In an August 15, 2019 Bloomberg article titled, *The American Museum Is in Crisis*, author James Tarmy details the ouster of former Whitney Museum of American Art board member Warren Kanders, naming controversies surrounding the Sackler Family, and the challenges to philanthropy when high-powered donors are questioned and publicly criticized about the source of their immense wealth.

As someone who works with donors and tries to balance a budget, I am well aware of the sensitivities of these issues. As a museum professional, I also know that museums are, above all else, places of trust. As stated by the American Alliance of Museums, “Museums are considered the most trustworthy source of information in America, rated higher than local papers, nonprofits researchers, the U.S. government, or academic researchers.” This is true in a time when trust in institutions including government, business, religion, higher education, and the news media is rapidly eroding.

One may wonder where this trust in museums comes from and whether it is warranted. Trust is often borne of reputation; however, reputations may fail. I believe that real trust is won through vulnerability and courage; transparency and accountability. You may have noticed a more transparent narrative in our recent re-installation of our permanent collection exhibition, *Creating an American Identity*, from acknowledging our location on the ancestral lands of the Kickapoo, Delaware, and Osage indigenous peoples, to presenting a multiplicity of views within the wider context of historical moments, to asking whose stories are missing, and recognizing the gaps that exist within our collection.

To retain trust, institutions must not be afraid of scrutiny or the work required to do better by the public they serve, especially when it is discovered that they have failed. Artists are often the first to shine a spotlight on these failures - leading protests at major museums or revealing challenges, inequalities, and inequities in our own communities. The exhibitions you see at our museum such as *Nick Cave, Emancipating the Past: Kara Walker’s Tales of Slavery and Power*, *Ubulile Women: Beadwork and the Art of Independence*, and *Randy Bacon: The Road I Call Home*, sometimes expose hard and painful truths while highlighting the power and practice of art to reveal, heal, and uplift.

While failure often seems inevitable and the answers may not seem simple when there are bills to pay and obligations to meet, I believe that if we are to fail, we must fail on the side of trust. We must fail on the side of the audience that we are intended to serve, instead of on the side of special or individual interests. After all, our greatest asset is trust, an asset more valuable than cash because it is more difficult to earn back. This means sometimes presenting unvarnished truths and above all, not being afraid to examine, wrestle with, and even argue against, if necessary, who we are and why and how we do what we do.

**NOW**

**ART IN OUR CITY: ZONE 4**
Through October 20, 2019
Avant Art

**UBUHLE WOMEN: BEADWORK AND THE ART OF INDEPENDENCE**
Through November 10, 2019
Eldredge, Spratlen, Armstrong Galleries
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.
The traveling special exhibition *Ubuhle Women: Beadwork and the Art of Independence* 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.

Migration has defined the history of modern South Africa. The late-19th century discovery of gold and diamonds — and, to a lesser extent, the cultivation of sugar cane — transfigured South African society with its demands for a large, flexible workforce of able men. As workers left their homesteads in rural areas to earn cash salaries, traditional social systems based on direct production from the land began to change. Low pay and harsh working conditions forced many cane cutters to live...
apart from their wives and families for up to nine months of the year, which led to a breakdown of family life and traditional values.

Ubuhle was conceived in response to this social and cultural transformation. Established in 1999 by two women — Ntombephi “Induna” Ntobela and Bev Gibson — on a former sugar plantation in KwaZulu-Natal, Ubuhle began as a way of creating employment for rural women by combining traditional skills and making them profitable. Ntombephi is a master beader from the Eastern Cape whose tremendous skill, both as artist and teacher, has been the foundation block of this community. Ntombephi is known as “Induna,” which means “leader,” a term of great respect in South Africa. The title also suggests the responsibility she feels for the community as guardian of its future.

Bev herself does not bead, but she has created the space for Ubuhle artists to explore, experiment, and transform the traditional art form. Bev has also been an indomitable source of energy and persistence in the emergence of Ubuhle’s growing vision. She and Ntombephi each bring their own unique skills to the establishment of the community, and it is largely thanks to them that these works exist at all. By incorporating a skill that many local women already had — beadwork, a customary form of artistic expression for generations of South African women — and teaching it to those who did not, they began to provide women with a private source of income and a route to financial independence.

Since 2006, the Ubuhle community has lost five artists to HIV/AIDS and other illnesses, nearly halving the number of active artists. Many of the ndwangs thus function as memorials to Ubuhle sisters who have lost their lives. Remembering the dead is a key motivation for the creation of many of these artworks, and it imbues them with a spiritual significance. Due to the slow, meticulous process of creating a ndwango, the act of beading itself becomes a form of therapy: a way of setting down the issues that are closest to the artists’ hearts; a way of grieving, and a place to encode feelings and memories. In a sense — through their presence in the artist’s thoughts during the act of creation — the deceased enter the very fabric of the work, and so the
ndwango becomes a site of memory. 

_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. Financial assistance for this project has been provided by the Missouri Arts Council, a state agency and the Edward F. Hilbruner Irrevocable Trust. Additional support is generously provided by Rob & Sally Baird. This special exhibition continues through November 10, 2019 in the Eldredge, Spratlen, and Armstrong Galleries.

Above: Photo by Andie Bottrell, Designing Indie

**GUIDED TOURS:**
Saturday, October 5, 11 AM
Tuesday, November 5, 11 AM
Saturday, November 9, 10 AM & 1 PM

Join a scheduled guided tour or request your own guided group tour through November 10, 2019, free of charge, by contacting Museum Assistant Shauna Smith at (417) 837-5700 or slsmith@springfieldmo.gov. There is no minimum group number required to schedule a tour. Weekday and weekend tours are available. Tours generally last one hour.

**POP-UP SALE: UBUHLE WOMEN**
November 8 - 10, during regular Art Museum hours.

It’s your last chance to purchase Ubuhle jewelry and your first chance to preview holiday gift ideas before the Museum’s Holiday Market. Fifty percent of all sales of select beaded jewelry supports Ubuhle artisans living in South Africa.
Randy Bacon: The Road I Call Home, is a photography exhibition that brings attention and empathy to our community’s homeless population. This exhibit features 45 new large-scale simple, direct, casual studio portraits of homeless individuals living in Springfield from Bacon’s The Road I Call Home series. 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.

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.

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. Financial assistance for this project has been provided by the Missouri Arts Council, a state agency.

PUBLIC PROGRAMS
Guided Tours:
Saturday, January 11, 11 AM
Saturday, February 8, 11 AM
Thursday, February 20, 6 PM

Join or request a scheduled guided group tour through February 23, 2020, free of charge. Contact Museum Assistant Shauna Smith at (417) 837-5700 or slsmith@ springfieldmo.gov.

Slow Viewing Night: October 3, 6:00 PM

Homelessness Awareness Month Press Conference: November 1, 9:30 AM

Community Listening Session: November 7, 5:30 PM, to be followed by:
Artist Talk: November 7, 6:30 PM

CPO Advocacy Awards: November 22, 6 PM

The Road I Call Home Film Screening: February 6, 2020, 6:30 PM
Beginning November 30, the Museum will feature our entire extensive collection of Anders Zorn’s etchings in a special exhibition aptly titled, *Anders Zorn: Etchings*.

At the end of the 19th century, Anders Leonard Zorn (1860-1920) was one of the most well-known portraitists in France, England, and the United States. His talent, and knack for meeting the right people, led him to paint portraits of international celebrities including three U.S. Presidents, Swedish royalty, American railroad tycoons, and renowned artists. Born in Sweden, Zorn traveled extensively to places such as Paris, America, Cuba, Mexico, Turkey, Spain, Morocco, and even the North Pole.

The Museum received an incredible gift of 93 of the artist’s etchings in 1970, donated by the late Arthur E. Andersen of Barrington, Illinois. From this gift the Museum created a successful traveling exhibition that toured across the United States in 1970 and 1971. Additional etchings were acquired in subsequent years. This exhibition will present all 95 etchings from the Museum’s permanent collection, showcasing the full collection for the first time in many years. A catalog of Zorn’s etchings is available for purchase for $25 at the Museum’s retail kiosk. *Anders Zorn: Etchings* is generously underwritten by Howard & Nadia Cavner.

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### PUBLIC PROGRAMS

**Opening Day:**
Saturday, December 7, 10 AM - 6 PM

10 AM - 6 PM: Demonstration Station & Pop-Up Merchandise Sales

10:30 AM and 1:30 PM: Family Printmaking Activity

*This exhibition opens November 30, 2019 at 10 AM; however, due to the proximity of the opening to the Thanksgiving holiday, we will celebrate the Opening Day activities on December 7, 2019.*
Although the image of the sunflower has been a dominant theme in Jimmy Wright’s work, he has still found that it is important to find a reprieve from the subject matter and he began making self-portraits in order to “regroup and to step back from one subject and look at something else.” Wright began a series of six pastel self-portraits in 2002, just after the terrorist attacks on the World Trade Center in New York City.

He began the first self-portrait with a very straightforward depiction of the face, drawn onto a soft, French handmade paper, Matier, that has the feel of blotting paper. Wright worked with soft pastels to minimize the abrasion of the surface and chose colors that were complimentary to the grey of the paper. As he continued the series, he utilized the vulnerability of the paper to emphasize the raw emotions brought forth by the acts of 9/11. This portrait was made as an extension of that series.

As he continued the series, he utilized the vulnerability of the paper to emphasize the raw emotions brought forth by the acts of 9/11.

According to Wright, “The floating head is a motif inspired by [Odilon] Redon. I perched the head on the lower edge of the paper to emphasize the physicality of its precarious balance and as a metaphor for the power of emotion to unbalance rational thought. These aren’t literal self-portraits. Each individual portrait in the series depicts a fleeting surge of emotion as it rolls across consciousness.”
The Museum was recently gifted 18 works in a range of media from the estate of local artist Rodney Frew (1934-2017). Frew was born in Jefferson City, Missouri. He joined the U.S. Navy in 1952 and was stationed at Bethesda Naval Hospital where he served as a hospital corpsman. He was honorably discharged in 1954. He received his MFA from the University of Arkansas in 1962. In 1963, he was appointed assistant professor at Missouri State University (MSU) in Springfield. In the spring of 1970, he attended the University of Iowa for post-graduate study in printmaking with noted printmaker Mauricio Lasansky. He retired from MSU after 34 years of teaching and was granted emeritus status.

Frew’s exhibition record was dense with significant national and international-level juried exhibitions and many one- and two-person exhibitions. Frew exhibited extensively at the Springfield Art Museum over the course of his career. The Museum’s collection already contained 33 works by Frew including paintings, drawings, and prints. These 18 works were chosen by Museum staff to strategically fill gaps in the Museum’s current collection and includes several prints spanning a variety of media (woodcut, etching, aquatint) as well as five oil paintings, a copper etching plate, drawings, and sculptures. The works were chosen to help provide the broadest representation of Frew’s practice as possible.

Of note, the Museum previously had no three-dimensional work by the artist, who was also a sculptor. The addition of a suite of small bronze heads with handmade bases in wood and concrete will nicely represent this aspect of his career. The Museum is grateful for this generous gift, facilitated by the artist’s son, Morgan Frew. We look forward to sharing these works in future exhibitions.
What do you get when you combine one teacher, two artists, 130 middle school students and dozens of species of flora and fauna native to the Ozarks? A wild and wonderful example of arts-integrated learning!

These four murals depict cave, pond, woodland, and prairie ecosystems found in the Ozarks. Over the course of the 2018-19 school year, 7th grade science students at Buffalo Prairie Middle School researched dozens of native plant and animal species and constructed them using clay or papier-mâché. They also applied math skills, worked in teams, shepherded a large project from conception to completion, and presented their school with the gift of a permanent, site-specific artwork.

What does this science-intensive project have to do with the Springfield Art Museum? The project was made possible by Placeworks, a program through which the Museum partners with rural schools in southwest Missouri to promote academic and social/emotional learning through art. Placeworks is supported by the Louis L. and Julia Dorothy Coover Foundation (managed by Commerce Trust), the Community Foundation of the Ozarks, and the Southwest Missouri Museum Associates (SMMA). Our resources, combined with the enthusiasm of science teacher Debbie Wallace, and the vision of Placeworks teaching artists Lillian Fitzpatrick and Barrett Crosby, created this one-of-a-kind opportunity for cross-disciplinary, hands-on learning.

In the words of Debbie Wallace, “This project allowed me as an educator to get kids up out of their chairs and making critical decisions about their own learning. Students of all abilities and academic levels benefited from collaborating on these art installations.”

To date, Placeworks has completed fifteen mural projects in 11 communities. Several more projects are underway or planned for this school year. We offer a variety of educational opportunities for teachers and students throughout our large service area.

Last year, thousands of students from nearly 30 communities visited the Art Museum on Placeworks field trips. Placeworks covers transportation, instruction, and materials costs for rural schools. If you are interested in anything from a field trip to seeing a Placeworks mural project take place at your school, we’d love to hear from you! You can find more info and the application form at sgfmuseum.org/224/Placeworks.
This fall brings plenty of opportunities to flex your creative muscles at YOUR Art Museum! Don’t miss our Trick Art Treat event on October 26 from 10 AM to noon. This is a fun morning of family Halloween-themed art projects, games, pumpkin decorating, spooky stories, and a costume contest that begins at 11 AM. This drop-in event and all associated activities are free and fun for all ages. Costumes are encouraged but not required. Please note that this is an arts and crafts event with a Halloween theme, there will be no candy exchange. Even though this is a candy-free event, you might want to bring a bag to carry all the arts and crafts that you make!

**Pre-K Open Studios**
October 11, 18, 25; November 8, 15, 22, 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**
October 4; November 1, 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 2020.

**NEW Collection Connection Workshops**
October 12 - Collage; November 16 - Printmaking; December 14 - Enameling, 10 AM - Noon
These staff-led workshops inspired by select objects from our permanent collection feature gallery discussion, hands-on artmaking, and experimentation with a variety of processes and materials used by artists. Our outstanding collection of over 10,000 objects belongs to you, the citizens of Springfield! Discover a new treasure each time and let it spark your next great idea, conversation, or creation. These workshops vary in price; all materials are included. Registration at sgfmuseum.org/161/Art-Classes-Workshops is required.
Tamara Styer & Kristen Lentz, Deitra Magazine for 99x: Myths & Monsters

Left: Jennifer Vauhgn, Sew It All by J for 99x: Myths & Monsters
This year’s 99x (Times) Party held on September 28, raised critical funds for the conservation and preservation of newly donated works by Rose O’Neill, 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.

99x: Myths & Monsters transformed the Museum into an enchanted woodland of living art tableaux and performances - from the hottest local artists, tastemakers, and trendsetters - all inspired by O’Neill’s mythical and fantastical creatures called “Sweet Monsters.” 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, O’Neill 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 looming out of the rocks holding mankind in her vast bosom.”

O’Neill 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 (including cleaning and stabilizing) in order to preserve them for the future; the paper is soiled and displays foxing and acid burns.

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 these Kewpie comics is scheduled for 2022 at the Museum and your support of 99x helps make that possible. Thank you to our generous sponsors and read all about 99x: Myths & Monsters in the next issue of our newsletter.
With Fall upon us, I am delighted to serve as SMMA’s President for the next two years. This wonderful group has enhanced my life and the lives of all my friends by providing a place to share our love of everything related to art, especially the Springfield Art Museum.

With our membership facing the challenges of advanced years, I am happy to announce that the Pierce City Arts Council is now officially an SMMA art group. Welcome, Becky Golubski, and all the members of PCAC. We share your vision of providing art education to southwest Missourians.

SMMA’s Annual Fall Fashion Show and Silent Auction A Magnolia Soiree is quickly approaching on Tuesday, November 5, 11:00 AM at the White River Conference Center. This is SMMA’s longtime fundraiser with proceeds benefitting art education field trips, art acquisitions, collection preservation for the Museum’s permanent collection, and more! Get your tickets NOW by calling the SMMA office 417-874-2869, emailing SMMA@springfieldmo.gov, or by stopping by the SMMA office located inside the Museum. Tickets are $40 and include valet parking, silent auction, lunch with a signature cocktail, and fabulous fashions!

Fresh Pecan Orders are due in the SMMA office by Friday, October 4, 2019

Donations & Speaker Gifts: Art Nouveau, Collective Crafts, Creative Crafts, Décor Feminique, Eclectics, Hodge Podge

Memorials & Honorariums: 20th Century in memory of Ruth Ann Auner

Board of Trustees Meetings: October 23, 2019; November 20, 2019; January 22, 2020

Just in time for the holidays, once again SMMA is selling fresh, delicious, Georgia pecans. Prepaid orders are due in the SMMA office by October 4, 2019. Delivery date will be based on the harvest. SMMA’s Spring Fundraiser is still in the planning stages. Watch for details to come!

I am sorry to announce the resignation of our wonderful Executive Secretary Leslie Janzen. Leslie has served SMMA since April of 2012 and is relocating to the Cape Girardeau area. You will be missed Leslie but God’s speed. I am happy to announce the addition of Diane Schulty as SMMA’s new Executive Secretary. Welcome Diane!
I am honored to be FOSAM’s new president. Let me introduce myself. I have lived in the Springfield area for 35 years, and I taught 1st grade – high school for a total of 39 years, 11 of which were in Illinois. My teaching here was done at Greenwood Laboratory School (4 years of 6th; 24 years of 4th grade). I retired 6 years ago as emeritus Associate Professor. I am active in the community as Master Gardener (board member), Master Naturalist (board member and webmaster), docent at the Butterfly House, volunteer at Lake Springfield Boathouse leading a group who keeps the native gardens looking good, belong to Epsilon Chapter of DKG (women’s education society) and am their newsletter editor. I draw, read, garden, and do whatever adventures come my way.

On July 24, FOSAM members met at the Ella Carothers Dunnegan Gallery of Art located in Bolivar, MO. This is a hidden gem of the Ozarks, and a must see if you have not already been there. There are lovely paintings, textiles, and sculptures to enjoy! Please watch our website www.artmuseumfriends-spfd.org for other opportunities for museum visits. Speaking of other museums, consider joining FOSAM at the $100 level and receive the North American Reciprocal Museum stamp on your card (NARM). It allows you to visit 950 different art museums throughout North America at no charge. After our museum visit many of us stopped off for a fine lunch at Smith’s restaurant.

Please join us for our next ArtTalks, “Seeing With the Imagination” with photographer David Burt on October 24 at 6:30 PM and “Sculptural Works” with Dr. Janet Jordan on November 14 at 6:30 PM. ArtTalks are free and open to the public but reservations to Sandra Letson at (417) 496-1838 or sandragraves@mchsi.com are required.

Finally, anyone is invited to attend Taco Tuesdays at Prima’s Mexican Restaurant in Chesterfield at 11:30 AM, where we get to meet and talk to each other about our interests. It is a way that we get to know members better. Please feel free to join us any first Tuesday of the month. These are pay-your-own meals and informal gatherings.
Did you know that YOUR Art Museum is now serving over 60,000 patrons regularly each year through high quality exhibitions like Nick Cave, American Impressionism: The Lure of the Artists’ Colony, Frolic of the Mind: The Illustrious Life of Rose O’Neill, and annual favorites like Watercolor USA and the All School Exhibition?

Did you know that over 8,500 pre-K through 12th grade public, private, parochial, and home school students from the Springfield area and over 30 surrounding rural communities receive customized arts education experiences through our initiatives like Art@Work, the Placeworks Program, Any Given Child, Family Art Lab & Book Nook, Pre-K Open Studio Sessions, and partnerships with organizations like the Fairbanks Community Center, The Dream Center, and Abilities First? All of these programs and services are provided free of charge to the communities that we serve.

In recent years the Museum has dug deep to realign our programs and priorities to match community needs. As the only American Alliance of Museums-accredited museum in all of southern Missouri, we are uniquely positioned as the visual arts authority in our region. However, we keep asking ourselves “What if we could do more?” and “How can we do more with the available resources?” The frank answer is that we can’t. However, we can and must do more to continue reaching the underserved and under-resourced parts of our community. In order to successfully expand investment in our education, exhibition, and outreach programs, we need your support.

Not everyone who participates in the arts will go on to become artists and that is okay; however, everyone can utilize skills that art-making and art-viewing experiences cultivate like critical thinking, communication, problem solving, team-building, collaboration, innovative thinking, leadership, the ability to fail and start over again.

We hope that you will consider including the Museum in your end of year giving plans by returning a tax-deductible contribution in the enclosed envelope, or by visiting our website sgfmuseum.org, under the “Support” section. When we work together, we can achieve so much toward advancing our mutual goals of a vibrant and dynamic cultural identity for Springfield, and southwest Missouri. We thank you in advance for your consideration.
**SAVE THE DATE**

**1 Million Cups** Every Wednesday, 8:30-10 AM

**Tai Chi with Dee Ogilvy** Every Friday, 9-10 AM

**Pre-K Project Days**
October 4; November 1, 10:30 AM - Noon
*Paid event; Register online.

**Shawn Bitters: Burn Out Walking Tours**
Tuesdays, Oct. 1, 8, 15, 22, 29; Nov. 5, 12, 19; Dec. 3, 10, 17, 11 AM - Noon
Guided walk and discussion of the sculptural installation Burn Out located on the Museum's grounds and Phelps Grove Park. Walk is approximately 1 mile in distance. Weather appropriate clothing encouraged.

**The Road I Call Home Public Programs**
Slow Viewing Night, October 3, 6:00 PM
Homelessness Awareness Month Press Conference, November 1, 9:30 AM
Community Listening Session, November 7, 5:30 PM, to be followed by:
   - Artist Talk, November 7, 6:30 PM
   - CPO Advocacy Awards, November 22, 6 PM

**Ubuhle Women Public Programs**
Guided Tours, October 5 - 11 AM; November 5 - 11 AM; November 9, 10 AM & 1 PM
Pop-Up Sale, November 8 – 10, during regular Museum hours
Exhibition Closes, November 10, All Day

**Pre-K Open Studio Sessions**
October 11, 18, 25; November 8, 15, 22, 10:30 AM – 12 PM. Register online.

**Input + Output (Art Critique & Discussion Group)** October 12; November 9 & 23, 3 – 5 PM

**Collection Connection Workshops**
Collage & Symbols with Kate Baird, October 12, 10 AM - Noon
Printmaking with Rick Briggenhorst, November 16, 10 AM - Noon
Enameling with Brian Fickett, December 14, 10 AM - Noon *Paid events; register online.

**Pop-Up Sale: Chihuly Anniversary** October 17 – 20, during regular Museum hours. Come celebrate the two-year anniversary of the installation of Dale Chihuly’s Autumn Persian and Feather Chandelier with 10% off all Chihuly merchandise. Featured merchandise will also include Ubuhle Women jewelry.

**Art In Our City: Zone 4 Exhibition Closes**
October 20, All Day

**Plein Air Painting Day with Cindy Quayle** Oct. 24, 10 AM – 4 PM *Paid event; register online.

**FOSAM & Studio 55 ArtTalk: David Burt**
October 24, 6:30 PM. RSVP to Sandra Letson at (417) 496-1838, sandragraves@mchsi.com

**Trick Art Treat** October 26, 10 AM – Noon
(Costume Contest - 11 AM)

**Slow Viewing Nights: Creating an American Identity**
November 14, 6 PM - Neal Ambrose-Smith, *If the Shingles Could Speak*
December 5, 6 PM – Susi Steinitz Ettinger, *Stick in Black and White*

**FOSAM & Studio 55 ArtTalk: Dr. Janet Jordan**
November 14, 6:30 PM RSVP to Sandra Letson at (417) 496-1838 or sandragraves@mchsi.com

**Closed for Thanksgiving Holiday**
November 28, All Day

**Anders Zorn: Etchings Public Programs**
Opening Day, December 7, 10 AM – 6 PM

**Pop-Up Sale: Holiday Markets**
December 6 – 8; 13 – 15; 20 – 22, during regular Museum hours. Shop one-of-a-kind gifts including David Howell Jewelry, Fox & Chave scarves and accessories, Chihuly and Nick Cave merchandise, jewelry and gift items by local artists, and Museum Holiday Bundles all at special holiday discounts.

**Men's Chorus of the Ozarks Concert: Songs for the Season**
December 7, 7 PM; December 8, 2 PM

**Closed for Christmas Holiday**
December 25, All Day

**FOR MORE INFO ON EVENTS, JOIN OUR EMAIL LIST OR VISIT:** www.sgfmuseum.org
All School Exhibition
March 6-April 2020

Admission is always free!

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

Admission is always free!

Facebook @sgfmuseum
www.sgfmuseum.org

We are closed on city and National Holidays