This quarter, the Museum has the distinct privilege to share the work of Nick Cave with our community. Those familiar with Mr. Cave’s work, particularly his Soundsuits, know them to be technicolor amalgams that fuse sculpture, fashion, and dance. The impetus for these assemblies of toys, cloth, beads, and sequins springs from issues of identity, American race relations, and a painful history of violence. Mr. Cave made his first Soundsuit in response to the Rodney King beating in Los Angeles in March 1991, and the riots and violence that followed. His Soundsuits are intended to conceal, protect, and disguise things like race, gender, and class, serving as literal suits of armor, protecting the wearer. As the artist states, “I remember thinking that my identity is really only protected in the privacy of my own home. That the moment I leave this space, I could be just another profile.”

In my first encounters with Mr. Cave’s work, I did not see any of these things but saw only joy and whimsy. Perhaps this has less to do with my lack of familiarity with his work and more to do with my lack of familiarity with the artist’s lived experience. Because of who I am, I have never had to be concerned about becoming “just another profile.” I have never had to conceal my identity. It occurs to me that Mr. Cave’s Soundsuits not only serve as a form of physical armor but also conceptual armor deflecting expectations related to identity. Those unfamiliar with the artist’s lived experience - people like me, who only see the external appearance, the joy and whimsy inherent in his chosen materials, are most susceptible to these redirections.

I believe that the best works of art unfold conceptually before us to reveal some greater truth and expand our vision of the world. The Soundsuits have done this for me. Similarly, I believe that museums are at their very best when they offer exhibitions that unfold meaning and allow audiences to discover something new. At their best, museums empower all concerned when they engage in this work. Museum empower when they provide a platform for diverse voices and new ideas. They empower when they give audiences opportunities to come to new understandings. Ultimately, museums empower when they reveal.

**ALL SCHOOL EXHIBITION**
Through April 28, 2019
Weisel and Kelly Galleries

**NICK CAVE**
April 6 - July 28, 2019
Eldredge, Spratlen, Armstrong Galleries
Opening Reception: April 5, 5:30 PM
MISSION Founded in 1928, the Springfield Art Museum invites you to connect with the world, your community, and yourself through active engagement with art objects.
This spring, the Museum is proud to present a focused exhibition of work by multi-disciplinary artist Nick Cave. Cave is an immensely important contemporary artist working between the visual and performing arts through a wide range of mediums including sculpture, installation, video, sound, and performance. He is well known for the Soundsuits series, sculptural forms based on the scale of his body.

Visually, the Soundsuits – so named for the noise they make when worn - are alive with color and texture; they are covered in yarn, buttons, vintage toys, and ceramic birds. But on another level, they examine issues of identity and social justice including race, gun violence, and civic responsibility. Cave made his first Soundsuit as a response and reaction to the Rodney King beating in Los Angeles in March 1991. He says “I remember thinking that my identity is really only protected in the privacy of my own home. That the moment I leave this space, I could be just another profile. Then I was thinking about myself as a black male, and that on top of art, on what I’m trying to be as an artist, what does that mean?”

Soon after, he made his first “suit” with sown sticks gathered in Millennium Park in Chicago.

Stitched together, the sticks became an armor for his body, allowing for anonymity and protection. Stitched together, the sticks became an armor for his body, allowing for anonymity and protection. The suits are intended to camouflage the body, masking and creating a second skin that conceals race, gender, and class, forcing the viewer to look without judgement. Cave has continued to investigate the power of these sculptural garments since that initial work and continues to create new Soundsuits,
The suits are intended to camouflage the body, masking and creating a second skin that conceals race, gender, and class, forcing the viewer to look without judgement.

**PUBLIC PROGRAMS**

**Opening Reception**
April 5, 5:30 PM
Museum Lobby

**Family Day**
April 13, 10 AM – Noon
Community Room and Museum Galleries

**Responsive Dance Performances**
May 2, 7:30 PM, Museum Galleries
Performances by the Springfield Ballet, the Springfield Dance Alliance, and the Missouri State University Dance Company.


Funding for this exhibition is supported in part by an award from the National Endowment for the Arts and the Missouri Arts Council, a State Agency.
Each May, a roughly one-month gap opens up in our exhibition calendar due to the unique timing and logistics of the closure of the All School Exhibition and the opening of Watercolor USA. For the last two years, the Museum has partnered with Missouri State University to close that gap (and answer ever-present community requests for more local art) by offering a showcase of work by students pursuing their Master of Fine Arts in Visual Studies.

This year, the MSU MFA Showcase returns from May 4 – 26 in the Weisel and Kelly Galleries. An opening reception will be held on May 3 at 5:30 PM which is free and open to the public. This year’s exhibit serves as the “thesis exhibition” for four graduating students: Ainura Ashirova, Barron, Shen Chen Hsieh, My Que Luu, and Xuehua Jin, who have all previously exhibited in previous MSU MFA Showcase exhibits. The four international students will exhibit primarily two-dimensional works including paintings, prints, watercolors, and collage.

This show is curated and installed by the MFA students under the guidance of, and with the assistance of, the Museum’s curatorial staff. This collaboration, immediately following the All School Exhibition, helps extend the recognition of incredible student talent in our region by expanding our exposure to the work being produced in educational settings across Springfield, from kindergarten to graduate school.
On March 23, new work rotated into Avant Art, our flexible social gallery that combines exhibitions, retail, and limited beverage and snack service. The fourth six-month rotation of Art In Our City features 11 artists from seven neighborhoods located in City Council Zone 4.


These artists’ works range from painting, to photography, to textiles and highlight the adage that “Creativity Lives Here.” Their work will show through October 20, 2019.

This is the final rotation of Springfield City Council Zone artists through the Art In Our City exhibition. Since the exhibit’s inception in October 2017, 35 local artists from 20 different neighborhoods have shown their work in Avant Art.

When you visit Avant Art, make sure to try the Springfield Art Museum blend of brewed coffee from Copper Canyon, teas from the Queen City Tea Company, enjoy a sweet treat from Anita’s Biscotti, and pick up some Museum merchandise, including notecards, notebooks, coloring books, magnets, puzzles, mugs, and more from local artists Jane Troup, Crystal Moody, Joey Borovicka, James Dale Catron, and Ron Hawley. New merchandise includes Springfield Identity Project logo tees! Proceeds from merchandise sales in Avant Art benefit the Museum’s Education & Exhibition Funds.
One of the pleasures of being a frequent museum visitor is the way that one exhibit or artwork can inform the experience of another. Typically, the eyes and the brain are the parts of the body that museum visitors call upon the most, but Nick Cave’s work obviously and immediately invites the participation of the whole body. Even though the Soundsuits can’t be touched, their tactile qualities are hard to miss. Movement, sound, and an awareness of one’s body are integral parts of Nick Cave’s work, and also of the experience of taking in his work. What would it feel like to be inside a Soundsuit? What kinds of movement would and would not be possible? What burdens and freedoms does a Soundsuit bestow on its wearer? Where else in the Museum might this awareness of art as a full-body experience be possible?

There are many ways to engage with art using the whole body, from small individual practices like imagining the kinds of movements that made the brush marks in a painting, to more active group experiences. Here is an example of the latter: when introducing the sculptural fountain in the Museum’s courtyard to elementary school students, Ashley Paige Romines, Artistic & School Director for the Springfield Ballet, asks students to consider the materials used in the piece - metal and water - and how their bodies could take on the properties of those materials. Can they make their bodies strong and rigid? Can they make their bodies flow like a liquid? How can the shapes, composition, and movement of the fountain be translated into body positions and movements? This kinetic approach expands “seeing” beyond the eyes and into other parts of the body as students observe the fountain through stretching, spinning, falling, reaching, and resting.

Here’s a very simple strategy that anyone can use to bring the experience of looking at art out of the head and into the rest of the body. No one else will even know that it’s happening. Pause for a moment under Anne Lindberg’s tilted sky located in the King Gallery. Sit or stand quietly; take a deep breath in and look as you hold your breath. Stay with it as long as you can.
Although women artists have played a hugely influential role in the development of American art, their inclusion in museum and gallery exhibitions diminished dramatically over the 1970s and 1980s. A 1984 exhibition organized by the Museum of Modern Art in New York - *International Survey of Painting and Sculpture* - included only 13 women out of 169 artists. The Guerilla Girls, an activist group made up of women artists, formed in 1985 in response to the inequities made evident by the exhibition. They launched a poster campaign targeted at museums, dealers, curators, critics, and artists who they felt were complicit in the exclusion of women and non-white artists from mainstream exhibitions and publications. Their first posters were fly-posted overnight in New York’s gallery-filled SoHo neighborhood.

The Museum recently acquired three Guerrilla Girl posters which are currently on view in *Creating an American Identity*. Do Women Have to be Naked to Get

*Into the Met. Museum?* is one of their most celebrated and was targeted at the Metropolitan Museum of Art in New York – specifically the works in their 19th and 20th century galleries. Members of the group tallied female nudes on exhibit and the number of works by female artists. Their findings were significant: less than 5% of the artists represented in the galleries were women, while 85% of the nudes in those same galleries were of women.

The poster features a reproduction of Jean-Auguste-Dominique Ingres’s famous painting, *La Grande Odalisque*. Superimposed on the figure is a gorilla mask, a reference to those worn by members of the Guerilla Girls when they protest in public. The poster was originally designed for a billboard for the Public Art Fund, New York but was rejected. The Guerrilla Girls then ran it themselves, renting advertising space on New York City buses.

Over the years the group has expanded their attacks on sexism to include other areas of social, racial, and gender-based inequality. Serving as “feminist masked avengers” their stated mission is to use “facts, humor, and outrageous visuals [to expose] sexism, racism, and corruption in politics, art, film, and pop culture.”

The inclusion of these works takes a small step towards filling a much larger gap in the Springfield Art Museum’s collection – work by Feminist artists - while also
Serving as “feminist masked avengers” their stated mission is to use “facts, humor, and outrageous visuals [to expose] sexism, racism, and corruption in politics, art, film, and pop culture.”

In celebration of Women’s History Month, the Museum recently crunched our own numbers and discovered that of those works in the collection by known makers, roughly 14% are by women. The Museum has actively pledged to acquire more work by women, people of color, LGBQT+, and other under-represented artists as we build the collection into the next 90 years.
We are pleased to announce the acquisition of the Racela Collection of Contemporary Cuban Prints containing 76 unique prints made by 32 Cuban artists and one Chilean artist, each of whom have worked at one time or another at the Taller Experimental de Gráfica de Habana in Havana, Cuba. The collection includes work by former directors of the Taller including multiple prints by José Omar Torres Lopez, as well as master printers such as Carlos del Toro Orihuela.

The collection includes a full complement of printmaking processes including examples of lithography, collagraphy, intaglio, woodcut, and monoprinting. All of the prints were made between 1964 and 2003. The collection was most recently on view in the Museum special exhibition *El Grabado: Contemporary Cuban Printmaking* (December 8, 2018 – March 17, 2019). It has also been exhibited in whole, and in part, at Northwest Missouri State University, Columbia College, the Kansas City Art Institute, and the United Community Center, Latino Arts Inc. in Milwaukee.

Prior to this acquisition, the Museum had no work by Cuban artists in our collection. The addition of these works fills a cultural gap in the current collection, allows us to tell broader stories about the use of lithography in the Americas, helps examine art-making within a socialist political system, and enables comparison between the work of contemporary Cuban artists and those of other artists in our collection. The Racela Collection of Contemporary Cuban Prints was a generous donation by Jeremy Smith & Maria Racela-Smith.
Each summer, the Museum’s classrooms and grounds come alive with the energy and excitement of art campers who are exploring the Museum’s exhibits through observation, drawing, creative writing, movement, and other innovative gallery activities. In turn, art campers create their own portfolios of amazing artwork inspired by the works on view, their gallery activities, and the unique theme of each summer camp session.

**Nature:** June 11 – 14  
**Magic:** June 18 – 21  
**Journey:** July 16 – 19  
**Story:** July 23 – 26  
**Creatures:** July 30 – August 2

At Art Camp, kids experiment with a variety of materials, techniques, and ideas to create an unforgettable summer experience. Art Camps are designed for kids ages 6 – 10, and 5 year-olds who have completed Kindergarten. New this year, Art Apprenticeships for children ages 10 – 12. All sessions run Tuesday through Friday. Half-day and full-day options are available, and sibling discounts apply.

Morning sessions run from 9 AM – Noon. Afternoon sessions run from 1 PM – 4 PM. Half-day sessions cost $70 and include 12 hours of camp (4 days), all materials, and snacks. Full-Day sessions run from 9 AM – 4 PM and cost $140, including 28 hours of camp (4 days), all materials, and snacks. Full-day campers bring a sack lunch and stay at Art Camp during the lunch hour. For full session descriptions, or to sign up your art camper today, please visit sgfmuseum.org/162/Summer-Art-Camp today!

**Pre-K Open Studios**  
April 12, 19; May 10, 17, 24, 10:30 AM – Noon  
Pre-K Open Studio Sessions build creativity and school readiness by encouraging sensory exploration, discovery, social and emotional awareness, cognitive abilities, and fine motor skill development. These drop-in sessions are free and open to the public thanks to generous grant funding from The Jeannette L. Musgrave Foundation.

**Pre-K Project Days**  
April 5; May 3, 10:30 AM - Noon  
Project Days are more structured, focused versions of our Open Studios. These classes begin with story time, followed by a guided hands-on project designed to feed a youngster’s imagination. Project Days cost $5 per participating child, and all materials are provided.

*All Pre-K Programs are designed for children ages 3-5 with a caregiver. Registration at sgfmuseum.org/163/Family-Learning is required. Pre-K Programs will return in Fall 2019!
On April 25 - 28, Art In Bloom takes center stage at the Museum. You won’t want to miss this four-day festival celebrating fine art and fantastic floral displays. At Art In Bloom, you will see incredible floral creations from florists and floral designers throughout southwest Missouri that interpret the artwork on view in our galleries. Proceeds from Art in Bloom benefit the Museum’s Art Acquisition Fund, strengthening our ability to attract new audiences through the addition of high-profile art to our permanent collection.

ART IN BLOOM JURORS OF AWARDS
Dawn Shields & Megan Rallis - Metropolitan Bride Magazine; Cheryl Vowels - Floral Designer & Glass Artist; and Sarah Williams - Missouri State University Art + Design

FLORAL PRIZES
$1,000 Cash Award: Best In Show; $500 Cash Award: Best Creative Arrangement; $500 Cash Award: Best Traditional Arrangement

FEATURED FLORISTS
Annie Bach, Hazel’s Flowers
Tyler Baxley, Floral Designer
Pam Carroll & Michelle Miller, Wickman Gardens
Alex W. Crowder, Florist & Forager
Amy Grace, Greens
Jennifer Grace Duran, Greens
Cassie Hartman, Ozark Mtn. Flower Truck
Brooke Heathold & Dee Dahman, Lilly’s Floral
Jennifer Herman, Floral Designer
Linda Hines, Lilly’s Floral
Stephanie Hornickel & Alex McQueary, Queen City Blooms
Chloe Jaudes, Brighton Blooms
Rebecca Jentes, Flint Creek Flower Farm LLC
Ron Johnson, The Thicket
Audry McMannis, Schaffitzel’s Flowers
Rcena Maness AIFD CFD, Flowerama
C. Pat Phillips AIFD CFD, The Flower Merchant LTD
Tanya R. Phillips AIFD, The Flower Merchant LTD
Kyle Pierce, Linda’s Flowers
Sarah Rein & Diane Arnold, Rosewood Floral
Susan Swanson-Gillespie, Floral Designer
Steve Waddell AIFD CFD & Michael Allen, Blossoms

ART IN BLOOM EVENTS
Family Fun Night
April 25, 4 – 8 PM
Kick-off the Art In Bloom festival with a family-friendly night centered on outdoor activities. Make wildflower seed bombs, meet the Princesses of the 417, enjoy activities from the Springfield-Greene County Park Board, purchase food from the Queen City Wine Dive pop-up diner and much more! Free and open to the public.
*Arrangements not on view until the April 26th Preview Party.

Preview Party
April 26, 2019, 6:30 PM – 9 PM
Advance Tickets $25; Sponsorships begin at $100; Door Tickets $35
Enjoy an artful evening including valet parking, fine art and floral displays, complimentary beverages and small bites from Queen City Wine Dive, live music, and an unforgettable nature-inspired runway show organized by Jennifer Vaughn, Sew-It-All by J & Joseph Pyatt. Attire with floral notes is encouraged!

Floral Arranging Workshop
April 27, 2019, 2 - 4 PM
Join Kim Hardin from Mears Floral Products for a flower arranging workshop inspired by Art In Bloom. $50 workshop tickets include complimentary beverage, small bites, and all materials courtesy of Mears Floral Products. This is the perfect event for anyone interested in the art of floral arrangement.
Floral Still Life Workshop
April 28, 2019, 2 - 4 PM
Join Madeline Brice, Teaching Artist for a floral still life painting workshop inspired by Art In Bloom. $50 workshop tickets include complimentary beverage, small bites, and all materials. This is the perfect event for aspiring artists, beginning skill level is welcome.

(417) 837-5700 or sgfmuseum.org to purchase tickets and/or sponsorships. Workshop seating is extremely limited, so purchase your tickets in advance.

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Marian Stahl Chamberlain, Blythe Spirit Studio
Aaron & Emily Stewart
Stinson Building Company
Van Gogh’s Eeterie
Sheryl & Ronald Wachter
Betsy Walters
Mike & Teresa Young

*lists current as of February 28, 2019
Spring is here! What says spring more than our beautiful geraniums! Order your geraniums now through April 12 for a delivery date of April 22. SMMA is a proud sponsor of Art in Bloom this year along with the 99x Party. Plan to attend!

The Honors & Extension Luncheon was held on Wednesday, March 27 at Twin Oaks. “Tres Celli,” a trio of cellists from Ava, provided entertainment for us. Thanks to Susan Daniel and her committee for providing a delightful luncheon to honor our wonderful extension groups: Ava, Cabool, and Marshfield.

The Thomas Hart Benton Birthday Bash this year, Saturday Night at Tom Benton’s on April 6, will be another rip roarin’, foot stompin’, rollickin’ good time with Missouri’s Official Ragtime Piano Player Gary Ellison, who will be joined on stage by Big Smith’s Mark Bilyeu and Cindy Woolf. A jam session like the ones the Benton family held on Saturday night will be the entertainment for the evening, featuring images of Benton paintings and music that the family recorded in 1942 on a 78 RPM album. Proceeds will help SMMA continue to transport 5th graders in the Springfield area and beyond to the Springfield Art Museum, as we have done for 70 years.

**SMMA Announcements 2nd Quarter 2010**

**Thomas Hart Benton’s Birthday Bash:** Saturday Night at Tom Benton’s at the Springfield Art Museum Saturday, April 6, 2019, 6:30 - 8:30 PM

**Geranium orders due:** April 12, 2019; Geranium pick-up: April 22, 9 AM - Noon

**Donations:** American Arts, Art Nouveau, Larry & Margie Barbato, Community Foundation of the Ozarks, Don Wessel Honda, Eclectics, Amy Moore, Musgrave Foundation, Tom & Stephanie O’Neal, Parkcrest Dental, Joe & Carol Pyles, John & Sonya Wise

**Board of Trustees Meetings:** April 24 & May 22, 2019
FOSAM members enjoyed a one-day trip to Crystal Bridges Museum of American Art in Bentonville, Arkansas in January 2019 to view *In Conversation: Will Wilson and Edward Curtis*, which closed in February 2019. Edward S. Curtis (c. 1868 – 1952) was a renowned photographer known as the “Shadow Catcher” by Native American tribes that he photographed.

One of America’s finest photographers and ethnologists, Curtis took over 40,000 images from the Eskimo or Inuit peoples of the far North, to the Hopi people of the American Southwest. Curtis was a contemporary of Ansel Adams, whose work many members of FOSAM enjoy. In addition to the Curtis exhibition, we enjoyed an informative guided tour of the restored Frank Lloyd Wright home on Crystal Bridges’ grounds. During our visit, the special exhibition *Art for a New Understanding: Native Voices, 1950s to Now,* was also on view. This exhibition showcased contemporary Indigenous art.

The Family Art Lab at the Springfield Art Museum has been re-positioned in the space that once housed the research library. FOSAM has previously sponsored the Family Art Lab and Kate Baird, Museum Educator has presented the FOSAM Board of Directors with a “wish list” of items for the new space. The FOSAM Board will determine which of the requested items will be funded, as needed.

Jerry Hatch’s ArtTalk, Drawing With Metal on January 24 was well attended and very well received. He has expressed interest in offering the ArtTalk again, and we are planning on a Fall 2019 date for that event. Sandra Letson and Darlene Prater are planning an ArtTalk and ArtWalk in May 2019. Information will be available on our website artmuseumfriends-spfd.org, so do frequent the site for details.

FOSAM is proud to once again serve as a Rose Sponsor for Art In Bloom at the Museum. We are thrilled that FOSAM member Cheryl Vowels will serve as a Juror of Awards this year, and we all look forward to her decisions on this event!
Since its inception in 2014, the 99x (Times) Party has raised over $64,000 in support of the Museum’s Conservation and Preservation Fund. These funds have been used to purchase textile conservation equipment for textiles on display in the 2016 special exhibition String Theory: Textiles From The Permanent Collection, fund conservation work on five Rose O’Neill artworks exhibited in the 2018 special exhibition Frolic of the Mind: The Illustrious Life of Rose O’Neill, fund the conservation of noted Luminist painter John Frederick Kensett’s Shore Landscape, Newport, currently on view in Creating an American Identity.

Last year’s 99x: Cirque Americana raised funds for planned conservation of works by Regionalist painter Ben Messick. An example of his work, Children’s Playground, is currently on view in Creating an American Identity. 99x: Cirque Americana was recently voted “Best Interactive Art” in 417 Magazine’s annual “Best of 417.” The editors noted, “We love a good party, and 99x at Springfield Art Museum impresses us every time. A group of local artists is each asked to create a living art tableau representing a theme. Last September’s party, 99x: Cirque Americana, had artists creating thoughtful, interesting, and beautiful takes on the strong man, acrobats, knife-throwers, and more. Guests view and often interact with the tableaus, putting them right in the middle of the art.”

The 99x Party is the Museum’s signature fundraising event blending spirits, music, art, fashion, food, and frivolity. The name is funny, but the concept is simple. Hosted on an annual basis, this event helps preserve our collection for the next 100 years, so that it can continue to delight and educate audiences for generations to come. At the core of 99x, is a belief that this event is not just another fundraiser, but rather a unique experience that is intimately tied to our collection and our mission of community engagement and education through art objects.

The 2019 99x Party, presented by Hagan, Tucker, Schmitt & Gintz, LLC CPAs + Advisors, will be held on Saturday, September 28, 2019. You can learn more about this year’s conservation project and party theme in the next issue of our newsletter. If you are interested in joining the 99x Planning Committee, becoming
1 Million Cups  
Wednesdays, 8:30 – 10 AM  
Complimentary coffee and networking at 8:30 AM. Presentations from local entrepreneurs and innovators at 9 AM. www.1mcsfg.com for more info.

Tai Chi with Dee Ogilvy  
Fridays, 9 – 10 AM  
Learn Yang style Tai Chi in the contemplative environment of the Museum. Great for adults of any age and physical fitness level. Requires no special equipment. Beginners are welcome.

MSU Artist Talk: Zora J. Murff & the Collective Group Action-Reaction-Interaction  
April 3, 12 PM – Auditorium. Free and open to the public

Slowing Viewing Nights: Artwork TBA  
Thursdays, April 4, May 9, June 6, 6 PM

SMMA Presents Thomas Hart Benton’s Birthday Bash: Saturday Night at Tom Benton’s  
April 6, 6:30 PM – Auditorium. Tickets $40. Reservations to Leslie Janzen at ljansen@springfieldmo.gov or (417) 874-2869

Nick Cave Public Programs:  
Opening Reception, April 5, 5:30 PM  
FREE Family Day, April 13, 10 AM – Noon  
Responsive Dance Performances, May 2, 7:30 PM

Art In Bloom:  
Family Fun Night, April 25, 4 – 8 PM. Free and open to the public  
Preview Party, April 26, 6:30 PM. Advance Tickets $25; Sponsorships begin at $100; Door Tickets $35  
Floral Arranging Workshop, April 27, 2 PM – Community Room. Tickets $50  
Still Life Painting Workshop, April 28, 2 PM – Community Room. Tickets $50  
FREE Public Hours: April 27, 10 AM – 6 PM. April 28, 1 PM – 5 PM – Museum Galleries

All School Exhibition Closes  
April 28, 5 PM

MSU MFA Showcase  
May 4 – 26, Weisel and Kelly Galleries

Opening Reception, May 3, 5:30 PM

Grupo latinoamericano Presents: Cinco de Mayo  
May 4, 5 PM – Lobby, Community Room, Auditorium. Free and open to the public. Food, beverages, and gift items for sale.

Men’s Chorus of the Ozarks Concert & Silent Auction  
June 1, 7 PM & June 2, 2 PM – Auditorium

Watercolor USA Public Programs:  
Opening Reception, June 7, 5:30 PM - Museum Lobby. Sponsored by the Southwest Missouri Museum Associates  
Fantastic Friday, June 28, 10 AM – Noon - Join the Springfield-Greene County Library District at the Museum and engage in art-making, storytelling, and writing activities. Free and open to the public

Phelps Grove Neighborhood Association Art in the Garden  
June 9, 1 PM. Ticketed Event

Summer Art Camps Begin  
June 11, 9 AM – Museum Classrooms

OACAC Women of the World Film Festival  
June 23, 2 PM – Auditorium. Ticketed Event

Springfield Ballet Young Choreographer’s Showcase  
June 27, 6:30 PM – Auditorium. Free and open to the public

FOR MORE INFO ON EVENTS, JOIN OUR EMAIL LIST OR VISIT: www.sgfmuseum.org

(continued)

a stylist, or sponsoring our event, please contact Joshua Best, Development & Marketing Coordinator at jbest@springfieldmo.gov or (417) 874-2859.
UbuHle Women: Beadwork and the Art of Independence
August 17 – November 10, 2019
Developed by the Smithsonian Anacostia Community Museum in cooperation with Curators Bev Gibson, UbuHle Beads, and James Green, and is organized for tour by International Arts & Artists

City of Springfield Art Museum
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We are closed on city and National Holidays