In May, Jeff Koons’ *Rabbit* made headlines as the most expensive work of art by a living artist to ever sell at auction. The three foot silver sculpture shaped like a balloon animal was purchased for $91.1 million by Robert Mnuchin, father of United States Treasury Secretary Steven Mnuchin. Mnuchin reportedly purchased the Koons for an as-yet unnamed client.

Curious to me that the younger Mnuchin serves an administration that has attempted (unsuccessfully) three times to defund the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Corporation for Public Broadcasting which funds public radio and television stations such as PBS and NPR.

Unfortunately, this is nothing new nor is it unique to our current political environment. Programs like the NEA have been under attack since the “culture wars” of the late 1980s. However, the current argument for eliminating public support for the arts is more simplistic: Why should coal miners/ single mothers/etc. pay for the arts? Why should hard-earned tax dollars support frivolous endeavors?

These rhetorical (and, I believe, disingenuous) questions are aimed at people who are not coal miners or single mothers, and they play on stereotypes and false sympathies - **of course coal miners and single mothers don’t care about the**

arts. They are too busy trying to put food on the table! However, I might ask another question: Why should those with power and privilege, the Mnuchs of the world, get to enjoy art and profit massively from it while the common person isn’t given the opportunity to even experience it?

This is why accessibility is important to me and why a place like our Museum is so important and vital. Our Museum provides access to culture and the opportunity for people to interact with it and to create it on their own terms. From the egalitarian *Watercolor USA*, to public art created by the Placeworks Program, to the 4x4: *Midwest Invitational Exhibition*, to *Art In Bloom*, which connects people to our collection in an innovative way, I’m excited by the populist participation in our programs and exhibitions.

We are building an institution that is here for the proverbial coal miners and single moms, one that says to our community, “you are deserving,” whether you are a rural school kid who has never been outside of the county you were born in, an under-recognized regional artist struggling to make work and ends meet, or a person who is simply yearning for a little beauty in their life. We insist on accessibility in an answer to the constant drumbeat of privatization, which restricts access. We are for keeping art accessible because there are others, who by design or indifference, are not.
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.
EXHIBITION SPOTLIGHT
The 58th exhibition of Watercolor USA was juried by award-winning watercolorist Dean Mitchell. Mitchell is a member of the National Watercolor Society and the American Watercolor Society (AWS). He is a recipient of the AWS Gold Medal and received a Distinguished Lifetime Achievement Award from the Watercolor USA Honor Society in 2018. Mitchell has selected a balanced show that reflects his particular interests in portraiture and landscape painting, particularly the use of muted tones.

Texas artist Stephen Zhang took home the top prize, the Kenneth M. Shuck Memorial $3,000 Award for his abstract entry Mindscape. Zhang is an Assistant Professor at the University of North Texas and has served as a Creative Director for Fossil, Filson, and Lodge26 Branding Agency. Zhang has won numerous awards for his watermedia works including awards from the Transparent Watercolor Society of America and the Chinese National Art Exhibition. His work has been featured in American Art Collector, International Artist, and Watercolor Artist, among many others.

Other top awards include:
- Greg G. Thielen Memorial $2,000 Award: Elaine Daily-Birnbaum (Wisconsin), Enough
- Bill Armstrong Memorial $1,500 Award: Annell Livingston (New Mexico), Fragments, Geometry, and Change #212
- Robert E. Goodier Memorial $1,000 Award For Traditional Transparent Watercolor: Chris Krupinski (Ohio), Blue and Gold

Of the 485 entries by 281 artists from 47 states, Mitchell selected 90 works by 80 artists representing 34 states for inclusion in the exhibition. Mitchell notes, “The quality was outstanding in technique, composition,
“The artists of this century are pushing this medium into a mature force that can no longer be looked upon as the stepchild to oil painting.”

and handling of the medium itself. It was difficult to select the 90 works for this exhibition because this medium has come into the 21st century with unprecedented creativity. The artists of this century are pushing this medium into a mature force that can no longer be looked upon as the stepchild to oil painting.”

Overall, 13 artists from Missouri are on display in this year’s exhibition including artists from Branson, Chamois, Columbia, Hallsville, Joplin, Kansas City, Monroe City, Nixa, Springfield, St. Louis, St. Genevieve, and Webster City. Other states that are well represented include Arkansas, Illinois, New York, California, Florida, and Texas who all have large and active watercolor societies. This year, 28% of the total entrants to Watercolor USA were new to the exhibition, with 14% of the accepted artists being new. Museum Director Nick Nelson notes “Exhibitions of the recent past have been juried exclusively by museum curators and directors, so the use of artists of note takes the show in a very different direction but one that has delighted audiences with larger and more diverse exhibitions.”

This year’s opening reception was generously hosted by the Southwest Missouri Museum Associates, who have a long history of supporting the exhibit. The Watercolor USA Honor Society (WHS) donated 11 additional $300 cash awards, the National Watercolor Society provided a $500 reciprocal award, and four artist
materials awards were all selected by WHS members Daven Anderson and Sandra Schaffer.

Now three years old, the Museum has named its $1,500 cash award after Bill Armstrong, the noted regional watercolorist and jazz aficionado who passed away in August of 2016. Our sincere gratitude to SMMA, WHS, the National Watercolor Society, Savoir-Faire, Escoda Artist Brushes, Daniel Smith Watercolors, En Plein Air, and Robert Goodier’s children Winslow and Elizabeth for making this exhibition and its generous awards possible. See all the award winners and more through September 1.

**PUBLIC PROGRAMS**

Slow Viewing Night
July 11, 6 PM

Artist Talks
TBA, please visit: sgfmuseum.org/238/Watercolor-USA-2019.

*The Watercolor USA catalog, a complete record of this year’s show is available for purchase in Avant Art for $15.*
This summer, the Museum is pleased to host the traveling exhibition, *UbuHle Women: Beadwork and the Art of Independence*. This exhibit presents a spectacular overview of a new form of bead art, the *ndwango* (“cloth”), developed by a community of women living and working together in rural KwaZulu-Natal, South Africa.

The plain black fabric that serves as a foundation for the UbuHle women’s exquisite beadwork is reminiscent of the Xhosa headscarves and skirts that many of them wore growing up. By stretching this textile like a canvas, the artists use colored Czech glass beads to transform the flat cloth into a contemporary art form of remarkable visual depth. Using skills handed down through generations and working in their own unique style “directly from the soul” (in the words of artist Ntombephi Ntobela), the women create abstract, as well as figurative subjects for their *ndwangos*.

*UbuHle* means “beauty” in the Xhosa and Zulu languages and well describes the shimmering quality of light on glass that for the Xhosa people has a special spiritual significance. From a distance, each panel of the *ndwango* seems to present a continuous surface; but as the viewer moves closer and each tiny individual bead catches the light, the meticulous skill and labor that went into each work - the sheer scale of ambition - becomes stunningly apparent. A single panel can take more than 10 months to complete.

*UbuHle Women: Beadwork and the Art of Independence* was developed by the Smithsonian Anacostia Community Museum, Washington, DC, in cooperation with Curators Bev Gibson, UbuHle Beads, and James Green, and is organized for tour by International Arts & Artists, Washington, DC. This special exhibition opens August 17 and continues through November 10, 2019 in the Eldredge, Spratlen, and Armstrong Galleries.

**PUBLIC PROGRAMS**

**Opening Day:** August 17, 10 AM - 6 PM

**Slow Viewing Night:** September 5, 6 PM
Beginning September 14, the Museum will feature new work by local photographer Randy Bacon for The Road I Call Home, a photography exhibition that brings attention and empathy to our community’s homeless population.

Randy Bacon is a contemporary American photographer and filmmaker based in Springfield, Missouri. He has an extensive history in portrait, commercial, and documentary photography. At the core of his work is the ability to present emotive visual stories of the people he photographs. Bacon is also the co-founder of the people-empowering story movement, 7 Billion Ones.

This exhibit presents new portraits from the series The Road I Call Home featuring simple, direct, casual studio portraits of homeless individuals living in Springfield. These portraits emphasize the beauty, identity, and integrity of each person. Each portrait featured in this exhibit is accompanied by a narrative, as told by the subject, sharing their personal story of homelessness.

The goal of this project is to bring awareness to our homeless community and convey one simple message according to the artist – “That we’re all people and every single one of us matters.” Visit this special exhibition through February 23, 2020 in the Weisel and Kelly Galleries. During the run of this exhibit, the Museum will partner with the Community Partnership of the Ozarks and Gathering Friends for the Homeless to serve as a collection site for high need items for the approaching winter months for our community’s homeless population. Please visit our website sgfmuseum.org for a list of items that are in high need.

PUBLIC PROGRAMS:
Opening Reception: September 13, 5:30 PM
Slow Viewing Night: October 3, 6 PM
Artist Talk: November 7, 6:30 PM
Film Screening: The Road I Call Home, TBA
We are pleased to announce the acquisition of Nick Cave’s *Soundsuit* (2009), currently on display in *Nick Cave* through July 28. Cave is perhaps one of the most famous contemporary artists from Missouri and has not only exhibited nationally and internationally but has work in public and private collections worldwide.

The *Soundsuits* are Cave’s most well-known body of work to date. This particular *Soundsuit* is also relatively unique amongst the series. There are several thematic groups of *Soundsuits* including: buttons, sticks/twigs, toys, sequins, and hair. This work hails from a smaller group utilizing knitted sock monkeys and is therefore fully representative of Cave’s most well-known work, but more unique within the series of work.

This work provides a strong complement to the Museum’s extensive collection of textiles – both historic and contemporary – in terms of its use of fabrics, stuffed animals, and other soft materials that reflect ideas of comfort that cocoon and protect the body. When *Nick Cave* closes, the sculptural work will rotate into the Museum’s permanent collection exhibition, *Creating an American Identity*.

This acquisition marks the first use of insurance settlement funds, restricted solely to art acquisitions, from Andy Warhol’s *Campbell Soup I* collection of 10 serigraphs, originally a gift of Ronald K., Robert C., and Larry H. Greenberg.

In 1997, Esequiel Hernandez, Jr., an eighteen-year old Mexican-American, was fatally shot by U.S. Marines outside of Redford, Texas near the Mexican border. Hernandez was herding his family’s goats and was unaware that four Marines had been camped along the Rio Grande for the last three days on border patrol. The Marines mistook Hernandez for a drug smuggler.

Artist Luis Jiménez commemorated this tragic incident in the color lithograph *El Buen Pastor*, currently on view in *Creating an American Identity*. In this work, Jiménez portrays Hernandez in the classic pose of Christ, the Good Shepherd, but replaces Christ’s traditional halo with a rifle’s scope siting. Text overlays the image transcribing Hernandez’s heartbreaking story. This juxtaposition of Christian iconography with the details of a young boy’s tragic death questions the sacrifice of an eighteen-year old American citizen to the greedy gods of the drug war and reminds us that the Mexico-United States border has been the site of numerous innocent deaths for far too long.

Jiménez was born in El Paso, Texas where his father ran a neon-sign studio. As an American-born child of Mexican immigrants, Jiménez was often a victim of discrimination. After studying art and architecture at the University of Texas, he traveled to Mexico City. He said, “I grew up as a Mexican in Texas. So, I really felt like it was important for me to make that pilgrimage down to Mexico. In fact, I thought I was going to stay there and live. When I got down to Mexico, I realized that I was an American. My whole way of thinking, my framework, etc. is American. I am an American of Mexican descent.”

Jiménez returned to the United States and embarked on a thirty-year career in the arts focused on sharing stories about the lives of working-class Hispanic Americans, in particular those who have suffered from discrimination. Jiménez was also a noted sculptor; he died tragically in an accident in his studio in 2006.
I don’t understand Einstein’s equation above, but I accept that he was involved in a serious investigation and trust that there is value there if I want to commit the energy to understand it better. To date, I have not - but I still have faith that there is meaning there waiting for my comprehension.

Giving something the benefit of the doubt is one of the useful practices that can be taken from time spent considering art and applied to other parts of my life. Why not give that thing or that person that I do not understand the benefit of the doubt? Why not assume that there are reasons why an artist went to the trouble to make something, or why the person in front of me in line is behaving that way, or why my neighbor holds that opinion, even if those reasons are not immediately apparent?

I may ultimately determine that I want to turn and walk away. But maybe in the space created by assuming meaning, rather than the lack of it, I might find more than I thought was there at first glance.

Two friends happen upon an equation:

\[ \frac{1}{2} A^{\sigma r} \left( B_{\tau \sigma, \nu} + B_{\sigma \nu, \tau} + B_{\nu \tau, \sigma} \right) - *A_{\nu \sigma} *B^{\tau \sigma, \tau} = 0 \]  

One of them says, “My kid could do that. It’s just a bunch of letters and symbols. My 5-year-old fills up sheets of paper with letters all the time,” and keeps walking. Like anyone who spends a lot of time around public displays of modern and contemporary art, I frequently overhear variations on “My kid could do that.” The tone of the comment may be light-hearted or dismissive or angry, but what almost always follows is the same: the viewer turns away from the piece.

I am sometimes frustrated and baffled by modern and contemporary art, too. I don’t believe that art hanging in a museum is automatically owed our reverence, or that people should find a way to connect with every single thing that they see. But I am perplexed by the expectation that a work of art should instantaneously deliver pleasure or meaning to anyone who happens upon it without the viewer investing any time or expending any effort.

Detail images from: John Grillo, “Moon Goloph” (left), Frank Owen, “Timing” (center), and Peter Hill, “Lorelei” (right), Collection of Springfield Art Museum.
Summer brings the Museum’s classrooms and grounds to life 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. There is still time to register for the final remaining sessions:

Journey: July 16 – 19  
Story: July 23 – 26  
Creatures: July 30 – August 2

Art Camps are designed for kids ages 6 – 10, and 5 year-olds who have completed Kindergarten. All sessions run Tuesday through Friday. Half-day and full-day options are available, and sibling discounts apply.

*New this year, Art Apprenticeships for children ages 10 – 12. Also new this year, select Pre-K options. For full session descriptions, or to sign up your art camper today, please visit sgfmuseum.org /162/ Summer-Art-Camp.

Pre-K Open Studio Sessions return this Fall and will be held on September 6, 13, and 20 from 10:30 AM to Noon. Sessions are free but pre-registration is required at sgfmuseum.org /163/Family-Learning. Fall Art Classes are set to begin on September 17. You can sign-up for classes in Painting, Drawing, Ceramics, Jewelry, Mixed-Media, and more by visiting sgfmuseum.org /161/Art-Classes-Workshops.

Rural classroom teachers looking to transform their curriculum through an interdisciplinary arts or STEAM residency, or their school environment through a mural project, or expand on educational opportunities through custom field trips should request a Placeworks Project by August 30 by visiting sgfmuseum.org /224/ Placeworks.
This year, over 1,900 patrons visited the Museum on April 25 - 28 for the Museum’s second annual Art In Bloom.

This special event featured 28 arrangements created by local floral designers inspired by works on view throughout our galleries. Our opening night Preview Party was attended by over 350 guests who were treated to fantastic food and drink from Queen City Wine Dive and Table 21. Patrons also enjoyed live music from ALBERTI and a bespoke floral fashion show created by Jennifer Vaughn of Sew-It-All by J and Joseph Pyatt with additional designs from fashion designers at Missouri State University.

Our sold out Floral Arranging Workshop was led by Kim Hardin of Mears Floral Products, who generously donated all the supplies that participants needed to create colorful rose hand bouquets. Our Floral Still Life Painting Workshop was led by Teaching Artist Madeline Brice. Participants picked up a new skill, painting on metalized mylar at this fun and creative workshop.

Proceeds from Art In Bloom’s Preview Party and workshops benefit the Museum’s Art Acquisition Fund. This year, Art In Bloom raised $24,741. Congratulations to the Art In Bloom Prize Winners: Sarah Rein & Diane Arnold, Rosewood Floral. Inspired by Ben Shahn, Mother and Child.
Arnold, Rosewood Floral - $1,000 Best In Show; Paige Wilcox, Mears Floral Products - $500 Best Traditional Arrangement; C. Pat Phillips AIFD CFD, The Flower Merchant LTD - $500 Best Creative Arrangement; and Audry McMannis, Schaffitzel’s Flowers – People’s Choice Award. Prizes were juried by Dawn Williams & Megan Rallis, Metropolitan Bride Magazine; Cheryl Vowels, Floral Designer & Glass Artist; and Sarah Williams, Missouri State University Art + Design.

Thank you to all the participating floral designers, sponsors, planning committee members, fashion show participants, vendors, and volunteers that helped make this event a great success. Mark your calendars for April 23 – 26 for Art In Bloom 2020!

Art In Bloom’s Preview Party and workshops benefit the Museum’s Art Acquisition Fund...Art In Bloom raised $24,741.
With summer in full swing, I’ve taken time to reflect on my last year as SMMA president. I am filled with pride over the many accomplishments of SMMA, its great Board of Trustees, and dedicated Art Groups.

The past two years’ Thomas Hart Benton Birthday Bashes: THB’s Greatest Hits and Saturday Night at Tom Benton’s raised over $30,000. These wonderful fundraisers made it possible to deposit an additional $50,000 into a fund dedicated to securing the future of fifth grade transportation program. For 70 years, SMMA has transported thousands of 5th grade students to the museum for docent-led tours. Once this fund reaches $200,000 the program will be protected in perpetuity. Donations are welcome.

Please welcome the new SMMA officers: President Susan Daniel, Vice President Margie Barbato, and Treasurer Carol Pyles. I will serve as Secretary while Marian Mattlage continues with Ways and Means, and Sheri Duncan conducts Publicity.

Save the date for another great SMMA Fall Fashion Show, Luncheon and Silent Auction on Nov. 5. You can order your Fall Mums through the SMMA office in September and holiday pecans in October. Another great spring fundraiser is in the works for April 2020. This marks 91 years as founders of the Springfield Art Museum with our contributions to the Museum over $2.5 million since its founding.

We are pleased to announce the addition of the Pierce City Arts Council as an SMMA extension group. If you would like to join us in our support of the Museum, the arts in Southwest Missouri, and art education for children please call (417) 874-2869 for details. Follow the link on the Museum’s website sgfmuseum.org under “Support,” and like us on Facebook!

Join SMMA if you share our vision! Call (417) 874-2869 for details. Follow the link on the Springfield Art Museum’s website sgfmuseum.org under “Support” and like us on Facebook!
Friends of the Springfield Art Museum contributed a Rose Sponsorship to Art In Bloom which was held on April 26, 2019. FOSAM was delightfully impressed with the way Museum staff presented this event, it was very professional, and the funds benefited the Museum’s Art Acquisition Fund.

Election of FOSAM officers will be in June 2019, with memberships due in November 2019. Sandra Letson and Darlene Prater are dual chairpersons of nominations. Kate Baird, Museum Educator has requested that FOSAM continue our support of the Family Art Lab by underwriting the cost of purchasing and installing colored window panels in the new Art Lab space. There are many windows in the new space and the addition of these colored panels will go a long way in transforming the look and feel of the Art Lab. The FOSAM Board has approved this $1,387 expense.

On May 23, FOSAM and our friends at the Studio 55 Fine Arts Guild hosted an ArtTalk with John Whytock. The Trials and Tribulations of a Career Artist was well attended by over 50 patrons and was very enjoyable. Whytock presented recent works, as well as treated the crowd to an impromptu musical performance. FOSAM’s ArtTalks & Art Walks, typically held the 3rd Thursday of select months, are on-going and very well received due to the efforts of Sandra Letson and Darlene Prater who have very efficiently arranged the speakers and the dates. While these events are free, RSVP is necessary as seating can be somewhat limited.

Please join us for our next ArtTalk with Danielle Hartzler on July 25 at 6:30 PM. Hartzler is a member of Springfield Creatives and works in oil paint, etchings, ceramics, and pen and ink. On September 12, we will offer another ArtTalk with Jerry Hatch on Drawing with Metal, due to its previous popularity. This ArtTalk will begin at 5:30 PM. Make sure to send your RSVP to Sandra Letson at (417) 496-1838 or sandragraves@mchsi.com.

Finally, join FOSAM for Taco Tuesday! These are held at 11:30 AM on the first Tuesday of the month at Prima’s located in Chesterfield Village. All are welcome at this informal lunchtime event for Friends to meet and greet other supporters. Do frequent our website www.artmuseumfriends-spfd.org to see our upcoming events.
Please join us for the 5th annual 99x (Times) Party, as we transform YOUR Art Museum into an enchanted woodland of living art tableaus and performances - from the hottest local artists, tastemakers, and trendsetters - all inspired by Rose O’Neill’s mythical and fantastical creatures called “Sweet Monsters.”

Since its inception in 2014, the 99x Party has raised over $64,000 in support of the Museum’s Conservation and Preservation Fund. 99x 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.

This year’s event raises funds to restore 59 newly donated works in our collection by O’Neill, a portion of which are slated for a focus exhibition in 2022. A 2019 inductee into the National Women’s Hall of Fame, O’Neill was a prolific artist, illustrator, inventor, author, bohemian, fashion icon, and suffragist with strong local ties.

Join the revelry at this one-night only event voted “Best Interactive Art” in 417 Magazine! Creative cocktail attire encouraged. This event is intended for patrons 21+

**Saturday, September 28, 2019**
Springfield Art Museum
6 – 7 PM Sponsor Hour;
7 – 9 PM General Admission

**General Tickets**
$35 (on sale August 16); $45 at the door
Sponsorships begin at $250

(417) 837-2859  |  sgfmuseum.org  |  #99xArt

Presented by

HAGAN, TUCKER, SCHMITT & GINTZ, LLC
CPAS + ADVISORS
SAVE THE DATE

1 Million Cups
Every Wednesday, 8:30-10 AM
Complimentary coffee and networking at 8:30 AM. Presentations from local entrepreneurs and innovators at 9 AM. 1mcsgf.com for more info.

Tai Chi with Dee Ogilvy
Every Friday, 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.

Closed for July 4th Holiday
July 4, All Day

Watercolor USA Public Programs
Slow Viewing Night, July 11, 6 PM
Exhibition Closes, September 1, All Day

Input + Output (Art Critique & Discussion Group)
July 13
July 27
August 10
August 24
September 14
All sessions are 3 PM – 5 PM

FOSAM & Studio 55 ArtTalk: Danielle Hartzler
July 25, 6:30 PM

Nick Cave Public Programs
Guided Tours, July 27, 11 AM & 5 PM
Guided Tour with ASL Interpreter, July 27, 2 PM
Exhibition Closes, July 28, All Day

Springfield Ballet Senior Summer Intensive Showcase
August 2, 7 PM – Auditorium

Slow Viewing Night: Creating an American Identity
August 8, 6 PM

Ubulhe Women: Beadwork and the Art of Independence Public Programs
Opening Day, August 17, 10 AM – 6 PM

Slow Viewing Night, September 5, 6 PM

FOSAM & Studio 55 ArtTalk: Jerry Hatch
September 12, 5:30 PM

The Road I Call Home Opening Reception
September 13, 5:30 PM – Museum Lobby

Pre-K Open Studio Sessions
September 6
September 13
September 27
All sessions are 10:30 AM – 12 PM
sgfmuseum.org/163/Family-Learning for details/to register

Fall Art Classes Begin
September 17, All Day
sgfmuseum.org/161/Art-Classes-Workshops for details/to register

99x: Myths & Monsters
September 28
6 – 7 PM Sponsor Hour
7 – 9 PM General Admission
$35 Tickets on sale August 16
Sponsorships available now
(417) 874-2859 or www.sgfmuseum.org

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

Anders Zorn: Etchings

City of Springfield Art Museum
1111 East Brookside Dr.
Springfield, MO 65807-1899
return service requested