MYTHS & MONSTERS

The 2019 Look Book

PRESENTED BY:

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Welcome to the fifth 99x (Times) Party, a signature Museum fundraising event blending living art installations with spirits, music, fashion, food, and frivolity to benefit our Conservation & Preservation Fund. 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 interaction with art objects. This year, we celebrate Rose O’Neill’s mythical and fantastical “Sweet Monster” illustrations.

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. Support from this ephemeral, one-night-only event benefit the restoration of 59 newly donated in our collection by O’Neill, a portion of which are slated for a new focus exhibition the Museum will produce in 2022. Thank you for being a part of 99x at YOUR Art Museum.

Enjoy 99x: Myths & Monsters!

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ENTERTAINMENT The Violet Lockets, Drew Holt, Laura Killingsworth,
Danielle Koch, Sarah Hebert, Creature Creations by Emily Edgar Makeup with assistance from
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CATERING Table 21  BEVERAGES Deitra Magazine, Good Spirits & Co.

FLORAL DÉCOR Alex W. Crowder

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Extend the revelry at Get Dusted: Myths & Monsters, the official After Party at The Outland Ballroom! Get Dusted is Springfield’s most unique drag show, hosted by Tableau Artist Crystal Methyd.
Imagine your deepest passion and then think about how incredibly amazing it would be to practice that passion your every breathing second.

That’s the life I love and love to live. As a visual artist, I wake up every new day and sometimes several times throughout the night to sketch out, write down and capture images that flood my brain. Visions, inspirations and concepts of how things work captivate and leave me restless until I conquer them. A beautiful light casting interesting shadows, the under stories of plants most people don’t think to stoop down to investigate, lines, shapes, and spaces found in cracked sidewalks, blistered paint, or the colors found in the reflections in window glass and water all awaken the desire in me to see the hidden things. These things I collect to try to recreate or to communicate something new, making those without that type of vision think again.

I, Sandi Green Baker, am a wow factor type of visual artist who loves not just one medium to work in, but strives to work in multiple and always is challenged to learn those that are new.

With injections of theater, puppetry, costuming, animation and inflatable sculpture, I call myself an event-scaper and design things most label as not thought of.

A retired art educator who never intends to retire, I enjoy creating with and teaching others and have participated in numerous artist-in-residencies with most occurring in Japan. The most recent exhibition of my work was during the Springfield Art Museum Cirque 99x. Recent work will soon be on display in the rooms of Springfield’s new V2 Hotel and at the American Cancer Society’s Greatest Cause on Earth Cattle Baron’s Ball 2019.

bakersandi5610@gmail.com.
Andie Bottrell
ARTIST/FILMMAKER/PHOTOGRAPHER

In exploring ‘The Faun Weeps’ illustration and Rose O’Neill’s larger Sweet Monsters theme, I couldn’t help but draw parallels to dysfunctional family units. No matter what harm or neglect a parent may cause a child to suffer, the child many times would still rather be with their parent than separated. My tableau seeks to marry these ideas with a 3-dimensional sculpture of Rose O’Neill’s ‘The Faun Weeps’, and a larger representation in more human (if bare-boned) form--mixed with bright, happy colors. The gun and M&M’s side by side, as love and trauma often are in dysfunctional bonds.

Credits: Created by Andie Bottrell (Designing Indie) and shot with photo assistance from Kimber Abraham, and model Jonathan Stratman.

DesigningIndie.com | Facebook.com/DesigningIndie | Instagram.com/DesigningIndie
I wanted to make something that shows the Terror Outside in a fun way that is interactive. My installation is showing that often we are the monster on the other side of the door keeping us from opening it. Sometimes we are the monster and sometimes we are the ones brave enough to step foot outside and have fun.

Contributors
Nicole Chilton
Sarah Jenkins

instagram.com/nateblacks
Tommi Clark
MAKER AND FOLK ARTIST

The strange and beautiful compass Rose O’Neill left behind for us has been such a pleasure to be guided by for this project. I am a local maker working from my studio deep in the woods. Sharing my space with the ghosts of her Sweet Monsters has been my honor.

Instagram: @tommitinkertoy

Credits: @logrann and @daphne_gladden for modeling, photography by @leighsmithphoto, @missviolet11 for makeup and Kevin Clark
Culture Flock is a team of like-minded individuals that have been designing and creating colorful, inclusive apparel, goods and accessories for every kind of person since 2013. We are also a community space for creatives and are proud of the variety of workshops and events we host.

For our interpretation of The Amazon’s First Tear, we wanted to create a composition that precisely imitates the amazon, but inspires participants to join the amazon to cry along with her. The uplifting color palette helps enforce the idea that one tear is nothing to be afraid of. We want to invite you into our vibrant amazonian space to feel your feelings.

Art, photography and styling by Culture Flock
facebook.com/CultureFlock/ | Instagram: @cultureflock

#99xArt All proceeds from tonight’s event benefit our Conservation & Preservation Fund. Thank you for your support!
Nature is what inspires us at Greens. From “high design” to a loose wildflower look, our work always begins with fresh and beautiful flowers. Greens has a combined 47 years experience. The team consists of Jennifer Grace-Duran, Amy Grace and Athena Gideon. We are always happy to create a botanical masterpiece for you.

flowersbygreens.com  |  facebook.com/Greens
Instagram: @flowerbygreen  |  Inquiries: flowerbygreen@gmail.com

All proceeds from tonight’s event benefit our Conservation & Preservation Fund. Thank you for your support!
Whitney Gillenwaters  
ARTIST

My previous work has mainly been in textiles and fiber. My family have been home builders for the last several generations and I have always felt that sewing, weaving, and fiber arts are just construction on a small scale. I am a committed doodler as well and monsters from various mythologies or out of my imagination are my most common theme, so the “Sweet Monsters” theme was especially appealing to me. Rose O’Neill’s “Capri 1933” with its tender fauness and far-off rocky crags inspired feelings of comfort and nature. I decided to take much of the image pretty literally -especially the sweetness- but with a lighter tone. It is my intention that the visitor find comfort wrapped in the arms of a cotton candy monster from a slightly creepy world of living sweets.

whittycism.com  
Special thanks to Garrett Jackson

#99xArt  
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Springfield resident, Cody Harness a.k.a. Crystal Methyd, is a local drag queen and social media provocateur. Cody was born in San Jose, CA and was raised in Springfield, MO. The creation of Crystal's persona was an organic one; she simply rose from mercury tainted scum that sits atop Lake Springfield. Cody draws inspiration from gay culture, outsider art, humor and his mother.

Photo credit: Chuck Travers
I wanted to focus on the feeling of consciousness, the dualistic aspects of ourselves in this time and space and with nature, and death as not death. Paradoxical in its very essence, consciousness is the origin and feeling the end. Life and death, yet, one in the same. Every myth is true in different senses. Myth has made humanity. Myth reveals what can’t be known or named and opens the world to the dimension of mystery that underlies all forms. Myth liberates. O’Neill’s take on consciousness seems to be illuminating the insight of the transcendence of duality or the feeling of duality itself—with her ancient, mythological creature as the God-head in the center with opposing, escaping figures on either side. This creature being the power source, or God. God being a thought. God being a name, God being an idea. But its reference is to something that transcends all thinking. Generally speaking, in the West, our myths express this concept of duality as God not being equal to nature or man—an absence of harmony within ourselves and nature. Instead, we have clothed ourselves in duality. We have built our world off of this business of condemning nature and perpetuating separation. In other mythologies around the world it is strikingly different. One puts himself in accord with the world and nature. You get a totally different way of living and a totally different conscious shape of yourself when the myth has either said that nature is fallen or it is itself a manifestation of divinity. Like O’Neill’s drawing, to feel both aspects as one on a singular level and on the level of the collective, you can realize your own truth. Each person has his own depth, his own being...true consciousness and bliss, in a way. This is the place to experience that. To go deep into every realm. To identify yourself with that which moves you. “The cave you fear to enter holds the treasure you seek.”

Allison makes art and scribbles words. She went to college and learned what the phrase “doubled edged sword” meant. She has done a bunch of nonsense since then and will keep at it, too. Nonsense is more respectful towards nature. Every natural object that falls by itself falls with infinitely more grace than the most graceful human body. It’s perfection, in a way...in a way that what is ideal is already reality. Worship of the ideal distracts one from the beauty of reality. Humanity has an insatiable desire to ruin perfection—I mean just look at carbonated water. She aims to experience rather than perfect. Life is pure poetry and nonsense.

instagram.com/_everyone_dies

Original photos taken by Harrison Palmer, Edit by Allison Jester
Inspired by psychoactive fungus that grows near evergreen and deciduous forests, the fallen angel has become part of decay and earth rather than the clouds and sky. She is draped in the colors of fire and blood to symbolize energy, war, strength, passion, and love. All symbolism found in the “Sweet Monsters” by Rose O’Neill.

Tableaux Design by Heather Kane
417 Home Editor-at-Large, Stylist: Interiors & Events
SugarKaneDesigns.com, @sugarkanedesigns
Model: Tana Aguas, @taerz
Photo by Chuck Travers, @ChuckTravers
Make up by Christine Watkins, @mermaid_artistry
Photoshoot Location: The Veridian
Wood Work by Ben Kohler
Danielle Million  
ARTIST

Images of the Mind comes in many forms for the human race. The mind is a wild creature. Unusual Imagery thrives on the depth of the mind. The creation of art forming from the darkest parts of it. Danielle Million of Unusual Imagery is excited to present hers to you in the form of a dark tableau.

When presented with the event, ‘Images of the Mind’ jumped out at me because society as a whole is a chaotic image projected from deep within the complicated wires of the mind. The darkness in the mind can be beautiful as well as destructive. My tableau will bring both beauty and darkness to match my vision when developing my visual art in the form of photography.

Concept/Costume/Design by Danielle Million  
facebook.com/Unusual.Imagery  |  IG @unusual.imagery  
Model: Shayne Leary  
IG @greatkingrats  
Masks: Unknown Artist
Meganne Rosen  
ARTIST AND EDUCATOR

Curiosity and observation drive Meganne Rosen’s studio process. Although she is predominantly a painter and is currently working on a series of oil paintings on clear acetate for an upcoming solo exhibition, she also composes mixed media pieces. Some of the works reference the body in scale and are costume-like and others are full scale, interactive installations. Each assemblage or installation is a partnership between the materials Rosen works with and the sociopolitical, cultural context of our times. Rosen is excited for this opportunity to draw influence from Rose O’Neill’s Embrace of the Tree/Death of First Love to reimagine the story of Daphne and Apollo. In this version, Daphne and her sisters are powerful and playful forest nymphs who use transformation to command and control their own destiny. No man may tame them, gods included. Meganne Rosen is a local artist and arts educator. Rosen earned her MFA from California College of the Arts in San Francisco, and upon returning to Springfield she began teaching in the fine arts program at OTC and continued teaching at Missouri State University where she has been a per course instructor since 2011. For Rosen’s full CV and a selection of her portfolio work, please visit megannerosen.com and for commissions and purchase inquiries, you may contact Obelisk Home, obeliskhome.com.

Contributors: Kara Remington, photographer; Paula Rosen, custom corsetry, slips, and tulle skirts; Lauren Bedell, model (in photos and tableau); Deionna Adam, model (in tableau); and Jessica Pearson, model (in tableau).
Deitra Magazine focuses on independent music, fashion, art, and culture. This beautiful boutique magazine showcases talent within the art and music industries, shining the spotlight on undiscovered artists and professional creatives around the world.

Editor Tamara Styer and Beauty Director Kristen Lentz were inspired by “The Faunness,” an illustration and sculpture in Rose O’Neill’s Sweet Monsters collection.

Modeled by Cori Edwards and photographed by Matt Loveland, Styer and Lentz set out to capture the charm and whimsy of the female version of the faun - a mythological half-human, half-goat creature notorious for their lustful nature and their love of the forest and music. Though few female fauns can be found in stories, our Faunness is as beautiful as she is sly and cunning, luring us into her wooded abode with dancing and the eerie enchantment of her pan flute song.

Editor-In-Chief: Tamara Styer  
Beauty Director: Kristen Lentz  
Model: Cori Edwards  
Photographer: Matt Loveland  
Set Designer: Robert Piper
Jennifer Vaughn
SEW-IT-ALL BY J

Jennifer Vaughn is the owner of Sew-It-All Custom Designs and Alterations in Monett. Vaughn’s business focuses on tailoring, ready to wear, menswear and bespoke dress, including prom, bridesmaids, and wedding gowns. And has ventured into vintage style designs. Vaughn’s designs have been shown at previous 99X events, Art In Bloom and Deitra Magazine. She also volunteers in the costume department of Springfield Little Theater.

Costume design by Jennifer Vaughn
facebook.com/sewitallbyj | Instagram @sewitallbyj
Photography by Barbara Neely Designs, barbaraneelydesigns.com
Hair and makeup by Nigel Kindrick Lee, @kiwikindrick
Model: Nigel Kindrick Lee
Headshot Photo: Grace Bunch Photography
Jacqueline Warren
ARTIST IN RESIDENCE, DRURY UNIVERSITY

Jacqueline Warren received her MFA in painting and printmaking at Arizona State University and completed post-graduate work at Stanford University. Warren splits her time between her California studio, her professorship at Drury University, and her summer studio in Florence, Italy. She is currently the Artist-In-Residence at Drury University.
drury.edu/art/jacqueline-warren  |  @jacquelinewarren

#99xArt

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As early as 1906, and during Rose’s successful illustration career, she also began to create private drawings, which she alternately referred to as “Poetics,” “Phantasmagoria,” and “Monsters.” The low-browed creatures’ profiles resembled the craggy outcroppings of rocks visible throughout Taney County. In fact, Rose first mentions the drawings after her initial visit to Bonniebrook when she wrote, “The heaped rocks with twisted roots of trees made strange figures. I seemed to see primeval shapes with slanting foreheads, deep arched necks, and heaping shoulders playing on primordial flutes. I had a sort of cloudy vision of pictures I was to make long afterwards – a great female figure loomed out of the rocks holding mankind in her vast bosom.” As opposed to her usual fluid lines, these drawings featured frenetic, chaotic lines that swooped and slashed across the page.

Rose kept these drawings private for many years, often hiding them underneath her commercial work on her drawing board and pulling them out to work on late at night. What she loved most about these drawings was the play of line. In 1922, she told an interviewer for International Studio “I am in love with magic and monsters, and the drama of form emerging from the formless.”

In 2018, the Museum received an incredible gift of 59 works by Rose O’Neill that included 20 hand-colored Kewpie comic pages. These full sheets, dating to 1918, include original notations from the artist as she sent them back to the publisher for final printing. All the works currently need conservation; the paper is soiled and displays foxing and acid burns.

In order to preserve these works for the future, they need cleaning and stabilizing. Because of O’Neill’s prolific and multi-faceted career, our 2018 retrospective exhibition Frolic of the Mind: The Illustrious Life of Rose O’Neill, was only able to touch briefly on the importance of her Kewpie cartoons. A focused exhibition of the Kewpie comics is scheduled for 2022 at the Springfield Art Museum.