



SUMMER 2025

Tampa Museum of Art

Studio Programs

TampaMuseum.org/Studio



Apply for Scholarships

For more information, contact:
Studio@TampaMuseum.org



The Tampa Museum of Art offers a wide range of studio art 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 off-site locations, including:

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

Teach With Us

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

Registration Now Open for Summer Art Camp!

June 2 – August 1, 2025

Campers ages 6 to 17 gain hands-on experience learning creative skills and bond with new friends over their discoveries in the museum's galleries.

TampaMuseum.org/SummerArtCamp

Education Programs Funded By:



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Front cover artwork credit:

Mary Cassatt (American, 1844 – 1926), *Reine Lefebvre and Margot Before a Window*, 1902. Oil on canvas. Framed: 32 x 40 inches. Private Collection.

Museum Hours

Monday – Sunday: 10 am – 5 pm
Thursday**: 10 am – 8 pm

**Art on the House on Thursday evenings from 4 – 8 pm with pay-as-you-will admission.

Art on the Spectrum on the last Sunday of each month, the museum opens early at 9 am.

Admission

Adults: \$25.00
Adults 65+: \$15.00
Florida Educators: \$15.00
Professional Artist: \$15.00
K-12 Students: \$5

FREE Admission

Art+ Members: Free
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Museums for All Admission: SNAP EBT
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Tampa Museum of Art

General Information & Tickets

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Studio Art Classes

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Studio 55

Studio 55 students learn pottery wheel techniques during a ceramics class in the Tampa Museum of Art's Vinik Family Education Center.

A New Chapter for Lifelong Learners

Ready to Create Your Next Masterpiece?

Spark fresh ideas in **Studio 55** workshops led by pro teaching artists at the Tampa Museum of Art. Paint, sculpt, print and more! **No experience needed, just curiosity!**

Next sessions forming now!

Affordable tuition & scholarships.

TampaMuseum.org/Studio55

Info: 813.421.6636
studio@tampamuseum.org

Studio 55 at the Tampa Museum of Art is supported in part by:

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— PHILANTHROPY



Watch highlights from
TMA's Studio 55 program.



Research shows that sustained arts engagement improves cognitive function, lowers stress, and combats social isolation among older adults.

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

“Studio 55 is an opportunity for people who are 55 and over to take a quality instructional class and be with other people.” The simple observation, voiced by Studio 55 student Tuli Carswell, captures the spirit of the Tampa Museum of Art’s creative-aging initiative and hints at why the program is quickly becoming a model for museums nationwide.

Launched with support from E.A. Michelson Philanthropy’s Vitality Arts grant, Studio 55 offers painting, ceramics, collage, printmaking, and even digital illustration workshops. Following national best practices outlined by the American Alliance of Museums, TMA is leading locally in creative aging initiatives, offering older adults renewed purpose, stronger social bonds, and new ways to engage with Tampa’s cultural scene.

Class size is intimate, materials are professional grade—“not your run-of-the-mill studio supplies,” noted teaching artist Susan Fredricks—and every session is rooted in artwork on view at the museum. Field trips into the galleries are built in, allowing students to absorb details, debate

brushstrokes at arm’s length, then head to the classroom to try the technique for themselves. “You have the inspiration of the art around us, and then you go [to the classroom] and utilize everything you just saw,” said Sara Golding Scher, another Studio 55 student.

Learning is only half the equation. The other half is community. In the studio, camaraderie blossoms as naturally as watercolor on paper. There’s a feedback loop—real-time support while students figure out creative solutions. Golding Scher echoes the sentiment: “It’s just wonderful to meet new people and have new kinds of art experiences... Every class I take, I learn something new. I experience life on a different level.”

That connection extends beyond the museum walls. A private Facebook group hums with posts of work-in-progress snapshots, supply tips, and words of encouragement. Museum educators work with students and instructors to create a community in a digital and physical space. The online hub has proved especially meaningful for students from the comfort of their homes, all while keeping the creative conversation alive between class meetings.

Studio 55’s ripple effects are already visible. Why does it matter? Research shows that sustained arts engagement improves cognitive function, lowers stress, and combats social isolation among older adults. One participant put it more simply: “It expands your brain. It keeps your brain flowing.” Another added with a grin, “There’s nothing more important, no matter what age you are.”

As Studio 55 moves into summer, plans are underway for new eight-week workshops this Fall, taking feedback from participants to help shape future classes. New topics like sewing narratives and encaustic jewelry have come directly from student suggestions. Programs like Studio 55 reflect the Museum’s commitment to making art accessible and meaningful for all ages.

The program’s success rests on a core conviction: creativity is ageless. Given the tools, the time, and a welcoming space, adults of any age will surprise themselves. “The students have been incredible,” Fredricks says. “They’ve been fearless.” That fearlessness, nurtured week after week in TMA’s sunlit classrooms by the Hillsborough River, is Studio 55’s greatest masterpiece.

Exhibitions

On View Summer 2025



Image left:

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

Image right:

Guests attend the opening celebration of *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art* on February 6, 2025, at the Tampa Museum of Art. Photography by Paige Boscia.



Plan Your Visit

TampaMuseum.org/Visit

Under the Spell of the Palm Tree:

The Rice Collection of Cuban Art

On view now through July 6, 2025

Ferman Gallery

Discovering New Pathways in *Under the Spell of the Palm Tree*

If you visited *Under the Spell of the Palm Tree: The Rice Collection of Cuban Art* earlier this year, you may think you already know the exhibition inside and out. But with the show now fully in swing, the Tampa Museum of Art invites you to take a second, deeper look at the ideas that continue to unfold throughout these galleries. Unlike a strict chronological display, this exhibition is designed as a compass rather than a timeline, offering multiple thematic routes for exploration. On a return visit, many guests discover brand-new threads of meaning they missed the first time around.

One especially fresh perspective is how the exhibition connects two generations of Rice family collectors. Their shared admiration for Cuban artistic culture weaves the works into what they call a map for a journey. Even if you've

walked these corridors before, it becomes clear that there is more than one path to follow, especially when each of the six themes can be experienced from a new vantage point. Perhaps you focused on the stirring political commentary in *The Prophet's Dream* on your first visit. Now, you might pay closer attention to the artworks in *The Language of Forms and the Forms of Language*, noting how abstraction was once labeled "cold" or "foreign," yet later became a powerful language of subtle resistance.

Another key insight is how the exhibition reveals the vital role of the palm tree as a symbolic unifier. At first glance, the royal palm might seem like a tropical flourish, but in Cuban culture—and across this exhibition—it has long signified the spirit of "Cubanness." By following the palm tree image from one gallery to the next, you can



José Bedia (Cuban, b. 1959), *Más de lo mismo y uno de necio* (*More of the same and we're being stubborn*), 2000. Ink, conte crayon, white chalk, and pastel on amate paper. Framed: 50 x 97 x 4 inches. The Rice Collection.

appreciate how its presence resonates with different social, political, and even mystical connotations across the decades of modern and contemporary Cuban art.

Looking for something else you might have missed? Spend more time in *The Spirit of the Real, the Reality of the Spirit*. On a second walk-through, you might notice that many pieces here are not simply inspired by Afro-Cuban faiths but are often guided by them. As the panels explain, artists can act as conduits for spiritual entities. This notion goes beyond a mere visual homage—some of these works are shaped by the belief that divine or ancestral forces direct the creative process itself.

If contemplative self-exploration is more your pace, dig deeper into *The Musings of Narcissus*. You will find new layers of personal narrative, autobiography, and playful alter egos that speak to the complicated nature of Cuban identity. The second or third time through, you might notice symbols and visual metaphors referencing past experiences, migrations, and social circumstances—reminders that an artist's role is never static but evolves in tandem with changing cultural landscapes.

Finally, do not overlook the personal stories of Susie and Mitchell Rice themselves, whose decade-long path of discovering the art and artists of Cuba gave shape to this entire collection. The 85 works on display in *Under the Spell of the Palm Tree* represent a curated snapshot that reflects the collectors' ongoing practice of sharing the complexity and richness of Cuban culture and underscores that the Rice Collection is an ever-evolving tapestry.

Whether this is your first or fifth visit, *Under the Spell of the Palm Tree* offers something new for every viewer. Allow yourself to wander these galleries in a different sequence this time. Investigate the subtle transitions between sections—where a nostalgic scene of the island's countryside might give way to a profound piece challenging official narratives or where an abstract swirl of color hints at codes of meaning that had to be concealed. This exhibition rewards curiosity and repeated viewing, as another hidden layer of Cuban art and culture is always waiting to be revealed.

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



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

Abel Barroso
Adrián Fernández
Alberto Lago
Alex Hernández
Alexi Torres
Alfredo Sosabravo
Ángel Ramírez &
Jacqueline Maggi
Antonio Vidal
Belkis Ayón
Carlos Enríquez
Carlos Garaicoa
Cundo Bermúdez
Duo Ponjuán (René Francisco
& Eduardo Ponjuán)
Emilio Sánchez
Enrique Riverón
Ernesto Javier Fernández
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José Ángel Toirac
José Ángel Vincench
José Bedía
José Rosabal
Juan Roberto Diago Querol
Kádir López
Lázaro Saavedra
Liset Castillo
Mabel Poblet
Manuel Mendive
Marco Castillo
Mario Carreño
Pedro de Oraá
Pedro Pablo Oliva
Rafael Soriano
René Francisco Rodríguez
René Portocarrero
Reynier Leyva Novo
Ricardo Miguel Hernández
Roberto Diago
Roberto Fabelo
Salvador Corratgé
Sandra Ramos
Tania Bruguera
Tomás Sánchez
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CZ Interior Designs
– Carin Zwiebel



Pedro Pablo Oliva, *Martí de blanco* (*Martí in White*). From the Series "Utopías y disidencias", 2010, Oil on canvas. Collection of Susie and Mitchell Rice.



Berenice Abbott (American, 1898-1991), *Dancer, Macdougall St. Greenwich Village*, c. 1930. 13 ¼ x 10 ¼ inches. David Hall Collection.

Focal Point: The David Hall Photography Collection

On view June 12 through April 19, 2026
Farish Gallery

Focal Point: The David Hall Photography Collection celebrates the Tampa Museum of Art's new gift from Tampa collector and Florida Museum of Photographic Arts co-founder David Hall. Enchanted by the medium since childhood, Hall collected 20th-century masters—Berenice Abbott, Eugène Atget, Edward Weston—concentrating on photographs made between the World Wars. A passionate photographer himself, he also championed contemporaries like Judy Dater and Robert Hartman. The show offers an intimate glimpse into Hall's discerning eye and key milestones in 20th-century photography.

Exhibition sponsored in part by:
The Frank E. Duckwall Fund at the
Community Foundation of Tampa Bay

Supporting Sponsor:
Anderson Bucklew Charitable Foundation



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.

Vaughn Spann: Allegories

On view now
Morsani Atrium

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.

Here and Now:

Selections from the Contemporary Collection

On view now

Jean Bacon Divers Gallery

Here and Now: Selections from the Contemporary Collection offers a fresh look at TMA's holdings and recent acquisitions of art made in our moment. The exhibition pairs signature works with newly acquired pieces, tracing the Museum's collecting history while spotlighting the materials, stories, and issues shaping art today. As the collection expands, important loans by leading contemporary voices will rotate in, enriching context and keeping the presentation dynamic.



Pepe Mar (b. 1977), *The Deep End*, 2022, Mixed media on wood panel in artist's plexi box, 60 x 48 x 10 inches. Tampa Museum of Art, Gift of Stanton Storer, 2024.428

Jennifer Steinkamp:

Madame Curie

On view now through August 10, 2025

Bronson Thayer Gallery

Jennifer Steinkamp: Madame Curie is the Tampa Museum of Art's first multi-channel video installation, an immersive tribute to Marie Curie's pioneering spirit. Animated apple, daisy, and wisteria blossoms sway across expansive projections, referencing the flora noted in Eve Curie's biography. Originally commissioned by the Museum of Contemporary Art, San Diego, this site-specific experience debuted in the new Bronson Thayer Gallery, honoring Curie's lesser-known passion for gardening.



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

Presenting Sponsor:

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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

Bretta B. Sullivan Terrace

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

Patel Atrium

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

Myrlande Constant: Early Works

On view now

Jean and Irene Hakim Gallery

Myrlande Constant: Early Works is the third installment in *Sequin Arts: The Flagmakers of Haiti*. Featuring eight beaded flags by Constant (Haitian, b. 1968) from the mid-1990s to early 2000s, it includes textiles from the Heller Collection, which gifted TMA's first Haitian flag, and from the Gessen Collection, known for extensive *drapo* Vodou holdings. These works trace Constant's shift from singular deity imagery to narrative tableaux of spiritual and everyday life, revealing her rise from local heroine to global phenomenon.

Exhibition sponsored in part by:



Muriel Braithwaite



Myrlande Constant (Haitian, b. 1968), *Ague Taroyo*, 2007.
Sequins and beads on cloth. 45 x 53 inches.
Collection of Ed and Ann Gessen.

Purvis Young: Redux

On view now

Breatta B. Sullivan Gallery

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.
Photography by Paige Boscia.

Exhibition sponsored in part by:



TampaMuseum.org



Chauncey Foster Ryder (American, 1868 -1949), *Untitled*, c. 1907. Oil on canvas. 27 ¾ x 31 ¾ inches.

American Gaze: Impressionism

Paintings from Tampa Bay Collections

On view May 15, 2025, through February 1, 2026

Temporary Exhibitions Gallery

American Gaze: Impressionism Paintings from Tampa Bay Collections gathers more than sixty privately held canvases, including recent gifts to the museum's permanent collection, to reveal how Impressionism took root and flourished on American soil. Ranging from breezy 1860s coastal studies to post-war city views, the show traces a movement whose loose brushwork, luminous palette, and focus on everyday life resonated deeply with a rapidly modernizing nation.

The story begins in France with a group of artists who worked outside the restrictions of the centuries-old academic establishments. Over a

dozen artists, including Claude Monet and Alfred Sisley, who created this new direction in art, later known as Impressionism, influenced burgeoning American artists in Europe, embracing all they had to offer. Mary Cassatt, a luminary and the only American artist invited to show with the European Impressionists, and John Singer Sargent, among others, incorporated the avant-garde style with their own and carried it home. Industrialists such as Andrew Carnegie and Henry Clay Frick soon followed their lead, collecting the new work and giving it cultural traction in the United States. Then World War I curtailed European travel, and American artists formed domestic colonies

from Cape Ann to Taos. Mentors William Merritt Chase and Childe Hassam, whose paintings are also on view in the exhibition, urged students to paint what they knew: sun-drenched farms, bustling harbors, rising skyscrapers. Regional identity and middle-class experience replaced aristocratic spectacle, forging a distinctly American voice even as French Impressionism stalled during the war.

Tampa Bay collectors have played a quiet but pivotal role in preserving this legacy. Their loans anchor *American Gaze* and showcase painters celebrated and overlooked alike—artists whose intimate interiors, luminous seascapes, and modern street scenes capture a country in motion. By sharing these local treasures, the exhibition invites fresh questions: How did immigration policy, economic boom, or regional pride shape

artistic choices? Where does nostalgia end and modernity begin?

On August 7, the Tampa Museum of Art opens *In a New Light: American Impressionism 1870–1940, Works from the Bank of America Collection*, a national survey that will echo and expand themes introduced here with an astonishing collection of over 120 Impressionist works.. While each exhibition stands on its own, together they offer a rare chance to compare private passion with institutional breadth and to witness American Impressionism's evolution from coastal import to cultural touchstone.

Both exhibitions illuminate how a once-radical French style became, in American hands, a vivid record of daily life and a marker of national ambition. Enjoy this art-historical dialogue brought vividly to life in Tampa this summer.

Community Sponsor:

Anonymous Foundation

Exhibition Sponsor:



Supporting Sponsor:

Anderson Bucklew
Charitable Foundation

In a New Light: American Impressionism 1870–1940, Works from the Bank of America Collection

On view August 7 through November 30, 2025

Ferman Gallery

A sweeping survey of American Impressionism embracing precursor, contemporary, and subsequent movements, *In a New Light: American Impressionism 1870–1940* explores the reinterpretation of American landscape painting. Presenting works by more than 75 artists, the exhibition traces the development of Impressionism in the United States and the emergence of a uniquely American style. Focusing on artists' colonies nationwide, the show reveals how regional creators depicted rural, maritime, and urban scenes. Featured artists include Childe Hassam, George Inness, Thomas Moran, John Sloan, Ernest Lawson, Daniel Garber, and Guy C. Wiggins.



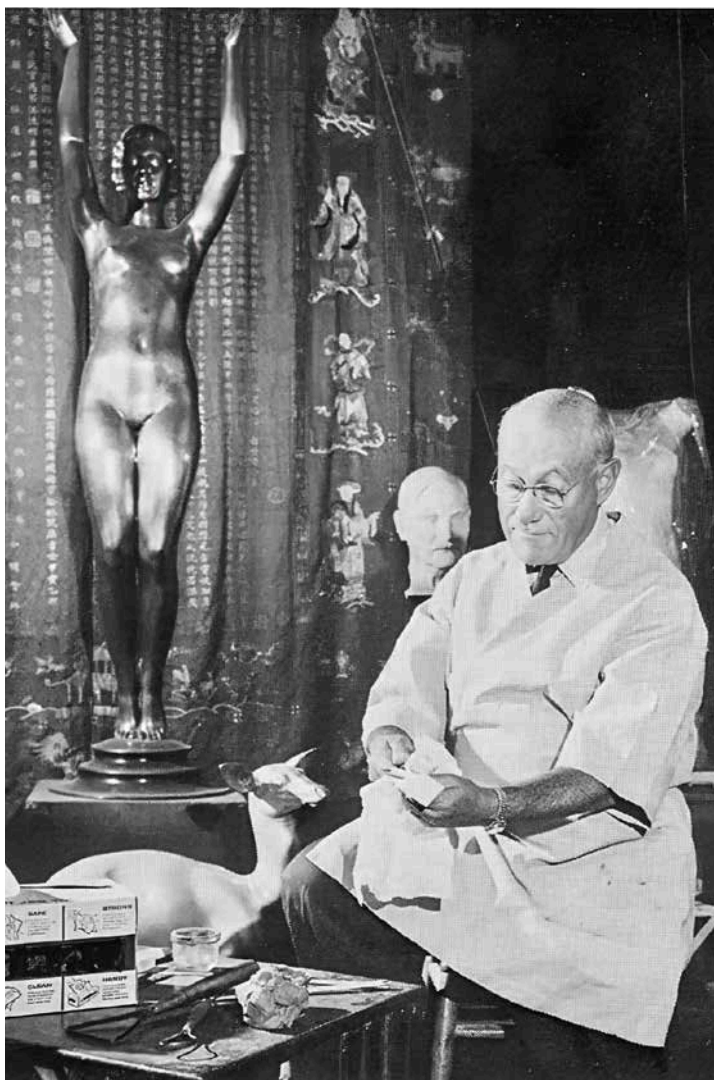
Childe Hassam (American, 1859–1935), *Old House, East Hampton*, 1917. Oil on linen. Framed: 28 3/8 x 38 1/4 inches. Bank of America Collection.

Presented By:

BANK OF AMERICA 

This exhibition has been loaned through the Bank of America Art in our Communities® program.

Jennewein's Legacy: My Grandfather's Love of Florida Helped Boost a New Museum



Artist C. Paul Jennewein in his studio with *Iris, The goddess of the Rainbow* (1939-42). The bronze sculpture was purchased by Brookgreen Gardens, Murrells Inlet, SC, in 1978.

By Chris Jennewein

The neo-classical work of my grandfather, the sculptor C. Paul Jennewein, is the largest collection from a single artist at the Tampa Museum of Art. The pathway of a bequest from his sculpture studio in the Bronx to what would be Tampa's new riverfront museum is a reflection of his love for Florida and my family's long support of the arts.

Grandpa Paul, as my generation knew him, was born in Stuttgart, Germany, in 1890 and learned art techniques as a teen apprentice in a museum. Dazzled by what he heard about American skyscrapers, he emigrated to New York City by himself at the age of 17 and joined an architectural sculpture firm.

His career blossomed with positive reviews and commissions. Then, during the recession on the eve of World War I, he enlisted in the U.S. Army, serving during the Mexican Border Campaign. While serving, he won the Prix de Rome and was honorably discharged to study sculpture at the American Academy in Rome.

In Rome, he met and married Gina Pirra, whom my generation called Nonnie. The two returned to New York, where he opened his studio in the Bronx and built a home in suburban Larchmont. It was a time when most important buildings included sculpture, and his work evolved with Art Deco elements.

Jennewein is best known now for his statues in the pediment of the Philadelphia Museum of Art, at the Justice Department in Washington, outside the Rayburn House Office Building (with my brother Don as the young model), and on the bridge to Arlington Cemetery.

But my personal favorite is his giant eagle at the Ardennes American Cemetery in Belgium, honoring the soldiers who died vanquishing the Nazis' last gasp in the Battle of the Bulge.

I have many fond memories of my grandfather: visits to his studio on Saturdays, guiding me on a tour of the Metropolitan Museum of Art, gatherings in his home's sprawling garden with ponds and terraces, and the family Christmas Eve party that featured him dressed as Santa. But most of all, the memories are about fishing.

We fished from his little motorboat on Long Island Sound, and during his frequent visits after we moved to Florida. One winter in the mid-1960s, we fished together almost daily from a dock in Beach Park. A few years later, when he sculpted a medal honoring author Mark Twain, I was the inspiration for a boy on the obverse, fishing from a bank of the Mississippi River.

In their later years, my grandparents made frequent trips to Tampa, spending winters at our beach house on Manasota Key. During that time, my family was very involved in promoting the arts in Tampa. I recall a Saturday spent painting a display cabinet at the old Tampa Bay Art

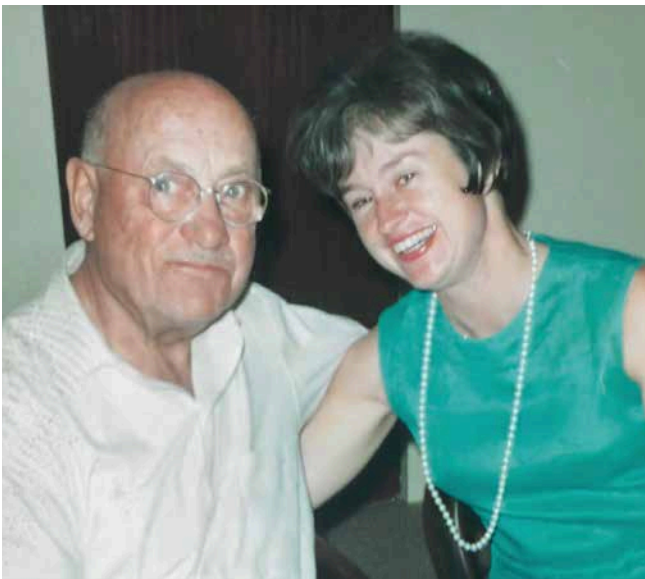
Center, which was the Tampa Museum of Art's former name from 1966 to 1979. My parents, architect Jim Jennewein and civic volunteer Joan Jennewein, were major benefactors and served on the museum's board of trustees.

It was therefore no surprise to our family that my grandfather left his art collection to support the new Tampa Museum, which opened a new building just one year after he died in 1978. He had grown to love Florida and wanted to encourage the arts in Tampa.

The museum's collection of his work includes nearly 2,600 objects, including statues, paintings, drawings and plaster models.

The family kept some sculptures, notably the famous *Greek Dance*, which we have loaned to the museum. However, my sister, Gigi, my brothers, Don and Jon, and I can think of no better way to honor our grandfather than by having his work on display in Tampa.

Chris Jennewein is the eldest son of the late Jim Jennewein, who was the youngest son of C. Paul Jennewein. He is an online news pioneer who lives in Del Mar, California.



Grandpa Paul and Joan Jennewein, mid-1960s.



Grandparents (Gina and C. Paul) and Chris Jennewein, early 1960s.



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

C. Paul Jennewein: Classical Inspiration

On view now
Saunders Gallery

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.



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.

Jacob Hashimoto: This Particle of Dust

On view now
Morsani Atrium

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.

Watch a video interview with
artist Jacob Hashimoto.



Joseph Veach Noble: Through the Eye of a Collector

On view now through February 22, 2026
MacKechnie Gallery

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 over 1000 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 ancient 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
Lemonopoulos Gallery

Life & Death in the Ancient World presents an impressive array of over 400 artifacts, highlighting the rich tapestry of ancient Mediterranean 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.



Threads of Faith:

Behind the Scenes of *The Art of Coptic Egypt*

Guest Column

By Desiree Anderson, 2023 Summer–Fall
Curatorial Intern, Tampa Museum of Art

During the summer and fall of 2023, I had the extraordinary privilege of working with Dr. Branko van Oppen on a project that reshaped my sense of museum curation. What began as routine provenance research swiftly became an immersive dive into early-Christian Egypt—and, only weeks into my internship, an invitation to curate *The Art of Coptic Egypt*. Designing display cases, writing labels, and shaping the exhibition narrative were exhilarating responsibilities that turned classroom theory into living practice.

Though this project marked my first venture into Coptic art, I felt a strong sense of duty to properly present these artifacts to the public. Positioned at the crossroads of Pharaonic, Greco-Roman, and Christian traditions, these objects carry layers of cultural conversation. Detailed notes from Egyptologist Dr. Robert Steven Bianchi illuminated their functions and symbols. As I absorbed this context, four themes surfaced—secular daily life, early monasticism, love, and fertility—recalling the humanity behind each object created with purpose.

Because the objects were stored off-site, I initially “met” them through photographs and measurements. I printed each image, trimmed it to scale, and shuffled the pieces across a tabletop mock-up until the relationships felt right. My goal was to create an arrangement that encouraged meaningful dialogues between pieces that might otherwise have seemed disparate.

The experience of curating *The Art of Coptic Egypt* was something that I could describe as an intricate dance

between research, design, and public education in crafting meaningful exhibitions. Through my internship, I gained invaluable professional skills while contributing to preserving and presenting ancient cultural heritage, which is deeply rewarding.

Among the collection, the textiles and carved wood pieces particularly captivated me, representing remarkably rare survivors of ancient craftsmanship. Egypt’s arid climate has preserved these delicate artifacts, offering us a precious window into artistic traditions that have largely vanished elsewhere. Being able to work with such pieces is a rare privilege. I want to express my sincerest appreciation to TMA’s preparation team, whose expertise and dedication transformed my designs from vision to reality. I would also like to extend my heartfelt gratitude to Dr. van Oppen for entrusting me with such a significant role in the exhibition planning and for his mentorship throughout this journey.





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

On view now through September 28, 2025
Wallace Family Promenade

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.

Image left:

Warrior Saints. Wool textile; Egypt; late Antique–Byzantine period, ca. 5th–7th centuries CE. On loan from the collection of Dr. Robert Steven Bianchi, inv. No. X.6000. Photograph courtesy of the lender.

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 now through Spring 2027
Permanent Collection Gallery

Explore the mystery of the Etruscans, a fascinating ancient Italian civilization influenced by Celtic, Roman, Greek, Egyptian, and Phoenician cultures. The Tampa Museum of Art's permanent collection of Etruscan art is the most prominent 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 presentation includes jewelry and cosmetics, bronze statuettes and metalware, terracotta figurines and earthenware.



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Expanding Visions:

New Acquisition Highlights

Image top: Artist Ya La'Ford speaks with guests about the process of making the artwork, *Impenetrable Whisper*, during the unveiling of the piece as a new acquisition for the Tampa Museum of Art's permanent collection. Photography by Paige Boscia.

We celebrated a record year of growth in 2023 and raised the bar even higher in 2024 with 480 works entering the Tampa Museum of Art's permanent collection, lifting our holdings to more than 8,400 objects. The surge reflects a wave of generosity, from Tampa Bay families and artists to corporate partners and anonymous friends.

The gifts span two millennia of human creativity and reflect TMA's commitment to broadening our exhibition and educational offerings. The spotlight works on the following pages are just a few standouts that signal where the collection is headed next.

Spotlight Works

Jun Kaneko

Untitled (Dango), 2018

Hand-built glazed ceramic • 104 ¼ in. tall

Purchased with funds from the Brabson & Bierley Families

Untitled, a monumental ceramic sculpture from Jun Kaneko's (Japanese-American, b. 1942) iconic Dango series, inspires TMA's forthcoming survey exhibition *Jun Kaneko: Silence Before Sound*. Kaneko introduced the Dango into his visual language in 1982, during a year-long residency in Omaha, Nebraska, and for the past 40 years, the minimal form has anchored the artist's practice. The word "dango" translates to "dumpling" in English. However, for Kaneko, Dango derives from the Japanese concept of *Ma*, an idea defined as a pause in time. A master ceramicist of international acclaim, Kaneko is celebrated for his unique union of sculpture and painting.



Alex Prager, *The Extras*, 2019

Archival pigment print • 59 × 63 ¼ in.

Gift of Dean Hamric and Burt Mulford

Alex Prager's (American, b. 1979) photography practice explores the fine line between truth and fiction, and past and present. She draws inspiration from film and visual culture, as well as the bright light and saturated colors of Southern California. Her large-scale photograph *The Extras* depicts a crowd of people convening and crossing paths outside of the store Ted's Liquors, a multipurpose enterprise that cashes checks, sells food, lottery tickets, cigarettes, and liquor. A unique mix of people—ranging from a clown, nun, shop keeper, weightlifter, tourist, and mother and child—dressed in both contemporary clothing and vintage pieces creates a sense of nostalgia, intrigue, and whimsy in the photograph.





Ya La'Ford

Impenetrable Whisper, 2024

Stained canvas with mixed media • 40 × 60 in.

Juneteenth purchase supported by Anonymous and Drs. M & S Cunningham

In 2022, the Tampa Museum of Art launched an initiative to purchase a work of art by a Black or African American artist in tandem with its annual Juneteenth Cultural Celebration. The Museum selected Ya La'Ford (American, b. 1979) as its 2024 Juneteenth artist. *Impenetrable Whisper*, a commissioned painting for the Museum, highlights La'Ford's exploration of physical and spiritual landscapes and the transformation of self through abstraction. To create her vibrant paintings, La'Ford pushes pigment through the fibers of the canvas, so that the color inhabits the material. With this technique, La'Ford engages directly with paint and infuses the composition with both a bodily and metaphysical presence.

Beyond these spotlight works, 2024 brought an equally exciting and wonderfully eclectic range of gifts that will shape future exhibitions and scholarship. Esterio Segura Mora's *Hybrid of a Chrysler: Infinite Flight* (2021) sends a 1953 limousine streaking skyward on foam-and-fiberglass wings, fusing Cuban satire with aerospace ambition and expanding TMA's dialogue on contemporary Latin American art.

Classical holdings deepened with thirty-three Greco-Roman objects donated by William Knight Zewadski. Terracotta masks, bronze fittings, and small votive figurines evoke the sound and spectacle of ancient theater, enriching our ability to explore drama's role in civic life. Ancient economies also come into sharper focus, thanks to the acquisition of forty-eight Roman and Byzantine coins: nineteen

gold pieces acquired with support from Fifth Third Bank and twenty-nine bronze and silver pieces generously gifted by collector Jack Moore. Struck between the fourth and seventh centuries CE, their emperors' portraits and Christian symbols chart a political and spiritual transition.

Finally, a sweeping archive of 330 twentieth-century photographs from Peter J. Cohen, ranging from Hollywood publicity stills to candid street portraits, opens new avenues for studying modern image culture. Together, these works underscore the breadth of the Museum's collecting vision, stretching from ancient marketplaces to mid-century movie sets and from contemporary Cuban runways to celestial highways. Each gift promises to inspire fresh research and spark imaginative exhibitions.

We are profoundly grateful to our 2024 art and artefact donors whose vision ensures that the Tampa Museum of Art remains a dynamic resource for our community and an ever-richer destination for art lovers everywhere. Thank you to:

Aaron and Karie Bennett

Elaine Bialor

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Dean Hamric and Burt Mulford

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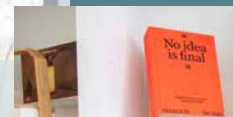
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Honoring the Visionaries Behind Our Centennial Campaign for Renovation & Expansion

The Tampa Museum of Art's Centennial Campaign thrives on the extraordinary generosity of our Tampa Bay community. Most gifts to this ambitious renovation and expansion have come from Bay Area residents, our neighbors, whose philanthropy is reshaping the region's visual arts landscape and transforming a respected local institution into a national destination.

The Centennial Campaign renovations, completed in 2023, have added both significance and square footage to our exhibition and education programs. Now, as we look forward to a fall 2025 groundbreaking, the Tampa Museum of Art's expansion will provide a stellar venue for art and creative thinking, a stunning architectural landmark, and an important community gathering point.

The individuals, families, and companies listed on the following page represent those whose pride in their community and passion for art combine to make Tampa and the entire region a better place to live.

To contribute to the Centennial Campaign for Renovation and Expansion, please contact Bill Faucett, Campaign Director, at 813.421.6628 or bill.faucett@tampamuseum.org.

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Lookback

Pavilion XXXVIII



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Pavilion XXXVIII: Sky dazzled guests with celestial elegance, and starry-night performances—an unforgettable evening supporting the Tampa Museum of Art's exhibitions and programs.

Honoring: Renée and Ronald Vaughn

Chairs: Dianne and Mickey Jacob



Save the Date

Nov 1, 2025

Pavilion XXXIX

The Tampa Museum of Art's signature events—Pavilion, Pride & Passion, CITY: Fashion+Art+Culture, and Art & Aces—unite the community to celebrate and support art and education. Thanks to the support of ticket holders, sponsors, and event partners, these fundraisers enrich lives, sustain iconic exhibitions, and expand access to inspiring programs for all.

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French couture lit up the runway as Balmain Paris dazzled guests at the Tampa Museum of Art's signature fashion benefit, raising vital funds for art education and exhibitions that inspire all ages.

Co-chairs: Enrique Crespo, Allison Guimard and Debra Williams





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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
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Museums on Us Weekend

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Art on the Spectrum

Last Sunday of every month
9 – 11 am

May 2025

May 20 | 6 – 8:30 pm

Teen Digital Collage

May 24 | 10 am – 1 pm

Remix: Under the Spell of the Palm Tree | TMA @ Firehouse

May 31 | 8 pm

Pride & Passion: Timeless Tragedy, A Night of Forbidden Elegance

Presented by TMS of South Tampa

June

Jun 2 – Aug 1

Summer Art Camps

Jun 7 | 1 – 3:30 pm

Next Level Workshop | Exercising Symmetry | with José Bedia

Jun 8 | 1:30 – 2:30 pm

Tribal Affinities and Body of Work: Artist Lecture with José Bedia

Jun 14 | 10 am – 12 pm

Art Play Date | TMA @ Firehouse

Jun 14 | 11 am – 4 pm

Juneteenth Cultural Celebration

Jun 16 | 6 – 8 pm

Teen Workshop | TMA @ City of Tampa Golding Art Studio

Jun 24 | 6 – 8:30 pm

Teen Digital Collage

Jun 28 | 10 am – 1 pm

Remix: Here and Now TMA @ Firehouse

Jun 30 – Jul 3 | 10 am – 5 pm

Studio 55 | Encaustic Explorations

Jun 30 | 6 – 9 pm

Remix: Mark Bradford | TMA @ City of Tampa Golding Art Studio

July

Jul 10 | 12:30 – 3 pm

Art Schooled | TMA @ City of Tampa Golding Art Studio

Thursdays | Jul 10 – Aug 28 | 6 – 9 pm

Ceramics Wheel

Thursdays | Jul 10 – Aug 28 | 6 – 9 pm

Drawing and Painting

Jul 12 | 10 am – 12 pm

Art Play Date | TMA @ Firehouse

Jul 14 | 6 – 8 pm

Teen Workshop | TMA @ City of Tampa Golding Art Studio

Saturdays | Jul 19 – Aug 30 | 2 – 5 pm

Studio 55 | Ceramics

Sundays | Jul 20 – Aug 8 | 1 – 4 pm

Studio 55 | Wire-Wrapped Jewelry | TMA @ Firehouse

Jul 22 | 6 – 8:30 pm

Teen Digital Collage

Jul 26 | 10 am – 1 pm

Remix: The Etruscans TMA @ Firehouse

Jul 28 | 6 – 9 pm

Remix: The Etruscans | TMA @ City of Tampa Golding Art Studio

August

Mondays | Aug 4 – 26 | 1 – 4 pm

Ceramics Jewelry

Aug 5 | 6 – 8 pm

Teen Workshop | TMA @ Firehouse

Aug 7 | 12:30 – 3 pm

Art Schooled | TMA @ City of Tampa Golding Art Studio

Aug 9 | 10 am – 12 pm

Art Play Date | TMA @ Firehouse

Aug 11 | 6 – 8 pm

Teen Workshop | TMA @ City of Tampa Golding Art Studio

Sundays | Aug 17 – Aug 31 | 1 – 4 pm

Studio 55 | Beaded Jewelry TMA @ Firehouse

Aug 23 | 10 am – 1 pm

Remix: In a New Light TMA @ Firehouse

Aug 25 | 6 – 9 pm

Remix: In a New Light | TMA @ City of Tampa Golding Art Studio

Aug 26 | 6 – 8:30 pm

Teen Digital Collage

Aug 30 | 11 am – 4 pm

Children's Board Free Family Day

September

Sep 19 | 8 pm

Art & Aces

November

Nov 1 | 7 pm

Pavilion XXXIX


A stylized teal map of North America, including the United States, Canada, and Mexico. Numerous white location pins are scattered across the map, with a high concentration in the eastern United States and southeastern Canada. The pins represent various museums and cultural institutions.

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