New York Times critic Jason Farago recently wrote an opinion piece titled, “It’s Time to Take Down the Mona Lisa,” in which he argued that due to its popularity and the overwhelming crowds it attracts, the painting should be removed from view in the Salle des États at the Louvre Museum and placed in some other location more suitable for its audience.

In his words, the painting is “a security hazard, an educational obstacle and not even a satisfying bucket-list item.” The headline is meant to be provocative, as most headlines are. As a museum professional who cares deeply about accessibility to culture and objects, I winced just a little while reading it. Why shouldn’t people get to have their moment with this painting? Who is he to decide that millions should be denied access to this work? Upon reading the article, I discovered that one of his chief concerns is that the Mona Lisa has become a pop-culture blackhole that swallows everything around it including the phenomenal wealth of paintings hanging on adjacent walls.

For better or for worse, the Mona Lisa has become one of those works of art that has passed from the art historical canon into the canon of popular culture and has become a stand-in for fame, high-culture, status, and artistic genius. No wonder so many vie to bask in its glow and take selfies that prove that they were there. However, if I consider accessibility in a deeper sense, I have to ask myself, what are visitors to the Mona Lisa getting access to?

What objects and stories are drowned out by the Mona Lisa’s fame? What stories might be told if the spotlight of public attention shone a little less brightly on this one object? As we think about accessibility to cultural heritage at our Museum, we consider not only access to iconic works of art, but also access to stories that might go untold through objects that might be otherwise overlooked. I believe that museums are at their best when they move from being storehouses that blindly recite the given canon of art history to becoming institutions dedicated to exploring our humanity in undiscovered, forgotten, or (often purposefully) neglected places.

The Baltimore Museum of Art recently made headlines when it sold works by Andy Warhol and other Modernist masters to purchase contemporary works by women artists and artists of color, and then committed to only acquiring works by women artists during 2020. These moves are certainly an attempt to right the legacy of exclusion tethered to the museum field and it is exciting to think about the new body of knowledge that will come from these efforts.

What artists, voices, and stories might we learn from when we no longer seek out the familiar and blindly lead the crowd toward the expected? I believe it leads to much more rewarding opportunities to shape and create our cultural heritage and to find our place within it.

THE ROAD I CALL HOME
Through February 23, 2020
Weisel and Kelly Galleries

ANDERS ZORN: ETCHINGS
Through March 8, 2020
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.
EXHIBITION SPOTLIGHT

ANDERS ZORN: ETCHINGS
ANDERS ZORN: ETCHINGS

Anders Zorn: Etchings presents the Museum’s entire extensive collection of 95 of Zorn’s etchings for the first time in 15 years. 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 the North Pole.

Zorn was first a watercolorist and later transitioned to oil painting. However, he is best remembered for his work as an etcher. He often referred to etching as a “diversion from painting,” but created nearly 300 works over the course of his life in a style that relied on a heavy use of vertical and horizontal lines. Zorn was unusual in his approach towards portraiture, preferring to study his subjects in their natural environment rather than posing them in the conventional studio manner. After quiet observation recording essential lines and contours, Zorn would often complete the portrait alone using only his impressions of the sitter. He was noted for an ability to capture each subject’s true essence.

In 1896, Zorn purchased a farm and surrounding lands in his birth town of Mora, Dalecarlia in Sweden. Zorn was interested in preserving the history and culture of the region and began to create an open-air museum, named Zorns Gammelgård, which he populated with over 40 historic wooden buildings filled with tools, implements, textiles, and other artifacts from the region. Zorn’s extensive art collection, which included over 100 Rembrandt etchings, was installed in the various buildings on the property.

Upon Zorn’s death, his wife Emma gave the estate to the Swedish government. It is still in operation today as the Zornmuseet.

“...I never spent too much time thinking about others’ art. I felt that if I wanted to become something, then I had to go after nature with all my interest and energy, seek what I loved about it, and desire to steal its secret and beauty.”
and contains Zorn’s preserved studio – Gopsmor Cottage - among other treasures. Zorn is remembered in Sweden as a symbol of National pride. After his death, Zorn became nearly unknown; however, appreciation for his work has grown over the last few decades and more are aware of his contributions and skills, in part due to recent exhibitions mounted by the Isabella Stewart Gardner Museum (2013) and the Fine Arts Museums of San Francisco (2017). Art critic Paul Leprieur labeled Zorn “a slick, speedy and succinct genius.”

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. An additional two etchings were acquired in subsequent years.


CURATOR’S TOUR: Thursday, January 30, 6 PM

SLOW VIEWING NIGHT: Thursday, February 13, 6 PM
Beginning March 31, the Museum will open a new special exhibition featuring over 40 works from the permanent collection. This exhibition is not focused on a particular art period, art movement, or artist, but rather on the fascinating and practical subject of art framing. Picture frames are as varied as the paintings they surround. They can range from the simplest wooden strip nailed along a canvas edge to layers upon layers of intricately carved and molded designs. Framing professionals follow many rules to protect and enhance the artwork, however, beyond that, the aesthetic art of picture framing can be subjective allowing for individual style and taste.

Pictures with framed borders have been discovered in Egyptian tombs as early as the 1st century AD. By the 12th century, it was typical to find frames built in place and attached to church altar pieces. Framing for portable pictures has evolved since the 15th century and by the 17th century, it was common to find flat frames with carved decoration in the average home.

The Museum’s permanent collection contains a wide variety of frames, both historic and contemporary. This exhibit utilizes the collection to demonstrate frame styles and trends covering both hand-carved and mass-produced molded ornament frames, as well as to illustrate the important role of framing in conserving and preserving artwork.

Works within the featured frames include paintings, prints, photographs, decorative objects like tiles and mirrors, and much more. Local artist Blake Willis Tiggemann’s award-winning *Lost in the Fire* from *Watercolor USA 2016* (with new conservation framing) *Tête de Femme, de Profil* and a print by Pablo Picasso acquired during our 90th Anniversary, will both be on view. *Lost in the Fire* was purchased with funds provided by the Southwest Missouri Museum Associates and *Tête de Femme, de Profil* was the gift of John Cooper. This exhibition was guest curated by Exhibitions Manager Cindy Quayle and will include a hands-on frame shop. See *Framed: The Art of the Picture Frame* in the Eldredge, Spratlen, and Armstrong Galleries through June 21, 2020.

**PUBLIC PROGRAMS**
Opening Day: March 21, 10 AM – 6 PM
Every March, in celebration of Youth Art Month, the Museum invites student artists from across our community, in Kindergarten through twelfth grades, to exhibit outstanding artwork in the All School Exhibition. This highly anticipated show has been a staple of our exhibition schedule for decades and is the Museum’s longest ongoing exhibition initiative, outdating even Watercolor USA.

Divided into three sections containing Elementary, Middle School, and High School, the exhibit is one of the Museum’s most popular shows of the year. In 2019, the exhibit brought over 14,800 patrons to the Museum to view more than 400 works of local art. Following the All School Exhibition, MFA candidates from Missouri State University take over the Weisel and Kelly Galleries to present their MFA Student Showcase (May 1 – 24). These two shows present a unique snapshot of the continuum of work being produced in educational settings throughout Springfield – from Kindergarten through Higher Education.

As the art teachers who work with these students know, art is a powerful educational tool. In addition to creativity and self-expression, the arts teach problem solving, critical thinking, innovation, and collaboration. Artwork created by children and teenagers is often relegated to education wings or hallways when it is displayed in museums. By showcasing student work in one of our primary gallery spaces, the Museum seeks to highlight the importance of arts education and honor the accomplishments of young artists.

The All School Exhibition also reflects the work of the incredibly talented teachers in our community, many of whom are practicing artists themselves. Faculty members from public, private, and parochial schools select artwork for exhibition, and a dedicated team of teachers and students from Springfield Public Schools installs the art in the galleries. Enjoy this year’s exhibit March 6 through April 26.

**PUBLIC PROGRAMS**

**Middle/High School Opening Reception:**
March 5, 5:30 – 7:00 PM

**Elementary School Opening Reception:**
March 7, 2 – 4 PM
I recently read *How To Do Nothing* by the artist Jenny Odell. Odell makes a case that the ability to pay attention, like the ability to listen or to communicate, is important in large social ways, as well as in small personal ones. She links the ability to pay attention - something we can learn and practice at the Museum - with the mechanics of social change:

“If we think about what it means to ‘concentrate’ or ‘pay attention’ at an individual level, it implies alignment: different parts of the mind or even body acting in concert and oriented toward the same thing... We contrast this with distraction, in which the mind is disassembled, pointing in many different directions at once and preventing meaningful action. It seems the same is true on a collective level. Just as it takes alignment for someone to concentrate and act with intention, it requires alignment for a ‘movement’ to move. Importantly, this is not a top-down formation, but rather a mutual agreement among individuals who pay intense attention to the same things and each other.”

Each month, Museum Assistant Shauna Smith facilitates a Slow Viewing Night at the Museum. Participants spend one hour with a single work of art. The first half hour is reserved for silent contemplation, and the second half hour for building a collective interpretation. The format is simple but challenging. The experience is different every time, but it always yields unexpected discoveries about the art and each other. Something that looks a lot like doing nothing turns out to be profound.

If you need encouragement to give Slow Viewing Night a try, let me leave you with a few more words from Odell:

“I draw the connection between individual and collective concentration because it makes the stakes of attention clear. It’s not just that living in a constant state of distraction is unpleasant, or that a life without willful thought and action is an impoverished one. If it’s true that collective agency both mirrors and relies on the individual capacity to ‘pay attention,’ then in a time that demands action, distraction appears to be (at the level of the collective) a life-and-death matter.”
COLLECTION SPOTLIGHT: POLLINATION
SARAH BUHR, CURATOR

“My paintings tell the story of knowing land over time – of being completely, micro-cosmically within a place. I am defining a particular space, describing a particular place. They are purposefully meditative and mean to be seen slowly. The intricate language of symbols refer to specific plants, people, and experiences.” - Emmi Whitehorse

Emmi Whitehorse is a painter and printmaker based in New Mexico. Her art is inspired by the American Southwest, evoking impressions of the landscape with a warm, atmospheric palette, visual texture, and sharply articulated graphic details. Whitehorse deliberately avoids political commentary and excessive self-reflection, instead imbuing her art with the Navajo principals of humanity aligned with beauty and nature.


Her paintings focus on the narrative of land over time—the omnipresent energy of nature—and are meant to be viewed slowly.

As her work has developed, Whitehorse’s sharp, geometric style began to include imagery of animals and birds and has now transmuted into a pictographic system of ciphers. These symbolic shapes relate to her early years on the Navajo reservation and represent specific natural elements from her physical environment. Her paintings focus on the narrative of land over time—the omnipresent energy of nature—and are meant to be viewed slowly. Whitehorse’s Pollination is currently on view in Creating an American Identity.
Carrie Moyer is an artist, activist, writer, and educator. She was born in Detroit and received a BFA from Pratt Institute and an MFA from Bard College. Her work has been exhibited widely including in the 2017 Whitney Biennial and a traveling survey exhibition – Carrie Moyer: Pirate Jenny – that originated at the Tang Museum in 2013. She has received awards from the Guggenheim and Joan Mitchell Foundations, Anonymous Was a Woman, and Creative Capital among others. She co-founded, with photographer Sue Schaffner, one of the first lesbian public art projects, Dyke Action Machine! (active in New York between 1991 and 2008). Moyer’s writings have appeared in periodicals such as Art in America, Brooklyn Rail, Artforum, Modern Painters, and others. She is a professor in the Art and Art History Department at Hunter College where she is also the Director of the Graduate Program.

The title of this painting refers to John Epperson, an American drag artist, actor, pianist, vocalist, and writer who is mainly known for creating his stage character Lypsinka. As Lypsinka, he lip-synchs to meticulously edited, show-length soundtracks culled from snippets of outrageous 20th-century female performances in movies and song. Moyer describes her work as experiential. They are “abstractions based on my own history, even though they address the history of 20th century painting, or at least certain parts of it.” She is interested in ideas about pleasure – pleasure for her and pleasure for the viewer. She notes “I’m going for beauty, seduction, and play – a physical experience, an optical experience…. it’s about the pleasurable experience of looking.”

This is the first work by Moyer to enter the Museum’s collection and is the first purchase made with funds provided by the Museum’s annual spring fundraiser – Art in Bloom. Come see this new acquisition in April 2020 when it rotates into Creating an American Identity.
Entry applications are now open for Watercolor USA 2020! The 59th annual juried exhibition of the very best in contemporary American watermedia is scheduled for June 6 – August 16, 2020. This exhibition is open to artists from all 50 states and US territories and will be judged by Misa Jeffereis, Assistant Curator at the Contemporary Art Museum St. Louis.

Jeffereis was previously with the Walker Art Center, where she curated Lee Kit: Hold your breath dance slowly, the artist’s first solo museum show in the US, and co-curated Art at the Center: Guerrilla Girls. From 2012 to 2014, she was Public Programs & Research Coordinator at Independent Curators International in New York, and from 2007 to 2010, Jeffereis was Curatorial Associate at the Henry Art Gallery in Seattle, where she curated exhibitions on Jeppe Hein, Milton Rogovin, and Chiho Aoshima.

All artists (age 18+) using watermedia as critical components in their work can enter. Artists whose work pushes the boundaries of traditional aqueous media are encouraged to enter. Approximately $20,000 in cash prizes and Museum purchase awards are available. Support for Watercolor USA 2020, including the opening reception on June 6 at 5:30 PM, has long been provided by the Southwest Missouri Museum Associates, with additional cash and artist materials awards generously provided by the Watercolor USA Honor Society.

Artists who are interested in participating can view sample works from previous exhibitions by reviewing “Past Exhibitions” on our website at sgfmuseum.org/134/Past-Exhibitions, reviewing previous Watercolor USA photo galleries on our Facebook page, or by reviewing previous “July August September” issues of our printed newsletter at sgfmuseum.org/150/Newsletter. In addition, you can request Watercolor USA catalogs dating back to the 1980s by contacting the Museum at (417) 837-5700.

These historical documents will provide a snapshot of what has been exhibited in the past; however, it is important to note that we are actively seeking what is now and what is next in the world of watermedia, and that each annual juror brings their own aesthetic eye and decision-making to the process.

For full information on entry rules and how to submit your work, please view or download the prospectus at sgfmuseum.org/246/Watercolor-USA or contact Exhibition Manager Cindy Quayle at cquayle@springfieldmo.gov or (417) 874-2863.
This winter offers many ways to express your creativity at YOUR Art Museum. Structured art classes are set to begin on January 21, so there is still time to make or follow through on your resolution to be more inspired in 2020. The Museum offers four and eight-week classes for adults and kids including: Acrylic Painting, Drawing, Pottery, Mixed Media, Small Metals Open Studio, Enameling, Metal Forming, Printmaking for Kids, and Home School Art. Class size is limited so find out more information, pricing, or register today at sgfmuseum.org/161/Art-Classes-Workshops.

**Pre-K Open Studios**
January 3, 10, 17; February 7, 14, 21; March 6, 13, 20, 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; however, registration at sgfmuseum.org/163/Family-Learning is required.

**Pre-K Project Days**
January 31; February 28; March 27, 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.

**Collection Connection Workshops**
January 25 – Gary Bower, *Whole Earth Catalog #2*, 10 AM – 12 PM
February 29 – Pauta Saila, *Birds Over Stone House #39*, 10 AM - 12 PM
March 28 – Emmi Whitehorse, *Pollination*, 10 AM - 12 PM
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.
99X: MYTHS & MONSTERS

Tamara Styer & Kristen Lentz, Deitra Magazine for 99x: Myths & Monsters

Left: Jennifer Vauhgn, Sew It All by J for 99x: Myths & Monsters
On September 28, 2019 over 540 guests joined us for the fifth annual – and largest to date – 99 Times Party, our signature fundraising event blending spirits, music, fashion, food, and frivolity. This year’s event, 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 Rose O’Neill’s mythical and fantastical creatures called “Sweet Monsters.”

The Museum owns many works by O’Neill, a 2019 inductee into the National Women’s Hall of Fame, who was a prolific artist, illustrator, inventor, author, bohemian, fashion icon, and suffragist with strong local ties. These works include 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.

99x: Myths & Monsters raised over $28,500 for the Museum’s Conservation & Preservation Fund, bringing the five-year total for the event to over $93,000 for vital conservation projects. Look for the conserved Kewpie comic pages in 2022’s focus exhibition on Rose O’Neill’s illustration career. The Museum is deeply indebted to the 99x Planning Committee, chaired by Jeff Schmitt and Justin Petersburg, for putting together this unique event – voted best Interactive Art Event by 417 Magazine – which featured 16 incredible living art tableaux and environments.

Thank you to our 16 event stylists, 34 sponsors, 19 tableau patrons, 7 entertainers including character creations by Emily Edgar Makeup, 4 food and beverage providers, our florist Alex W. Crowder, our After Party event venue The Outland Ballroom, and to all those who attended. This year’s event saw the most participation in terms of creative cocktail attire and make up than ever before and we were blown away by the creative effort and originality put forward by our event designers and attendees.

A special thank you to our Presenting Sponsor Hagan, Tucker, Schmitt & Gintz LLC CPAs + Advisors for their leadership and generosity. For a full list of talent and supporters, please visit the event website at sgfmuseum.org/234/99x-Myths-Monsters and check out the event video and social media gallery on our Facebook page. Lastly, don’t forget to save the date for the next 99 Times Party on September 26, 2020.

A focused exhibition of these Kewpie comics is scheduled for 2022 at the Museum and your support of 99x helps make that possible.
Our annual luncheon and style show was held on November 5, 2019 at the White River Conference Center, and it was, of course, a huge success! Everyone loved the lunch and the beautiful pink flowers. The theme this year was “Magnolia Soiree,” and it made one think of springtime. Our 2020 fashion show will be the 50th anniversary of this event, so we hope to have a grand time celebrating the golden years of SMMA.

SMMA’s Spring fundraiser has been scheduled to take place on April 4, 2020 and is a work in progress with the theme yet to be chosen. We are continuing to review the policies and procedures of SMMA and are working to bring SMMA into the future. We have almost reached our goal for the busing program for the 5th graders. We also continue to work with the Museum and their Placeworks Program that benefits rural schools.

It is hoped that SMMA will begin to attract younger members, and it has been suggested that we start a new art group that could possibly meet in the evening or on Saturday – to accommodate those potential members who are younger and working.

Art groups are busy with wonderful programs and are the source of monies that SMMA applies to the necessary programs for the Museum. The Executive Committee hopes to visit each art group during the coming year to reiterate the SMMA vision for the future and to listen to the concerns of each of the groups.

SMMA Announcements 4th Quarter 2010

The date for SMMA’s Spring Fundraiser has been set for Saturday, April 4, 2020. Details to be announced later.

Donations & Speaker Gifts: Renaissance Art Group

Memorials & Honorariums: Marshfield Art Group in memory of Barbara Vestal

Board of Trustees Meetings: January 22, 2020; February 26, 2020; March 25, 2020
November is our membership drive month. It is time again for renewal of dues to FOSAM. Why should you become a member? FOSAM is a non-profit organization dedicated to supporting the Museum and its programs. We work to enhance the cultural environment of all southwest Missouri. If you were missed in November, it is not too late to join!

Our mission includes our support in several areas. We help sponsor Art in Bloom in order to acquire more art for the Museum. And, in the future hope we have enough money so we can help underwrite exhibitions that come to the museum. We have in the past assisted monetarily with the Family Art Lab. Along with Studio 55, we offer free public ArtTalks at least quarterly, where we all can learn more about artists and their creative process and works. Please check out our website www.artmuseumfriends-spfd.org and our FOSAM Facebook page for more details.

FOSAM memberships can be paid at various levels—the most common are $35 for individual memberships; $50 for Family; and $100 for Sustaining which includes the NARM (North American Reciprocal Museum) privileges that include free admission and discounts to over 950 art museums in North America. Memberships make great gifts, too.

“I paid for the NARM level for $100 this past year and I got the entire amount and more back in free admission to other museums.

Friends also receive a 20% discount on most Museum art classes; get exclusive invitations to behind-the-scenes events and social gatherings; receive the Newsletter/Bulletin, special notices of exhibitions and more; get opportunities to meet new friends and artists from our community and beyond; trips to visit places of interest (which we will get going on some of those soon); and most of all FUN with art and other people!

Please consider joining our group so we can support the Museum. This is an exciting time for the Museum as it moves forward with future expansion plans. Join, and let’s help them get to their future goals. Make checks out to FOSAM. Mail to:

FOSAM, c/o Shae Johnson, President;
1401 W. Carmen Street,
Ozark, MO 65721.

Soon we plan to have PayPal option on our website so membership can also be paid by credit card.
CALL: FLORAL DESIGNERS

In April 2019, the Museum and Art Mosaic One presented the second annual Art In Bloom event attended by over 1,900 patrons. Art In Bloom is the Museum’s largest signature event in terms of attendance, and one of our largest fundraisers. Art In Bloom 2019 featured 30 floral designers, both independent and representing 17 companies, interpreting 29 works of art on display in the Museum’s galleries. In addition, the Museum held another sold out floral arranging workshop courtesy of Mears Floral Products, a still life painting workshop, an opening night preview party complete with a floral-inspired fashion show featuring over 26 bespoke looks, and over a dozen musical performances.

We are currently seeking floral designers to participate in Art In Bloom 2020. This year’s three-day festival (April 24 - 26) will once again invite floral designers from throughout the region to imaginatively interpret works of art on view in our galleries and present them alongside those works for the community’s enrapt enjoyment.

Featured florists receive an opportunity to win $2,500 in juried prize money (including Best In Show, Best Creative, Best Traditional, and People’s Choice), will have their work displayed in the Museum with company/individual recognition in-gallery, complimentary admission to the preview party (where awards will be announced), recognition in printed event and Museum materials, on the event website with live link(s), and on social media.

Floral designers may utilize fresh, dried, or artificial flowers, and can even use non-traditional materials like fiber/textile flowers. The sky is the limit to your creativity; however, the Museum’s primary concern is the preservation of our artwork, as such there are certain restrictions on what materials can be utilized. Once you declare your intention to participate at sgfmuseum.org/229/Art-In-Bloom, Museum staff will provide you with all the specifications and answer any questions that you may have. Contact Joshua Best,
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 New Year’s Day Holiday
January 1, All Day

Pre-K Open Studio Sessions
January 3, 10, 17; February 7, 14, 21; March 6, 13, 20, 10:30 AM – 12 PM
sgfmuseum.org/163/Family-Learning for details/to register

Slow Viewing Nights: Creating an American Identity
January 9, 6 PM – Gary Bower, Whole Earth Catalog #2
March 5, 6 PM – Anne Lindberg, tilted sky

The Road I Call Home Public Programs
Guided Tours, January 11, 11 AM; February 8, 11 AM; February 20, 6 PM
Film Screening: February 6, 6:30 PM
Springfield Street Choir, January 16, 7 PM
Exhibition Closes, February 23, 5 PM

Collection Connection Workshops
Gary Bower, Whole Earth Catalog #2, January 25, 10 AM – 12 PM
Pauta Saila, Birds Over Stone House #39, February 29, 10 AM - 12 PM
Emmi Whitehorse, Pollination, March 28, 10 AM - 12 PM
*Paid events; sgfmuseum.org/161/Art-Classes-Workshops for details/to register

Winter Art Classes Begin
January 21, All Day

Biz 417’s Think Summit Presented by People Centric
January 24, 8 AM – 4:30 PM
Ticketed event, visit www.biz417.com for details and full speaker line-up.

Anders Zorn: Etchings Public Programs
Curator’s Tour, January 30, 6 PM
Slow Viewing Night, February 13, 6 PM
Exhibition Closes, March 8, 5 PM

Pre-K Project Days
January 31; February 28; March 27, 10:30 AM - Noon
*Paid event; sgfmuseum.org/163/Family-Learning for details/to register

All School Exhibition Public Programs
Exhibition Opens, March 6, 10 AM
Middle/High School Opening Reception, March 5, 5:30 – 7 PM
Elementary School Opening Reception, March 7, 2 – 4 PM

Framed: The Art of the Picture Frame Public Programs
Opening Day, March 21, 10 AM – 6 PM

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

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Development & Marketing Coordinator at jbest@springfieldmo.gov or (417) 874-2859 for more information on how to become a featured florist, to join the planning committee, or to sponsor the event.

We hope that you are excited to participate in our newest signature fundraising event and to bring your vision and artistic talent to a wonderful audience. This unique event, inspired by spring, is a wonderful marriage of floral interpretation and fine art. All proceeds from Art In Bloom benefit the Museum’s Art Acquisition Fund. Read all about how to attend Art In Bloom 2020 in the next issue of our newsletter.