30 – 9:00 PM
Circle Member Exhibition Preview and Dinner
This event is by invitation only.
THU, DEC 12, 5:00 – 7:00 PM
Meet Christopher Jones, Curator of Photography and Media Art, and enjoy a gallery tour and discussion of the special exhibition Manuel Álvarez Bravo: Specters and Parables. A reception will follow on the North Searing loggia.

CIRCLE MEMBER EVENTS
CIRCLE BEHIND THE SCENES with Curator Jennifer Lemmer Posey
THU, OCT 17, 5:30 – 7:30 PM
Meet Jennifer Lemmer Posey, Curator of Circus, and enjoy an informal discussion on our circus collection—where we are now, and what our hopes are for the future. Preview the reinstallations of the renovated galleries. Learn the story behind the Rotunda Gallery featuring two intertwined storylines: The History of the Circus Museum and Curiosities of the Collection. A reception will follow in the historic wagon room of the Original Circus Museum.

CIRCLE BEHIND THE SCENES with Curator Christopher Jones
THU, DEC 3, 5:30 – 7:30 PM
Meet Christopher Jones, Curator of Photography and Media Art, and enjoy a gallery tour and discussion of the special exhibition Manuel Álvarez Bravo: Specters and Parables. A reception will follow on the North Searing loggia.

VIP MEMBER EVENT
Please note: These events are by invitation only and are subject to change due to artist and curator availability. Visit ringling.org for the most current information.

COFFEE AND CONVERSATION
State of The Ringling
TUE, NOV 5, 9:30 – 11:00 AM
Join Executive Director, Steven High, for an update on what we have accomplished at the start of the 2019-2020 Season. For Supporting, Partner, and Circle members.

FRIENDS EVENTS
Please note: These events are by invitation only and are subject to change due to artist and curator availability. Visit ringling.org for the most current information.

FRIENDS OF THE RINGLING LEGACY & ART OF OUR TIME
Meet and Greet Curator Marissa Hershon
TUE, OCT 29, 5:00 – 7:00 PM
We are thrilled to introduce Marissa Hershon, Curator of Ca’ d’Zan and Decorative Arts. Light reception and social hour. Friends of the Ringling Legacy and Friends of Art of Our Time are invited.

FRIENDS OF ART OF OUR TIME
Exhibition Preview with Curator Ola Wiusek
FRI, NOV 8, 6:00 – 7:30 PM
Friends of Art of Our Time are invited to join us for a cocktail and behind the scenes tour of Remaking the World: Abstraction from the Permanent Collection, with Ola Wiusek, Keith D. and Linda L. Monda Curator of Modern and Contemporary Art, before the exhibition opens to the public.

FRIENDS OF THE LIBRARY
Inside the Vault
WED, NOV 13, 1:00 PM – 3:00 PM
Friends of the Library are invited to explore the vaults of the Ringling Library with Elsa Hansen, Head of Library Services. Light refreshments will be served.

FRIENDS OF ASIAN ART, ART OF OUR TIME, LIBRARY, & THE RINGLING LEGACY
Meet & Greet with Artist Yin Mei
SAT, JAN 18, 11:00 AM – NOON
Join us for a reception and the opportunity to visit with artist Yin Mei, creator and choreographer of Peony Dreams, a dance theater piece that melds themes from the iconic Chinese literary work The Peony Pavilion and Yin Mei’s own life experiences as a teenage government dancer during the Chinese Revolution. Friends of Asian Art, Friends of Art of Our Time, Friends of the Library, and Friends of the Ringling Legacy are invited. Light food and beverages provided.

FRIENDS MEMBERSHIPS
You spoke, and we listened! We have updated structure and programming based on your input! You may now register up to two individuals on any Friends membership program for a participation fee of $125. The programming for Friends events this year is more in-depth featuring engaging events with artists and curators. We hope you will take advantage of these unique opportunities! To join a Friends group, or check on the status of your Friends membership, call 941-360-7330 or email membership@ringling.org.


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A CLOSER LOOK

GUANYIN, PROTECTOR OF MARINERS

WHERE TO FIND IT:
Chao Center for Asian Art, Third Floor

This figure depicts the bodhisattva Guanyin, who stands on an upturned vase with a lotus blossom and a leaf floating on stylized waves. In Buddhist belief, a bodhisattva (enlightened being) defers entering the state of complete peace known as Nirvana to assist others on the path to enlightenment.

The iconography depicted on this sculpture signifies her enlightened status—elongated earlobes, three neck rolls, and the radiant coif of hair on her forehead (urna). Her pedestal refers both to her island paradise, Mount Putuo, and her role as a protector of sailors and fishermen.

This figure is an example of Dehua ware, typically all-white porcelains made in Dehua county in the southeastern Chinese province of Fujian. Dehua wares are made with a porcelain that combines kaolin-rich clay with ground-up feldspar. A feldspar-rich glaze is applied that binds to the clay, enhancing the piece’s glossy whiteness.

This icon is credited to He Chaozong, a renowned Dehua potter. An image of this quality and refinement would have likely been made for a wealthy patron. This Guanyin may have been placed on a domestic altar for personal worship.

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Annual
MEMBER HOLIDAY SALE
DEC 6 - 8
MEMBERS SAVE 20%*
*excludes clearance items

ARRIVING EARLY DECEMBER!
Circus Elephant Ornament
$15.95
Exclusively at
The Ringling Museum Store

The Ringling
MUSEUM STORE
Open Daily
10:00 AM - 5:30 PM, Thursdays until 8:00 PM
Located in the Visitors Pavilion