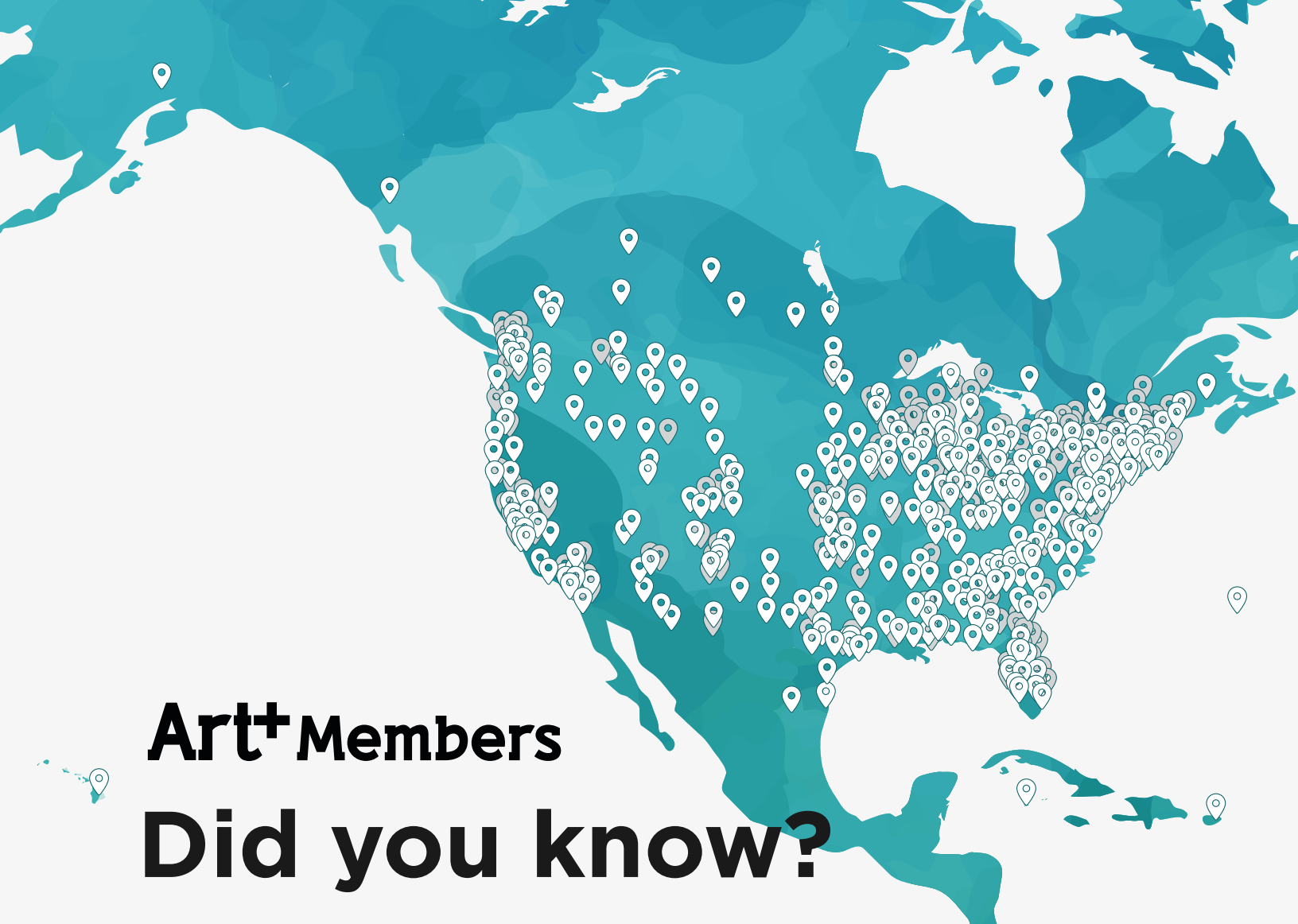




WINTER - SPRING 2025

Tampa Museum of Art



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Table of Contents

Front cover artwork credit:

Suchitra Mattai (Guyanese, b. 1973)
in an ocean deep, 2024
Vintage saris, vintage shelf, clay diyas (clay pots),
and bindis. 43 x 27 inches. Courtesy of the artist and
Roberts Projects, Los Angeles.

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Centennial Renovation & Expansion	4
Studio Programs	8
Student Learning Through Museum Tours	10
Exhibitions	14
Dressing Up for the Party: The “Zewadski Stamnos”	24
Curating the Legacy of Democracy	27
A Bes Mug in Tampa: Recipe for a Magic Potion	28
New Immersive Technology at the Tampa Museum of Art	31
Avant Garde: A Visionary Group with Vibrant Leaders!	32
New Century Legacy Society	33
Record Growth for the Permanent Collection	34
2024 Lookback	36
2025 Look Forward	39
Museum Giving	40

Tampa Museum of Art

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A Project Like No Other: The Centennial Campaign for Renovation and Expansion

Centennial.TampaMuseum.org

*By Dr. Bill F. Faucett
Campaign Director, Tampa Museum of Art*

Night view from the Hillsborough River

Nighttime rendering of the Tampa Museum of Art's
Centennial Renovation and Expansion designed by
WEISS/MANFREDI Architecture/Landscape/Urbanism.

Watch a video featuring more
renderings of the Centennial
Renovation and Expansion.





What Started as a Dream...

Begun as an effort to expand the Tampa Museum of Art (TMA) to reflect the artistic needs and ambitions of the region's growing population, the Centennial Campaign for Renovation and Expansion also mirrors the vision of its board of directors and Dr. Michael Tomor, TMA's Penny and Jeff Vinik Executive Director since 2015.

"The changes that have already been made—and the ones we will start to make very soon—," says Tomor, "are an investment in education, in our citizens, and in the pursuit of a great museum for a great city."

Named in 2020 to celebrate the Museum's 100th anniversary, the Centennial Campaign renovations were completed in 2023. The alterations reimagined much

of the existing building and included a 25,000 sq. ft. realignment that tripled its art education spaces and more than doubled the exhibition and programming space. The changes add up to a dramatically enhanced visitor experience.

The Centennial Campaign's expansion, scheduled to begin in 2025, will include site redevelopment that will add approximately 51,000 sq. ft. of new space along the Hillsborough River. Once completed, the entire Museum campus will span 121,000 square feet.

Tomor says, "I love talking about the space increases, the design and the technical aspects of what we're doing. But what really matters is the impact we're able to have on our community."



Families participate in art-making activities in the Golding Scher Classroom, part of the new Vinik Family Education Center. Photo by Paige Boscia.

Education and Diversity

Among the Centennial Campaign’s most important results is its impact on education and diversity. The newly completed 8,000 sq. ft. education wing, now named the Vinik Family Education Center, on the east side of the building comprises four fully equipped classrooms that offer digital art classes, an education-specific lobby for exhibitions, and a secure entrance for students.

“Students are what we are all about,” says Brittny Bevel, head of guided and gallery-based learning. “Last year, we served 14,000 children and adults with more than 160 onsite education programs, not to mention

200 offsite classes and events. By early 2025, we’ll host a minimum of 40,000 students of all ages at the Museum.”

Importantly, almost one-third of adults and more than 35% of students participating in TMA programs qualify as low-income or are enrolled at Title-1 designated schools.

TMA is proud that the experiences students enjoy are not merely passive walk-throughs. On the contrary, long-term exhibitions at the Museum give schoolteachers—working closely with our Museum education professionals—the opportunity to

build a curriculum around ideas and concepts from color, shape, and perspective to Western Democracy.

Increasing the Museum’s relevance to diverse populations has been an ongoing goal. Increases in exhibition space provide the opportunity to commit a minimum of 10,000 sq. ft. of its exhibition spaces to Black and African American, Latin American, Women, LGBTQ+, and other underrepresented artists in the region. This commitment to diversity means that everyone who visits the museum should be able to see themselves in the art on display.

Inspiring with Art

The Centennial Campaign for Renovation and Expansion has increased exhibition space at the Museum from 14,800 total sq. ft. to a remarkable 43,000 sq. ft.! Featured are five additional galleries (including space for multimedia experiences); a renovated sculpture gallery; a flexible gallery focusing on regional art and artists; and a digital art exhibition program. Expanding the gallery space also allows TMA to display more of its permanent collection year-round and

for longer periods of time.

An engaging program of exhibitions emphasizes ancient, modern, and contemporary art. The Museum houses one of the largest Greek and Roman antiquities collections in the southeastern United States, and, as one of the region's largest museums devoted to the art of our time, the permanent collection also embraces sculpture, photography, painting, new media, and more.



Rendering of the new cantilever expansion, ground floor auditorium and redeveloped walkways to the Curtis Hixon Park and Riverwalk.



Rendering of the new rooftop terrace and circular oculus. Part of the building expansion project.

Centennial Campaign Progress

The Campaign began as a dream that quickly became reality thanks to the generosity of members and supporters who believed in what the Museum's redesign would mean to the community and art education. Following several years of quiet fundraising, the Campaign has achieved an impressive percentage of its original goal.

"We feel we're in a strong position not only to invite the generous people who have already contributed to consider giving again," says campaign director

Bill Faucett, "but we can also invite the citizens, companies, and corporations of Tampa Bay to contribute. This is a once-in-a-lifetime effort. Who wouldn't want to be a part of it?"

Donors to the Capital Campaign will be recognized in the next issue of the Tampa Museum of Art Seasonal Magazine.

To contribute to the Centennial Campaign for Renovation and Expansion, please contact Bill Faucett, Campaign Director, at (813) 842-8029 or bill.faucett@tampamuseum.org.

Studio

Programs



Apply for Scholarships

For more information, contact:
Studio@TampaMuseum.org



The Tampa Museum of Art offers diverse art-making programming at its onsite **Vinik Family Education Center**, with year-round classes for children, teens, adults, and adults 55 and older.

The Museum also extends its educational offerings in the community beyond TMA's walls with class options at offsite locations, including:

- The City of Tampa Golding Art Studio at the Shanna and Bryan Glazer JCC
- Firehouse Cultural Center in Ruskin
- Additional parks throughout Hillsborough County

Education Programs Funded By:



MBJ Foundation

Ready to learn a new skill?

Art classes are now open for enrollment! Learn something new or enjoy additional time practicing what you love. Visit our website to see the full list of open classes and sign up today.

TampaMuseum.org/Studio

Teach With Us

TMA welcomes proposals for classes and workshops from established and emerging teaching artists. The Museum offers competitive instructor honorariums and a dynamic work environment.



Adults

For busy adults, day and evening classes in single-day and multi-week workshop schedules are available. Classes in painting, drawing, ceramics, printmaking, and digital media offer in-depth practice for all skill levels. Additionally, **Studio 55** classes offer adults 55+ a unique opportunity to make new friends and bond over your favorite art form.

Teens

Teen artists will explore a variety of mediums and work closely with innovative local teaching artists.

Teen Workshops are presented for teens ages 13-17.

Scholarships for teen workshops are provided by the Ann Sklar Scholarship Fund.



Kids & Families

Parents can register for a variety of classes designed for kids and families inspired by the works of art on display at the Museum.

Weekly class titles include Art Play Date, Art Schooled and Youth Studio Classes.

Save the Date for Summer Art Camp 2025! Registration opens in February for Art+ Members.

Artful Journeys:

Enriching Student Learning

Through Museum Tours

By Brittny Bevel

*Head of Guided and Gallery-Based Learning
Tampa Museum of Art*

The Tampa Museum of Art partnered with the Hillsborough County Public Schools to provide a unique tour experience to students in grades 3 to 8. Thanks to the vital support of a grant facilitated by U.S. Representative Kathy Castor, this initiative, facilitated by visits, discussions, and art-making, will serve nearly 15,000 students from the HCPS Transformation Network in 2024.

U.S. Rep. Castor expressed her enthusiasm for the initiative: “All Hillsborough County students should have an opportunity to develop creative skills and enjoy the arts in partnership with the expanding Tampa Museum of Art education initiative and local cultural arts centers. I am proud to champion federal support so that a greater number of Hillsborough students can engage, grow and thrive through arts education.”

This program aims to help schools meet the Sunshine State Visual Art Standard, which states that “the processes of critiquing works of art lead to the development of critical-thinking skills transferable to other contexts.”

The Museum’s partners at the school district and the Transformation Network have been invaluable in making this project happen. “Our Transformation Network provides support for our most vulnerable students in Hillsborough County. The Community Arts Education Initiative stresses innovative experiences for our students that will strengthen their critical thinking skills. We are thankful for Representative



Even a single museum visit has
a profound impact on students'
academic performance and
cognitive development.



Tampa Museum of Art educators demonstrate art-making activity instructions for students in the Golding Scher Classroom during a school tour.

Castor's leadership and the Museum's partnership for welcoming our students for this guided and gallery-based learning," said Hillsborough County Public Schools Superintendent Van Ayres.

The educational impact of museum tours is well-documented. Studies, such as the 2012 Crystal Bridges Museum of American Art School Visit Study, revealed that museum tours have a profound impact on students' academic performance and cognitive development. The study showed that these tours significantly enhance students' ability to retain information and their capacity for critical thinking, as well as fostering a long-term engagement and appreciation for the arts.

This research has greatly expanded the industry's understanding of the impact of art education, emphasizing its role in developing critical thinking skills. The findings underscore the importance of integrating experiential learning opportunities into the school curriculum to nurture students' cognitive and emotional growth.

The 2018 study by the National Art Education Association and Association of Art Museum Directors provides more insights into the benefits of single-visit museum programs on students. The research focused on five capacities: creative thinking, critical thinking, sensorial and affective responses, human connections, and academic connections. One of the most striking findings of the study was that students who attended

a program at the Museum exhibited better recall of a specific art piece than those who were part of classroom programs. This is an important revelation that underscores the transformative impact of art museum visits on a student's cognitive abilities and learning experience.

Successful implementation of this pilot program could result in even more data on the importance of experiential learning opportunities. Both studies cited here predate the COVID-19 pandemic and the drop in literacy rates that occurred as a result of school from home. The results of the evaluation being conducted by the school district will yield data from the Tampa Bay community about the impact of field trips to the art museum.

For this project, Tour Facilitators implement the Thinking Routines from the Visible Thinking program devised by Harvard's Project Zero. These routines, which form an essential part of our facilitation strategies, were integrated into the art criticism process. Our design focus

was on inquiry and object-based strategies, encouraging students to interact with the artwork at a deeper level.

Among the routines frequently used is 'See, Think, Wonder.' This routine stimulates observant behavior and critical thinking in students. It encourages them to make detailed observations about a piece of art, articulate what they think about these observations, and finally, express their curiosity, posing questions about the observed elements. This process not only enhances their observational skills but also nurtures their curiosity and increases their engagement with art.

Conversations about art can assist students in other subjects. During their visits, students practice analyzing primary sources, skills necessary for Social Studies. They have the opportunity to practice oral presentation skills, which are essential for English Language Arts. Elementary-aged students practice classifying two- and three-dimensional figures based on defining attributes, aiding in their math skills.



Students on tour listen to a facilitator's instructions for the observation activity in an exhibition about Haitian art from the Tampa Museum of Art's permanent collection.

Guided Tours for All Ages

At the Tampa Museum of Art, we believe that art is for everyone, and our docent-led tours are a perfect way to bring art to life for groups of all ages. This educational service is free to all K12 schools, where museum educators work closely with teachers to design tours that seamlessly integrate with classroom learning, creating an enriching and tailored experience for students.

For other groups, including university classes, community organizations, corporate teams, professional associations, and private individuals, our guided tours are available to reserve for the cost of admission. Whether planning a school visit, a team-building event, or a cultural outing, our tours are crafted to deepen your connection with the art and exhibitions on display.

To ensure a personalized experience, please book your tour on our website for groups of 10 or more at least three weeks in advance.

TampaMuseum.org/Learn/Tours



A participant in a Connections gallery tour points out an antiquities object in the galleries during a discussion activity.

Ultimately, the project aims to demonstrate with quantitative data that students can improve their critical thinking skills by visiting the Tampa Museum of Art on a guided tour focused on facilitated conversations.

“Education is at the heart of our mission, and our recent Centennial Renovation has made it possible for us to welcome record numbers of local students to the Museum

for learning experiences that engage and inspire,” said Michael Tomor, Ph.D., the Penny and Jeff Vinik Executive Director of the Tampa Museum of Art.

Bespoke tour experiences at the Tampa Museum of Art are free for all K12 schools. Those interested in booking a trip for their group or students can do so on the museum’s website.

References

1. 2018_RKA_NAEA_AAMD Impact Study_Summary Discussion-1.pdf. (n.d.). Retrieved from <https://www.arteducators.org/learn-tools/articles/472-study-user-guide>
2. Greene, J.P., Kisida, B., and Bowen, D.H. (2014). The Educational Value of Field Trips: Taking students to an art museum improves critical thinking skills, and more. *Education Next*, 14(1), 78-86. Source: <https://www.educationnext.org/the-educational-value-of-field-trips/?uniq=1710175460655>

On View January – April 2025

Exhibitions



Guests admire artwork by Suchitra Mattai during the exhibition opening reception of *Suchitra Mattai: Bodies and Souls* at the Tampa Museum of Art. Photography by Paige Boscia.



Embark on a visual journey through the Tampa Museum of Art. From ancient relics that whisper tales of civilizations past to contemporary masterpieces that challenge and charm, each exhibition invites you into a unique world. Wander through our galleries and engage with a rich array of visual narratives and artistic expressions. This season promises a journey through time and imagination, deepening your connection to our global heritage and the innovative spirit of human creativity showcased at TMA.

Plan Your Visit

TampaMuseum.org/Visit



Suchitra Mattai (Guyanese, b. 1973) *to leave a trace*, 2024. Vintage saris, fabric, seagrass, 20 ft. long. Grass panels: 59 x 60 in. Saris and fabric panels: 80 x 59 in. Courtesy of the artist and Roberts Projects, Los Angeles. Installed in the exhibition *Suchitra Mattai: Bodies and Souls* at the Tampa Museum of Art. Photography by Allison Osmer.

Suchitra Mattai: Bodies and Souls

On view now through April 20, 2025

Suchitra Mattai: Bodies and Souls, offers a vivid exploration of migration, patriarchy, and materiality through monumental installations. This exhibition, marking Suchitra Mattai's first solo museum show on the East Coast and in Florida, highlights the artist's innovative use of materials and storytelling.

Born in Georgetown, Guyana, and now based in Los Angeles, Mattai draws inspiration from her Indo-Caribbean heritage and her family's migration story. Her art gives voice to narratives often silenced or overlooked, particularly those

of South Asian women and Brown bodies. Using vintage saris, bindis, beading, and Hindu relics, Mattai reclaims history, presenting vibrant compositions that reimagine traditional mythologies and place South Asian women at their center.

At the heart of her work is an exploration of the physical and emotional connections to home and motherland. The exhibition highlights the migration of indentured laborers from India to Guyana during the colonial era, interweaving historical events with personal and communal stories. These themes resonate powerfully in



Mattai's art, as she creates visual allegories that honor the experiences of the Indo-Caribbean community while challenging colonial narratives.

The exhibition was inspired by *Alter Ego* (2020), a mixed-media painting by Mattai that was gifted to the Tampa Museum of Art in 2021. This work features the silhouettes of female figures, one dressed in a traditional sari and the other as her "alter ego," symbolizing the dual identity of migrants as both outsiders and newcomers. *Alter Ego* serves as a powerful entry point into the themes of *Bodies and Souls*, illustrating the dualities and complexities of identity, migration, and labor.

Mattai's art speaks to the universal migration experience while remaining deeply rooted in her personal history. Her work has garnered international recognition, with exhibitions at the MCA Chicago, Crystal Bridges Museum of Art, and the Art Gallery of Ontario, among others. In 2024, she will also present solo exhibitions at the ICA San Francisco, Socrates Sculpture Park, and the National Museum of Women in the Arts.

Visitors to the Tampa Museum of Art are invited to experience *Suchitra Mattai: Bodies and Souls* and immerse themselves in the vibrant and intricate worlds Mattai creates. Her art reminds us of the power of storytelling, the resilience of communities, and the beauty of reclaiming histories long forgotten.



Community Sponsor:	Anonymous Foundation
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Upper left:

Suchitra Mattai (Guyanese, b. 1973) *Womb*, 2023. Vintage saris, fabric, 3D-printed celestial figure sculptures 90 x 74 inches. Courtesy of the artist and Roberts Projects, Los Angeles.

Lower left:

Suchitra Mattai (Guyanese, b. 1973), *in an ocean deep*, 2024. Vintage saris, vintage shelf, clay diyas (clay pots), and bindis. 43 x 27 inches. Courtesy of the artist and Roberts Projects, Los Angeles.

Vaughn Spann: Allegories

On view now

Explore the intersection of abstraction and figuration in Vaughn Spann's *Marked Men* series. This exhibition features four large-scale paintings, each dominated by a vivid, kaleidoscopic X that serves as both a personal and universal symbol. Spann's work delves into the complexities of identity and experience, using a vibrant palette ranging from sapphire to blush pink. Join us in witnessing how these powerful symbols weave together personal, political, and historical narratives.



Vaughn Spann (American, b. 1992), *Rise of the Dead Heroes*, 2023.
Polymer paint and mixed media on wood panel. 120 x 120 inches.
Courtesy the artist & David Castillo, Miami.

Jacob Hashimoto: This Particle of Dust

On view now

Jacob Hashimoto's (American, b. 1973) site-specific installation, *This Particle of Dust*, captivates the atrium with hundreds of white and navy blue kite-like disks suspended from the ceiling. The installation immerses viewers in a celestial experience, with the disks installed at various heights to offer multiple perspectives from the lobby to the second-floor galleries. Inspired by cloud formations and the cosmos, each navy blue kite bears star-like markings that shift in color intensity with the natural light. This installation not only explores the visual poetics of light, dark, and form but also blurs the boundaries between painting and sculpture, evoking the experience of observing the night sky through cloud clusters.



Jacob Hashimoto (American, b. 1973), *This Particle of Dust*, 2022.
Resin, bamboo, screenprints, paper, acrylic, and Dacron.
Courtesy of the artist. Photography by Paige Boscia.

Watch a video interview with
artist Jacob Hashimoto.





Sandra Ramos (Cuban, b. 1969). *Bajo el hechizo de la palma* (*Under the Spell of the Palm*), 1993. Etching.
Framed: 28 x 32 x 2 inches. Susie and Mitchell Rice Collection

Under the Spell of the Palm Tree:

The Rice Collection of Cuban Art

On view February 7 through July 6, 2025

This spring, the Tampa Museum of Art is thrilled to present *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art*, an immersive exploration of Cuban art that spans decades of history and creative expression. This exhibition from the collection of Susie and Mitchell Rice features 85 paintings, drawings, photographs, prints, mixed media, art books, and sculptures by 53 artists, offering visitors a vibrant lens through which to view the cultural heartbeat of Cuba.

The Rices' journey as collectors began in 2013 during their first visit to Cuba. What started as a fascination with the island's art and people soon blossomed into a deep and enduring passion. Over the last decade, their collection has grown to include works by more than 70 artists, representing diverse styles, themes, and perspectives. This exhibition is a testament to their commitment to sharing the depth and richness of Cuban art with a broader audience.

Organized into six thematic sections, *Under the Spell of the Palm Tree* takes visitors on a curated journey that reveals the multifaceted identity of Cuban art. *The Language of Forms and the Forms of Language* opens the exhibition with early modernist works from the late 1940s that highlight abstraction's role in Cuban artistic development. In *The Prophet's Dream*, the focus shifts to art born of social and political awareness, reflecting the collective identity forged in the wake of the Cuban Revolution of 1959.

Themes of exile and longing come to life in *The Great Journey*, where the trauma of displacement and the enduring connection to Cuba are poignantly depicted. Meanwhile, *Sensory Landscapes of Memory and Desire* showcases works infused with eroticism, whimsy, and intimate explorations of memory. These pieces invite viewers to engage with the artists' hedonistic and deeply personal visions.



Manuel Mendive (Cuban, b. 1944). *Alimenta a mi gallo y se alimenta mi espíritu* (*Feed My Rooster and Feed My Spirit*), 1998. Oil in canvas.
Framed: 80 x 60 x 3 inches. Susie and Mitchell Rice Collection

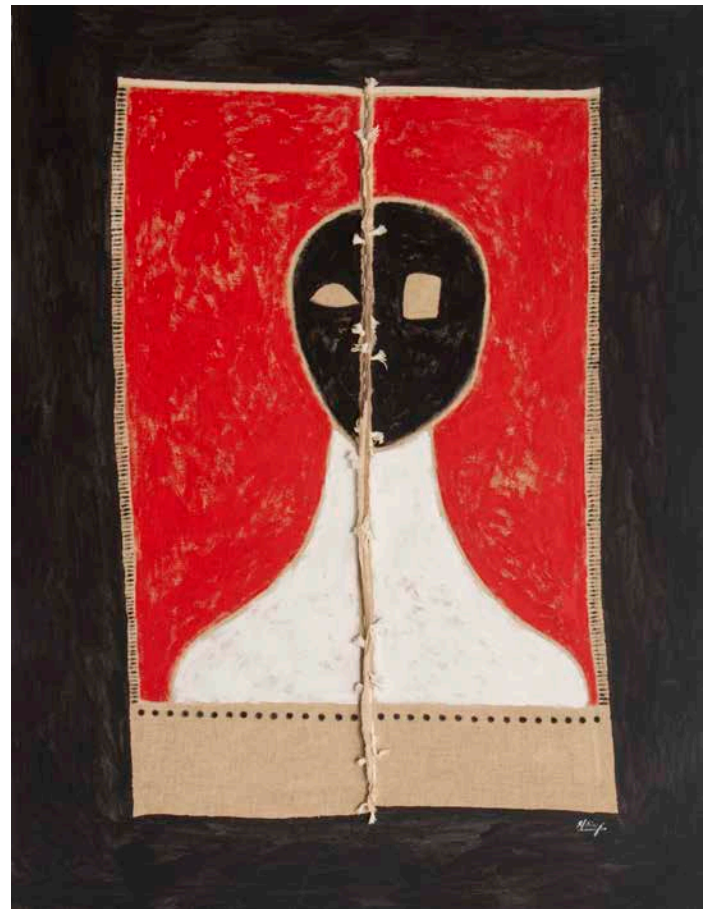
Self-reflection takes center stage in *The Musings of Narcissus*, which examines self-representation through a range of media, offering glimpses into the philosophies and practices of the artists. Finally, *The Spirit of the Real, the Reality of the Spirit* delves into the spiritual, with artworks steeped in mythology and symbolism drawn from Afro-Cuban religions. These pieces blur the lines between reality and the ethereal, encapsulating the enduring power of spiritual narratives in Cuban culture.

The exhibition features a remarkable roster of artists and each work serves as a chapter in the story of Cuban art, reflecting its resilience, dynamism, and capacity to transcend boundaries.

Artists featured in *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art*:

Abel Barroso	José Ángel Toirac
Adrián Fernández	José Ángel Vincench
Alberto Lago	José Bedia
Alex Hernández	José Rosabal
Alexi Torres	Juan Roberto Diago Querol
Alfredo Sosabravo	Kádir López
Ángel Ramírez & Jacqueline Maggi	Lázaro Saavedra
Antonio Vidal	Liset Castillo
Belkis Ayón	Mabel Poblet
Carlos Enríquez	Manuel Mendive
Carlos Garaicoa	Marco Castillo
Cundo Bermúdez	Mario Carreño
Duo Ponjuán (René Francisco & Eduardo Ponjuán)	Pedro de Oraá
Emilio Sánchez	Pedro Pablo Oliva
Enrique Riverón	Rafael Soriano
Ernesto Javier Fernández	René Francisco Rodríguez
Ernesto Leal	René Portocarrero
Esterio Segura	Reynier Leyva Novo
Frank Mujica	Ricardo Miguel Hernández
Glenda León	Roberto Diago
Inti Hernández	Roberto Fabelo
Iván Capote	Salvador Corratgé
Jesús Hernández-Güero	Sandra Ramos
Jorge Lavoy	Tania Bruguera
José Alberto Figueroa	Tomás Sánchez
	Waldo Díaz-Balart
	Wifredo Lam

Watch the interview series with artists in *Under the Spell of the Palm Tree*.



Roberto Diago (Cuban, b. 1971). *Presente en tu vida (Present in Your Life)*, 2011. Mixed media on canvas. Framed: 51 x 39 ¼ x 2 inches.
Susie and Mitchell Rice Collection

Community Sponsors:

Anonymous Foundation



Exhibition Sponsors:

Maureen and Doug Cohn





Esterio Segura (Cuban, b. 1970). *Hybrid of a Chrysler*, 2016. Vintage automobile and mixed media installation. Collection of Susie and Mitchell Rice.

Esterio Segura

Hybrid of a Chrysler

On view now

Esterio Segura (Cuban, b. 1970) captures the complexities of life in Cuba through his evocative works. In *Hybrid of a Chrysler*, Segura attaches wings to a 1953 Chrysler Windsor, symbolizing themes of freedom, exile, and the longing for flight. The car, like the classic autos in Cuba known as *almendrones*, appears ready for flight. This striking sculpture has journeyed from Tampa to Venice, Italy and beyond and now returns to the Tampa Museum of Art.



Esterio Segura (Cuban, b. 1970), *Goodbye My Love*, 2013. Set of three original works. Fiberglass and automobile paint, approximately 165 x 47 x 23 1/2 inches each with slight variation. Tampa Museum of Art, Gift of Daniel Pappalardo and Susan Bellin, 2022.132-134.

Goodbye My Love

On view now

Goodbye My Love showcases Esterio Segura's profound exploration of airplanes and the concept of flight. One of the largest in its series, this work intertwines the image of an airplane with the universal symbol of the heart, delving into themes of uprooting, nostalgia, memory, and the painful loss of what we hold dear. Segura's piece poignantly captures the emotional turbulence associated with departure and separation.

Watch a video interview with artist Esterio Segura about *Goodbye My Love*.



Sequin Arts: The Flagmakers of Haiti

On view now

The Tampa Museum of Art collection includes 150 Haitian flags and represents one of the largest holdings of drapo Vodou in the U.S. Each flag features approximately 2,000 to 20,000 sequins and beads, hand stitched by artists trained in the tradition of drapo Vodou. The flags depict the major *lwas* (or deities) present in the Vodou pantheon including St. Jacques, Erzulie, Gran Bois, Baron, and Papa Zaka. Over the next two years the Tampa Museum of Art will present highlights from this collection in the Jean and Irene Hakim Gallery.

Exhibition sponsored in part by:



Watch a video interview with artist and curator Edouard Duval-Carrié about *Sequin Arts*.



Ronald Gouin (Haitian), *Erzulie and Dambalah*, 1990s.
Beads and sequins, black back on acrylic cloth. 33 x 31 inches.
Tampa Museum of Art, Gift of Ed Gessen, 2023.034

Purvis Young: Redux

On view now

Purvis Young: Redux showcases 91 artworks by Purvis Young (American, 1943-2010), gifted by the Rubell Family Foundation in 2004. The exhibition features Young's assemblages, created from found objects such as discarded wood, windows, and fabric, reflecting the vibrant and challenging essence of Miami's Overtown neighborhood. Renowned for his vivid portrayals of daily life and social justice themes, Young's works resonate with both hope and hardship. This display celebrates his profound impact on the visual arts through his unique ability to transform reclaimed materials into compelling artistic narratives.



Installation view of *Purvis Young: Redux* at the Tampa Museum of Art.
Photographer: Paige Boscia.

Exhibition sponsored in part by:





Installation view of C. Paul Jennewein wall display at the Saunders Gallery in the Tampa Museum of Art.

C. Paul Jennewein

On view now

The Tampa Museum of Art celebrates the enduring legacy of German-American artist C. Paul Jennewein (1890-1978) with an exhibition of the collection bequeathed in 1978 to the Museum, then named the Tampa Bay Art Center. Jennewein's extensive repertoire—including finished sculptures, preparatory drawings, and plaster casts—highlight his unique blend of Art Deco and neoclassical styles. This display offers a comprehensive insight into his artistic process and the breadth of his commissions throughout a prolific career.



Tomb Stone Inscribed in Greek for Paul
Painted limestone relief; Egypt; Byzantine period, ca. 6th–7th cent. BCE.
On Loan from the Collection of Dr. Robert Steven Bianchi, 99.03.1.1

The Art of Coptic Egypt: From the Collection of Dr. Robert Steven Bianchi

On view now through September 28, 2025

Discover Egypt's rich spiritual and cultural heritage through *The Art of Coptic Egypt*, featuring over fifty artifacts spanning from the early Roman period to the Middle Ages. This exhibition, drawn from the collection of Dr. Robert Steven Bianchi, emphasizes items linked to the Coptic church—reflecting the community's evolution since Christianity's establishment as the empire's religion in the late 4th century. Explore a collection that connects the historical and contemporary Coptic community, from its origins to its vibrant presence in areas like Tampa.

Joseph Veach Noble: Through the Eye of a Collector

On view now through February 19, 2026

In 1986, the Tampa Museum of Art acquired some 175 ancient objects from the eminent collection of Joseph Veach Noble (1920-2007). This acquisition became the cornerstone of the Museum's burgeoning permanent collection of antiquities that has since grown to about 875 objects (and counting). After nearly four decades, it is time to place the Noble collection in the spotlight again. Visitors can delve into a world rich with Athenian myths, daily life, and cultural rituals through these historically and educationally significant pieces.



Installation detail view of *Joseph Veach Noble: Through the Eye of a Collector* at the Tampa Museum of Art.

Life & Death in the Ancient World: Introduction to the Antiquities Collection

On view now

Life & Death in the Ancient World presents an impressive array of over 400 artifacts, highlighting the rich tapestry of ancient Greek and Italian civilizations. This exhibition provides a window into the diverse traditions of the ancient world, exploring themes from daily life and death to religious practices and political structures. Visitors will encounter an engaging variety of objects, including funerary vessels, sculptures, and everyday items, offering insights into the similarities and differences between ancient and modern lives.



Installation view of *Life & Death in the Ancient World*, 2024.
Photographer: Paige Boscia

Watch a video about *Life & Death in the Ancient World* on the Tampa Bay Arts & Education network.



Dressing Up for the Party:

The “Zewadski Stamnos”

Guest Column

By Mary D. Fussell
Volunteer Docent, Tampa Museum of Art

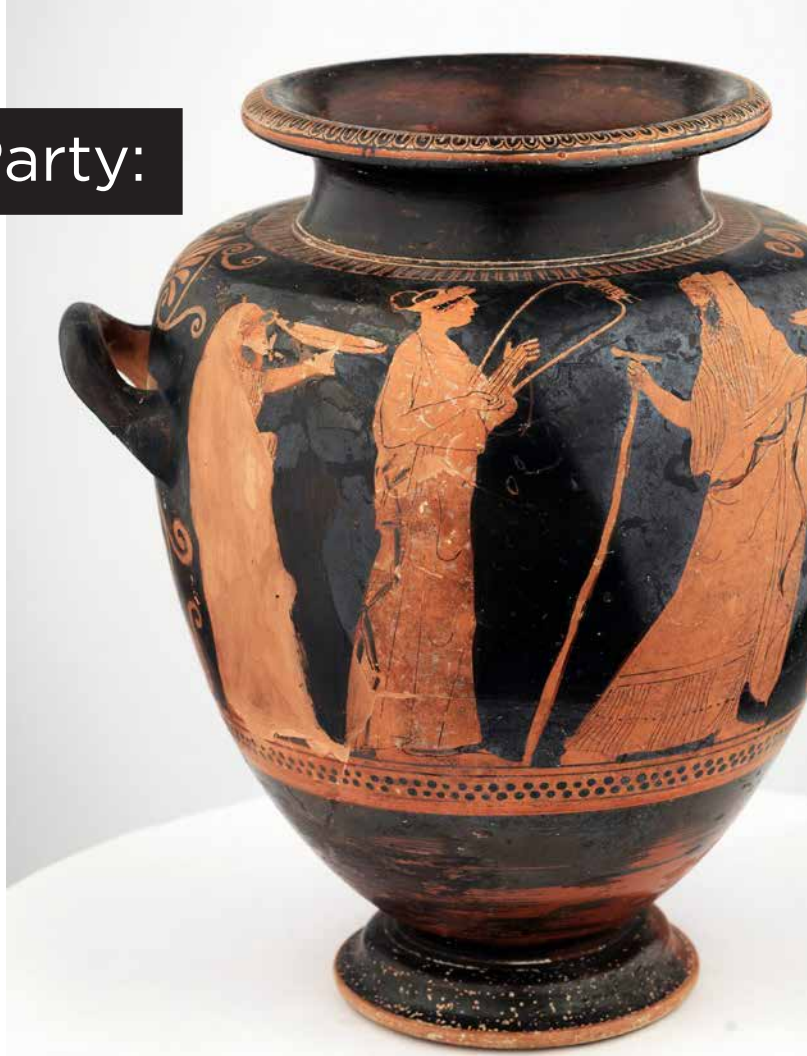
Exploring the Tampa Museum of Art’s antiquities exhibitions can be perfectly enchanting. Every artwork in the collection reveals a wealth of information. Even when the historical written evidence is less than clear, a wonderland opens for the imagination by simply viewing the scenes. One of such intriguing—if not outright enigmatic—pieces is the so-called Zewadski Stamnos. Donated by Mr. and Mrs. William Knight Zewadski in honor of the Museum’s 15th Anniversary in 1993, a *stamnos* is a storage vessel with two handles and often a lid.

Only about fifty such vessels painted in red-figure technique are known. Most have been found in Etruria (now Tuscany) in central Italy. This example was made around 460–450 BCE in Athens by an artist whose name is unknown. While we cannot know the exact function of this stamnos was, with its wide, unconstructed mouth it was ideal for containing liquids—like a *krater*—and when closed with a lids, ideal for storage—like an *amphora*. Wine, anyone? As one of the depicted figures holds a wineskin (*askos*), and two others large wine cups (*kylikes*), we may well presume that containing wine was at least part of the intended purpose of our *stamnos*.

Of particular interest here is that one side shows two bearded men draped in heavily pleated women’s dress, their heads partially veiled. Between the men, a young woman who sets the tone of the revelry playing a so-called barbiton lyre, an instrument believed to stir the senses. The significance of the cross-dressing revelers, leaning on their walking sticks, has baffled scholars for generations.

A nod to ancient theater where men performed all roles is unlikely, given the large wine cups in their hand, the absence of masks, and the obvious woman in their midst.

Depictions of bearded men in women’s dress have been associated with the lyrical poet Anacreon (c. 575–c. 495 BCE) of Teos, an ancient city in Ionia (on the western coast of present-day Turkey). Not only is his poetry dedicated to love, wine, drinking and revelry, but Ionian men’s fashion of his time was also later considered effeminate in Athens. Moreover, a fragment of a red-figure *krater* shows the name of Anacreon written on the frame of a barbiton lyre, played by a bearded man wearing a headcloth



(*sakkos*), wearing apparently women’s clothes (*chiton* and *himation*), and carrying a parasol over his shoulder.

Ancient Greek ceramic vessels show symposium scene of recitation or singing, music and dancing, and of course drinking. These “Anacreontic” cross-dressers may be connected to such Bacchic revels. The Athenian perspective does not explain how Etruscan customers understood such scenes. Connected to the world of Dionysus, the god of wine, festivity, ecstasy, and theater, the Zewadski stamnos might have been important in an Etruscan funerary banquet. The Etruscan counterpart of Bacchus-Dionysus, was Fufluns, who like Dionysus in the south of Italy, held eschatological significance for the blessing of the dead in the afterlife.

Studying the Zewadski *stamnos* at TMA is more than a merely encounter with an ancient object. The experience is an immersive dive into the cultural and artistic milieu of the ancient world. As we piece together the visual and thematic elements, each visit breathes life into the echoes of past civilizations, offering a continuous dialogue with history.



Identity in the Ancient World

On view now through March 23, 2025

The exhibition *Identity in the Ancient World* highlights the complex social structures and cultural identities of ancient Mediterranean civilizations. Showcasing items from the Museum's Antiquities Collection, supplemented by key loans, this display explores the nuanced roles and societal divisions that defined ancient societies, from gender and social hierarchy to ethnic and cultural affiliations. Visitors will discover how ancient peoples expressed their identities through artifacts, revealing connections and contrasts with modern notions of identity. Explore these timeless themes and reflect on the continuous human quest to define ourselves within our societies.

Image left:

Crossdressing Revelers. Ceramic vessel (stamnos); Attica, Greece; Classical period, ca. 460-450 BCE. Tampa Museum of Art, Gift of Mr. and Mrs. William Knight Zewadski, in honor of the Museum's 15th Anniversary, 1993.029.

Image below:

Figure of Young Woman (Korē) Terracotta sculpture; Caere (?), Etruria, Italy; Archaic period, ca. 525-500 BCE. Tampa Museum of Art, bequest from the estate of Dr. Richard E. and Mrs. Mary B. Perry, 2022.011. Photography by Philip LaDeau.

The Etruscans: A Mysterious Italian People

On view April 17, 2025, through Spring 2027

Explore the mystery of the Etruscans, a fascinating ancient Italian civilization influenced by Celtic, Roman, Greek, and Phoenician cultures. The Tampa Museum of Art's permanent collection of Etruscan art is the largest in the Southeast. Augmented by significant loans, this two-year exhibition showcases nearly 80 artifacts of daily life and death, myth and religion, displayed together for the first time. The display includes jewelry and cosmetics, bronze statuettes and metalware, terracotta figurines and earthenware.





Ancient Athens: Birthplace of Democracy

On view now through May 18, 2025

Explore the roots of democracy with our captivating exhibition on Classical Athens. Featuring 19th-century photography and antiquities, this display highlights iconic sites like the Acropolis and the rich arts and culture of Athens, including sculpture, theater, and athletics. Discover how the ideals of this ancient society inspired modern democratic principles.

Community Sponsors:

Bill Zewadski

Athenian Acropolis

William James Stillman (American, 1828–1901) (attributed to)
Acropolis, Athens, c. 1875. Albumen print, 8 × 10 ¼ inches. Tampa
Museum of Art, Gift of Mr. William Knight Zewadski, 1999.093.



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Curating the Legacy of Democracy: A Journey Through Ancient Athens

Guest Column

By Lauren Szanyi

2023 Summer Curatorial Intern, Tampa Museum of Art

During summer 2023, I had the incredible opportunity to intern as a curatorial assistant at the Tampa Museum of Art, working on the *Ancient Athens: Birthplace of Democracy* exhibition, on view through May 18, 2025. The exhibition, coinciding with the 2024 Presidential Elections, highlights the ancient Greek city-state of Athens as the birthplace of democracy, illustrating its profound influence on the U.S. democratic constitution.

The exhibition features 19th-century photographs of Athens by various photographers, including William Stillman, Robert MacPherson, and Fratelli Alinari, pairing these with a dozen antiquities from the Museum's permanent collection, as well as significant loans. My main task was to curate this exhibition, largely independently, while collaborating with the Museum's Richard E. Perry Curator of Greek & Roman Art, Dr. Branko van Oppen, who mentored me throughout the process.

The focus of this exhibition is to illuminate the architectural and cultural heritage of Ancient Athens and its influence on the concept of democracy. My journey began with the challenging yet exciting task of selecting the most evocative pieces from the Museum's photography collection. After meticulously reviewing numerous photographs to narrate the

story of Athens' democratic ideals, I chose just over 40 photographs, predominantly capturing archaeological sites around Athens and Greek and Roman statues from various European art museums. These images represent key aspects of Athenian society and democracy and exemplify ancient architectural prowess as enduring icons of democratic values and civic life.

In organizing the exhibition, I divided the photographs into four sections: the Acropolis, the Gods, the Polis, and Sports and Theater. Each section was thoughtfully curated to highlight different facets of Athenian life and governance. The Acropolis section, for example, includes images that underscore its role as a center of political and religious life. This iconic site, with its monumental structures, was a place where citizens gathered for significant civic events, embodying the democratic spirit of Athens.

The Gods section posed a unique challenge. Greek deities, often depicted as powerful and sometimes tyrannical, seemed at odds with democratic ideals. However, this section explores the complex relationship between religion and politics in Athens. By including photographs of temples and statues of gods, I aimed to show how religious practices were intertwined with civic duties, influencing the governance of the polis.

The Polis section focuses on the everyday life of Athenian citizens and their participation in democratic processes. Photographs of public spaces, such as the Agora, illustrate where citizens would meet to discuss and vote on important issues. This section emphasizes the inclusivity and civic engagement that were foundational to Athenian democracy.

Lastly, the Sports and Theater section highlights the cultural aspects of Athenian society that were also integral to its democratic ethos. Theaters were not only venues for entertainment but also for political discourse and communal gatherings. Similarly, athletic competitions were occasions for citizens to come together, reinforcing social cohesion and civic pride.

The final and most extensive task was writing the labels for all the pieces. In total, there are over 50 pieces in the exhibition, including 41 photographs and 14 objects in vitrines selected from the Museum's permanent Antiquities collection or requested on loan from private collectors.

Despite the challenges, my internship at the TMA was an incredible journey filled with boundless learning opportunities and a sense of newfound independence that I will carry with me throughout my career.

A Bes Mug in Tampa: Recipe for a Magic Potion

On view now in *Prelude: Introduction to the Collection*

By Dr. Branko F. van Oppen de Ruiter
Richard E. Perry Curator of Greek & Roman Art
Tampa Museum of Art

The Tampa Museum of Art owns a mold-made ceramic drinking vessel shaped in the form of the head of Bes, a popular ancient Egyptian guardian demon. Currently on view in our ongoing exhibition *Prelude: An Introduction to the Permanent Collection*, the Museum acquired the Bes mug in 1984 as part of a generous donation of 50 antiquities from the collection of David S. Hendrick, III (1914–2005). Bes was worshipped along the Nile Valley and across the Mediterranean as protector of women during their pregnancy and labor, and guardian of new-born children during their infancy, among others. The purpose of vessels like this decorated with the grimacing face of Bes has thus far remained a mystery. In the past, scholars have speculated that Bes vessels might have contained liquids such as sacred water or milk, wine or beer, perfume or lubricants, or even kohl or medicinal potions.

An international team of scholars, led by our colleague Dr. Davide Tanasi at the University of South Florida, performed comprehensive multimodal scientific examinations in hopes of solving the mystery of its purpose. To everyone's surprise, the

analyses of organic residue sampled from inside the Bes mug in Tampa revealed that the beverage consumed from this mug was based on beer and/or (grape or pomegranate) wine, which was flavored with honey or royal jelly, sesame seeds and pine nuts or oil, as well as licorice. The cocktail was furthermore laced with hallucinogenic compounds from the Egyptian water lily *Nymphaea caerulea* (conventionally known as blue lotus), *Peganum harmala* (known as Syrian rue or harmel) and an indeterminable species of *Cleome*. Added to the concoction, moreover, were mucus, mother milk and human blood!

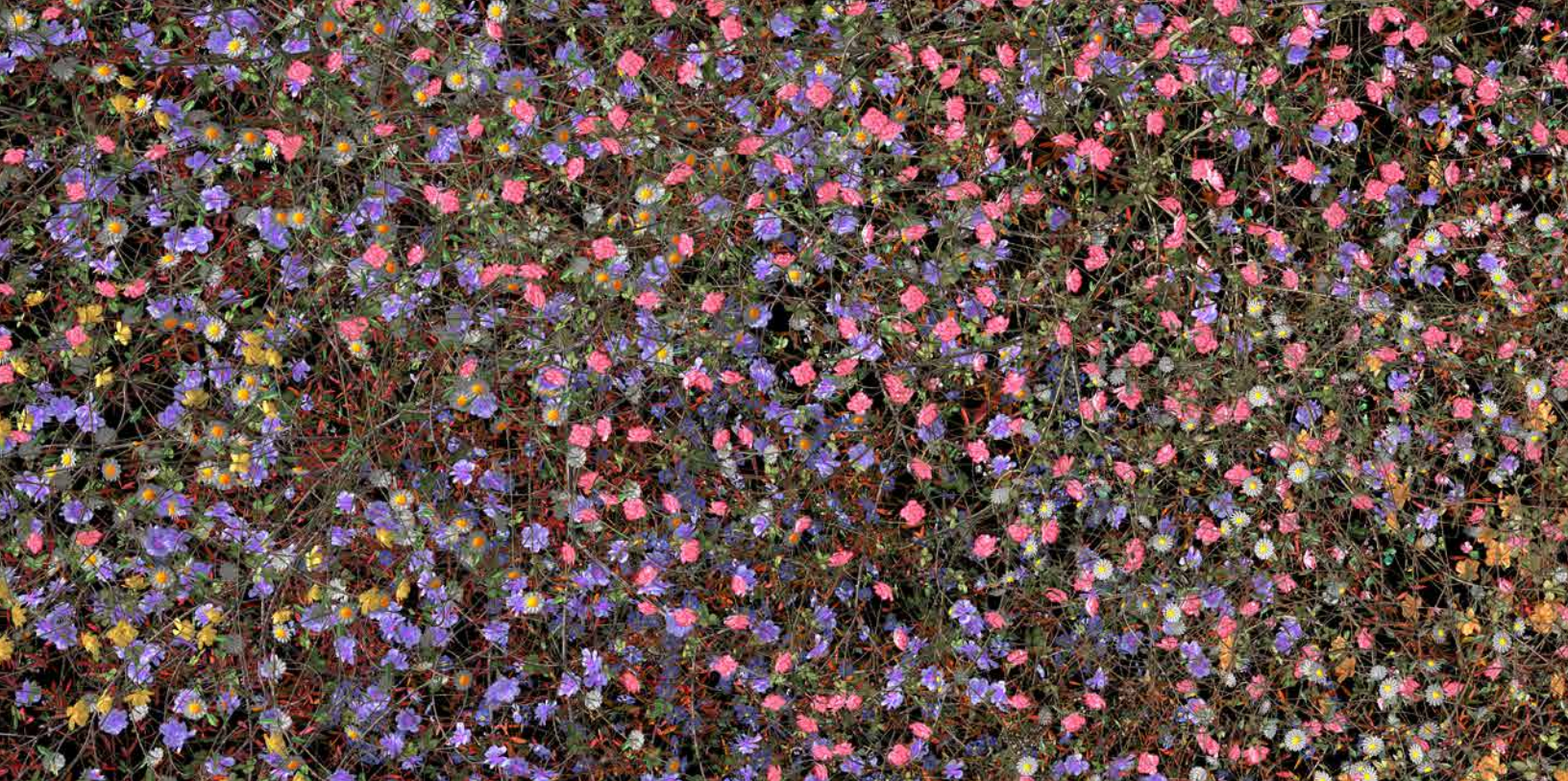
There can thus be no more doubt that this Bes mug was used to drink a hallucinogenic potion in some kind of magic ritual prepared by a knowledgeable priest. Likely aimed at inducing dream-visions, that ritual may have taken place in an oracular shrine, such as the Bes Chambers at Saqqara, near the Great Pyramids at Giza (to the southwest of present-day Cairo). The addition of mucus, blood and other milk points to a sympathetic magic ritual concerning anxieties about childbirth. Pregnant women may have visited the Bes shrine – and

spent the night as part of a so-called incubation ceremony – to pray for a successful conception, pregnancy, labor, and/or the infant's safety after birth. For these were dangerous and often fatal times in the lives of women and newborns.

A scholarly article on these remarkable findings is included in a volume titled *Under the Spell of Bes*, co-edited with Robert Steven Bianchi and published by Abercromby Press. The article is written jointly with Davide Tanasi and Robert Tykot, as well as Enrico Greco and Giorgio Samorini. Other contributions in the volume present studies of ivory tusks decorated with guardian demons like Bes, masking ceremonies in ancient Egypt, amulets in the shape of dwarfish and/or leonine figures such as Bes and Pataikos, a different type of vessel with a leonine head different from that of Bes, the diffusion of the worship of Bes beyond the Nile valley across the ancient Mediterranean, and corpus of magic gemstones engraved with the image of Bes. The contributions are written by experts in the field and is bound to enhance our understanding of the charmingly frightful figure known as Bes.

Mug in the shape of the head of Bes
(Ceramic vessel; Faiyum Oasis, Egypt; Greco-Roman period, ca. 3rd cent. BCE – 3rd cent. CE).
Tampa Museum of Art, Gift of David S. Hendrick III, 1984.032.





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Top image:

Jennifer Steinkamp (American, b. 1958), *Madame Curie*, 2011-2023.
Eight channel, synchronized projection. Dimensions variable. Courtesy
the artist and Lehmann Maupin, New York, Seoul, and London.


Left image:

Installation view of *Jennifer Steinkamp: Madame Curie* in the Bronson
Thayer Gallery at the Tampa Museum of Art. Photography by Paige
Boscia.

Jennifer Steinkamp: Madame Curie

On view now

The Tampa Museum of Art presents its first-ever multi-channel video installation, *Jennifer Steinkamp: Madame Curie*, an immersive experience inspired by the life of Marie Curie, the physicist and chemist who pioneered research on radioactivity. This site-specific installation in the new Bronson Thayer Gallery features animated apple, daisy, and wisteria blossoms, all swaying across expansive projections. Steinkamp's work breathes visual life into the flora noted in Eve Curie's biography of her mother, creating a mesmerizing tribute to the famed scientist's lesser-known passion for gardening. Originally commissioned by the Museum of Contemporary Art, San Diego in 2011, *Madame Curie* will be presented as a site-specific installation at the new Bronson Thayer Gallery at the Tampa Museum of Art.



New Immersive Technology at the Tampa Museum of Art

The Tampa Museum of Art is thrilled to announce the opening of the Bronson Thayer Gallery, a groundbreaking space dedicated to immersive digital media exhibitions. This new gallery represents the culmination of the Museum's extensive renovation, marking a significant milestone in the museum's journey.

Immersive digital media programming at TMA debuted with the exhibition *Jennifer Steinkamp: Madame Curie*, a stunning multi-channel video installation that pays tribute to the life and achievements of Nobel Prize-winning scientist Marie Curie. Jennifer Steinkamp, a pioneer in digital art, brings to life over 40 types of flowers and plants mentioned in Curie's biography, creating a mesmerizing, room-sized experience that immerses visitors in a world where science and art beautifully intersect.

This state-of-the-art gallery is the result of a successful collaboration with leading technology companies, AVI SPL and SoloTech, whose expertise helped transform our vision into a

reality. Their cutting-edge technology ensures that digital art will be a permanent feature of the Tampa Museum of Art, offering visitors an innovative way to experience contemporary art.

We are deeply grateful to Stella and Bronson Thayer, whose generous support made this gallery possible. Stella's vision, inspired by the immersive experiences she encountered at L'Atelier des Lumieres in Paris, has brought a new dimension to Tampa's premier art museum. The Bronson Thayer Gallery is more than just a space; it is a testament to the adventurous spirit and love of art that Stella and Bronson have championed throughout their lives.

As we look to the future, the Tampa Museum of Art is excited to explore new digital programming possibilities, bringing more immersive and innovative art experiences to our community. This is just the beginning of a new era for the museum, and we invite you to join us on this exciting journey.



Avant Garde

A Visionary Group with
Vibrant Leaders!

Avant Garde founding members attending the opening reception for Jennifer Steinkamp: *Madame Curie* on August 7, 2024 at the Tampa Museum of Art. Photography by Paige Boscia.

A new Affinity Group has been created at the Tampa Museum of Art: Avant Garde. This visionary group will ensure the museum will be able to present and sponsor one unique exhibition each year featuring women in the arts.

“Jennifer Steinkamp’s exhibition in homage to Marie Curie was a perfect commencement for Avant Garde,” commented Renée Vaughn. “It is a stunning new exhibition in a brand-new exhibition space, highlighting the innovation of an established woman artist who uses space, motion, and perception to pay homage to the significant achievements of another woman, a renowned physicist and chemist, and all is supported by many of the leading women in the Tampa community!”

As an Affinity Group, support for Avant Garde can be added as an upgrade to any level of museum membership when joining or renewing. “Together, we are sharing support for Joanna Robotham, Curator of Modern and Contemporary Art, and ensuring the Tampa Museum of Art offer exhibitions of this caliber and importance each year so we can continue celebrating the accomplishments of women in the arts and sciences,” said Raelene Pullen, Director of Development.

Special thanks to Renée Vaughn and Ana Cruz for spearheading this initiative!

Allison Adams¹
Linda Bonsack¹
Muriel Brathwaite¹
Dr. Iris Brossard¹
Dr. Moira Burke¹
Patricia Carter¹
Betty Castor¹
Maureen Cohn¹
Cornelia Corbett¹
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Jamie Winderbaum Fernandez¹
Marian Winters¹
Pam Wysocki¹
Stephanie Youst¹
Ella Zhukovskaya¹

Members listed have joined as of November 2024.

¹ Denotes founding members

If this initiative would be meaningful, joyful, and fun for and you would like more information about Avant Garde, please contact Raelene Pullen, Director of Development at Raelene.Pullen@TampaMuseum.org, or 813.421.8375, or Stephanie Youst, Membership and Individual Giving Manager at Stephanie.Youst@TampaMuseum.org, or 813.421.8370.

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Installation view of
*Reframing Haitian Art:
The Arthur Albrecht
Collection* and curated
by Edouard Duval Carrié.
Tampa Museum of Art,
2023. Photography by
Paige Boscia.

The New Century Legacy Society recognizes all donors who have chosen to include the Tampa Museum of Art in an estate gift. By supporting TMA through wills, trusts, retirement accounts, and other assets, you help the Museum continue its mission to collect, preserve, and exhibit iconic works of art and create engaging art education programming to inspire children and adults in the Tampa Bay region.

Should your name be included in this list of donors? If the Museum is already included in your estate plans, please let us know. It would be our pleasure to welcome you into the New Century Legacy Society!

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* Denotes deceased members

For more information, contact Bill Faucett, Campaign Director,
at bill.faucett@tampamuseum.org or 813.842.8029.

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Celebrating New Acquisitions: Record Growth for the Tampa Museum of Art's Permanent Collection

*By Nina C. Womeldurf
Director of Marketing & Communications
Tampa Museum of Art*

In an unprecedented year of growth, the Tampa Museum of Art acquired a remarkable 426 pieces in 2023, marking a milestone in the Museum's history of enriching its diverse collection of over 8,000 objects. These new additions span a range of media, themes, and historical periods, reflecting TMA's commitment to broadening its cultural narrative and enhancing visitor engagement.

Among the significant additions, the Museum welcomed major gifts from dedicated patrons, including Mernet Larsen and Roger Palmer, Ed Gessen, Kenny Scharf and Richard Lockey, Dr. Joel Frank, the Albrecht Trust, Jack Moore, Sara Cohen, Marilyn Mars and Marian Winters, Jorge M. Perez, the USF Karam Collection, Kent Lydecker, Sara Richter, and William Knight Zewadski.

A particular highlight of the new acquisitions includes a significant donation from Jorge M. Pérez's corporate collection at the Related Group. The Museum proudly welcomed the monumental bronze sculpture, *Mujer Vestida (Dressed Woman)*, 1997, by the globally celebrated Colombian artist, Fernando Botero. This towering work is poised to grace the exterior of the Ritz-Carlton Residences on Bayshore Boulevard, where it will be displayed as a long-term loan.

TMA also expanded its collection of antiquities with the acceptance of ancient coins from the Jack Moore Collection, including both Greek and Roman pieces that offer a glimpse into the economic and cultural exchanges of the past. The coins range from the 6th century BCE to the 8th century CE, featuring diverse imagery from mythology, rulers, and everyday life that enrich the narrative of ancient civilizations. The purchase of these coins was made possible thanks to funds donated by Fifth Third Bank.

Another notable acquisition is Claudia Ryan's *Untitled* (2015), a mixed-media artwork that underscores TMA's focus on regional contemporary artists and collection of works by women artists. This piece, involving pastel and collage, adds a vibrant modern touch to the Museum's collection.

The Tampa Museum of Art's Haitian art collection received a substantial boost with 43 Vodou flags and 76 paintings, enhancing the Museum's representation of Haitian cultural artifacts and spiritual practices. This significant expansion not only diversifies TMA's holdings but also deepens its exploration of global cultural expressions.

The Museum also embraced historical European art with the acquisition of Maximilien Luce's *Bords de Seine*, c. 1920, a beautiful exemplar of French Impressionism that broadens the scope of TMA's European collection.

The Museum's commitment to blending historical and contemporary narratives was further exemplified by the acquisition of Paul Devoti's *Tree of Life*, a clay sculpture that bridges the Museum's modern and antiquity collections. Inspired by pre-Columbian imagery and selected at the 2023 Gasparilla Festival of the Arts, this



piece reflects a synthesis of cultural influences and artistic traditions.

Moreover, TMA's permanent collection now includes innovative works by Kenny Scharf and Esterio Segura, whose *Space Travel*, 2002 and *Goodbye My Love*, respectively, explore themes of cosmic journey and cultural dislocation, adding layers of contemporary and thematic diversity.

The record-breaking growth not only showcases the Tampa Museum of Art's dynamic approach to acquisitions but also highlights the unwavering support of its community and donors. As TMA continues to evolve, these new additions promise to enrich the visitor experience, offering new perspectives and dialogues through the power of art.

These new arrivals to the collection ensure that every visit to the Tampa Museum of Art offers fresh insights and inspirations, underscoring the Museum's role as a vital cultural hub in Tampa and beyond.

Left image:

Students discussing ancient coins from the Jack Moore Collection while on a school tour at the Tampa Museum of Art.

Right image:

Fernando Botero (Colombian), *Mujer Vestida*, 1997, bronze, 126 x 62 x 62 inches. Gift of Jorge M. Pérez. Tampa Museum of Art.

2024 Lookback

Pride & Passion Wonderland

Guests fell down the rabbit hole into a whimsical Wonderland at Pride & Passion on May 25, 2024, enjoying themed drinks, dancing and performances while supporting TMA's inclusive art programs.



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Art & Aces



Thank you to our 2024 Art & Aces
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Hospitality | Oxford Commons | Rag & Bone New York | Salt Pines
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On September 13, 2024, the 2nd annual Art & Aces dazzled guests with a glamorous tropical casino night at Oxford Exchange. Guests attending this exciting evening helped support the Tampa Museum of Art while enjoying a spirited evening of roulette, blackjack, and slots.



In 2024, the Tampa Museum of Art welcomed the community to five free days of art, culture, and family fun. Four Children's Board Free Family Days and the annual Juneteenth Cultural Celebration offered engaging activities, inspiring art experiences, and meaningful connections, ensuring access to the arts for everyone in the Tampa Bay region.

Juneteenth

Cultural Celebration

The Tampa Museum of Art held its 3rd annual Juneteenth Cultural Celebration on June 15, 2024, bringing the community together for a day of music, art, and history. Highlights included gallery tours of Black and African American artists, live performances, art-making activities, and a reading of the Emancipation Proclamation by Saniya Gay, our nation's first Miss Juneteenth Queen.

Thank you to our 2024 Juneteenth sponsors and event partners!

Family Portraits sponsor: FMoPA Florida Museum of Photographic Arts
Engagement Activities sponsors: Cathy Grant | Shumaker
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Children's Board

Free Family Days

Families gathered for four Children's Board Free Family Days through 2024. Each event featured unique themes like "I Heart..." for Valentine's Day, "Isthmian Games" inspired by TMA's Greek and Roman antiquities, "Around the World" celebrating global cultures, and "Home for the Holidays" highlighting Skyway 2024: A Contemporary Collaboration. Families enjoyed art-making projects, performances, and gallery activities celebrating art and creativity.

Funded by:



2025 Look Forward

Save the date for these events in 2025, each promising unique experiences and opportunities to connect with fellow art enthusiasts. For a calendar with additional events, classes, and lectures available throughout the year, visit our website.

TampaMuseum.org/Events

Ongoing

Art on the House

Every Thursday | 4 – 8 pm
Pay-as-you-will admission

Bank of America Museums on Us Weekend

The first full weekend of every month
One free general admission for active
Bank of America cardholders

January

Jan 13 | 6 – 8 pm
**Teen Workshop | TMA @ City
of Tampa Golding Art Studio**

Jan 16 | 6 – 7 pm
**Collector's Chat with William
K. Zawadski: 19th-Century
Photography Related
to Ancient Athens**

Jan 26 | 9 – 10 am
Art on the Spectrum

Jan 26 | 1 – 3 pm
**Plein Air | TMA @ Hillsborough
County Parks**

Jan 27 | 10:15 am – 1:15 pm
**Figure Drawing | TMA @ City of
Tampa Golding Art Studio**

Jan 27 | 6 – 9 pm
**Remix | TMA @ City of Tampa
Golding Art Studio | Suchitra
Mattai: Bodies and Souls**

February

Feb 1 | 11 am – 4 pm
**Children's Board Free Family
Day: Pop Art Playground**

Feb 10 | 6 – 8 pm
**Teen Workshop | TMA @ City
of Tampa Golding Art Studio**

Feb 6 | 5 – 8 pm
**Under the Spell of the Palm
Tree Opening Celebration
& Artist Reception**

Feb 16 | 2 – 3 pm
**Antiquities Circle Lecture: Women
& Religion in Classical Athens**

Feb 17 | 10:15 am – 1:15 pm
**Figure Drawing | TMA @ City of
Tampa Golding Art Studio**

Feb 23 | 9 – 10 am
Art on the Spectrum

Feb 23 | 1 – 3 pm
**Plein Air | TMA @ Hillsborough
County Parks**

Feb 24 | 6 – 9 pm
**Remix | TMA @ City of Tampa
Golding Art Studio | Jacob
Hashimoto: This Particle of Dust**

March

Mar 1 & 2 | 10 am – 5 pm
**Children's Activities | TMA @
Gasparilla Festival of the Arts**

Mar 10 | 6 – 8 pm
**Teen Workshop | TMA @ City
of Tampa Golding Art Studio**

Mar 23 | 9 – 10 am
Art on the Spectrum

Mar 23 | 1:30 – 2:30 pm
**Antiquities Lecture: Citizen
Participation in Ancient Athens**

Mar 23 | 3 – 4 pm
**Democracy: Ancient & Modern
– A Panel Discussion**

Mar 24 | 10:15 am – 1:15 pm
**Figure Drawing | TMA @ City of
Tampa Golding Art Studio**

Mar 29 | 7:30 pm
**CITY: Fashion + Art + Culture
featuring Balmain**

Mar 30 | 1 – 3 pm
**Plein Air | TMA @ Hillsborough
County Parks**

Mar 31 | 6 – 9 pm
**Remix | TMA @ City of
Tampa Golding Art Studio
| Purvis Young Redux**

April

Apr 14 | 6 – 8 pm
**Teen Workshop | TMA @ City
of Tampa Golding Art Studio**

Apr 21 | 10:15 am – 1:15 pm
**Figure Drawing | TMA @ City of
Tampa Golding Art Studio**

Apr 27 | 9 – 10 am
Art on the Spectrum

Apr 27 | 1 – 3 pm
**Plein Air | TMA @ Hillsborough
County Parks**

Apr 28 | 6 – 9 pm
**Remix | TMA @ City of Tampa
Golding Art Studio | Jennifer
Stienkamp: Madame Curie**

May

May 31 | 8 pm
**Pride & Passion: Timeless Tragedy,
A Night of Forbidden Elegance**
Presented by TMS of South Tampa

June

Jun 2 – Aug 8
Summer Art Camps

Jun 14 | 11 am – 4 pm
Juneteenth Cultural Celebration

August

Aug 8 | 8 pm
Art & Aces

November

Nov 1 | 7 pm
Pavilion XXXIX

Museum Giving

A Heartfelt Thank You to Our Generous Supporters

The Tampa Museum of Art extends its heartfelt gratitude to all our generous Patrons and Donors who have supported us between September 1, 2023, through August 31, 2024. Your contributions, whether through memberships, corporate partnerships, or individual donations, have been instrumental in preserving our cherished collections, inspiring our community through art education, and ensuring that the legacy of the arts continues to thrive. As we honor your generosity, we also invite others to join this vital effort in shaping the future of the arts in Tampa. Together, we can continue to inspire, educate, and enrich lives through the power of art.

Please contact Raelene Pullen at 813.421.8375 or raelene.pullen@tampamuseum.org with any questions or corrections. Contributions to the Centennial Campaign for Renovation & Expansion will be recognized in a future issue of this publication.

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Tampa Museum of Art

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Get ready to unleash your creativity with programming funded by E.A. Michelson Philanthropy. New Creative Aging programs offer a unique opportunity for adults 55 years of age and older to learn a variety of art making techniques, gain a sense of accomplishment, and forge new relationships.

Connect with other 55+ adults and help inform the topics of future Studio 55 classes by joining our Studio 55 Facebook group!

About E.A. Michelson Philanthropy

Throughout our lifetimes, creativity lies waiting to be awakened and expressed, bringing joy, a sense of accomplishment and new connections with our communities. E.A. Michelson Philanthropy supports programs that bring these benefits to people of all ages. E.A. Michelson Philanthropy is a private foundation based in Minneapolis, Minnesota.

For more information, visit:
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