“We are for keeping art accessible.” If you have visited the Museum recently, you have seen these words emblazoned on the wall in our lobby. The statement, and the sentiment behind it, directly related to our Warhol Uncanned exhibition of prints by artist Lindsey Wohlman. That exhibit ended in August 2016, but the words have remained. In fact, they have become something of a guiding mantra for us.

In that vein, we are proud to roll out updated exhibition labels. These labels feature larger font text, bilingual (Spanish) translations, and portraits and expanded biographical information for artists, where appropriate, as a way to highlight the diversity of artists in our collection and so that our visitors might better see themselves reflected in the art on display. As new works continue to rotate into our galleries, we will continue to replace old exhibit labels with these new, more accessible informational tools. In addition, the Weisel and Kelly Galleries are currently closed for 2 months of renovation. Improvements include new lighting tracks, new LED lights, and new ceiling tiles.

These upgrades complete the conversion to LED lighting in all areas where art is displayed in the Museum. These renovations will improve internal climate control, energy efficiency, and the appearance of art in these galleries, as well as negate the harmful effects of traditional halogen and incandescent light sources on sensitive works of art. I eagerly anticipate both the All School Exhibition and Watercolor USA under these improved light conditions.

Aniticipate your access to incredible works of Impressionist art to increase in April as we bring you American Impressionism: The Lure of the Artists’ Colony, organized by the Reading Public Museum in Reading, PA. This exhibition features 75 oil paintings and 30 works on paper from such artists as William Merritt Chase, Childe Hassam, John Twachtman, Mary Cassatt, and John Singer Sargent, among others. This exhibition not only demonstrates the Museum’s ability to bring great art from other locales to our community, but also the confidence our peers have in us to care for and protect their precious objects on loan. I invite you to join us soon at the Springfield Art Museum.

NOW

THE WOOD-FIRED KILN: A CATALYST FOR COLLABORATION
November 5 - March 5, 2017
Eldredge, Spratlen, Armstrong Galleries

CREATING AN AMERICAN IDENTITY
Ongoing
Musgrave Wing Galleries
CALL FOR ARTISTS

Veterans’ Views
Deadline to apply: March 31, 2017

The Museum is currently seeking submissions for Veterans’ Views, a juried exhibition highlighting photographs taken by members of our nation’s armed services and relating to their military experience, scheduled for July - November 2017. This exhibit is organized by the Springfield Art Museum in collaboration with Drury University.

Photographs must have been taken while on active duty for any branch of the United States Military, including National Guard Service. Subject matter is not limited - photographs may depict scenes of active duty and/or friends, civilians, the landscape, or scenery at any location or site visited during the tour of duty. Veterans do not need to consider themselves “artists” in order to enter, the Museum is particularly interested in highlighting the personal view of time spent while serving our country.

Watercolor USA 2017
Deadline to apply: March 6, 2017

The 56th annual juried exhibition of the very best in American watermedia is scheduled for June – August 2017. This exhibition is open to artists from all 50 states and US territories and will be judged by Laurin McCracken, President of the Watercolor USA Honor Society. Approximately $20,000 in cash and Museum purchase awards are available. Major support for Watercolor USA is provided by SMMA with additional cash awards generously provided by the Watercolor USA Honor Society.

For full information on entry rules and how to submit work for either exhibition, please visit www.sgfmuseum.org or call (417) 837-5700.

NEXT

ALL SCHOOL EXHIBITION
March 4 - April 23, 2017
Weisel and Kelly Galleries

AMERICAN IMPRESSIONISM: THE LURE OF THE ARTISTS’ COLONY
April 8 - July 2, 2017
Eldredge, Spratlen, and Armstrong Galleries
In October 2016, the Springfield Art Museum’s Board of Directors approved the acquisition of Anne Austin Pearce’s *Loosened #3*. Pearce recently represented the state of Missouri in the *Four by Four: 2016 Midwest Invitational Exhibition*, which closed in December 2016. *Loosened #3* is inspired by a float trip the artist took along the Current River, making not only the artist, but also the subject intimately tied to the region.

The acquisition was made possible through the generous donation of funds given to the Southwest Missouri Museum Associates in a bequest from the late Shirley A. Carr. According to SMMA President Brenda Stiles, “We were pleased to be able to donate the monies to purchase this work for the Museum’s collection. Given its scope and scale, it is a unique addition to the strong watercolor tradition that Springfield, and the Museum are known for through the Watercolor USA exhibition.” *Loosened #3* has brilliant ties to our collection, offering an abstract counterpoint to Thomas Hart Benton’s realistic study of the Current River already in our collection. Abstract work lends itself to other abstract activities, providing a platform to engage audiences in non-traditional ways.

Teaching Artist Will Knauer elaborates, “*Loosened #3* is an excellent example of a work that stirs the imagination. It is open to interpretation, yet beautifully depicts the scene the artist had in mind. At times soft and fluid, at other times dark and murky, you can experience this painting in a myriad of ways and senses.”

Anticipate Benton and Pearce’s points of view on the Current River to be juxtaposed in our *Creating an American Identity* exhibit in the future.
On October 8, 2016 over 300 guests joined us for the second 99 Times Party, our signature fundraising event blending spirits, music, fashion, food, and frivolity. This year’s event took its inspiration from the Bohemian life and style of Rose O’Neill and raised over $12,000 for our Collection Preservation & Conservation Fund. The Museum is deeply indebted to the 99x Planning Committee, chaired by Paula Adams, for putting together this unique event featuring 8 living art tableaus from the area’s hottest trendsetters and tastemakers.

Thank you to our 11 event stylists, 29 sponsors, 2 entertainers, and 3 beverage providers. A special thank you to our Presenting Sponsor Esterly, Schneider & Associates, Inc. We could not have asked for a more wonderful group of supporters. Look for the Rose O’Neill exhibition in April 2018, featuring works conserved with funds from 99x: Bohemian Belle, and save the date for the next 99 Times Party in September 2017!

**Event Stylists:** Nancy Asay & Marcann Patton, Andie Bottrell, Heather Kane, Becca Kennedy & Kaycie Surrell, Shailey Murphy, Tamara Styer, Jennifer Vaughn, Jacqueline Warren & Jo Van Arkel

**Entertainment:** Spark Events, LUX

**Beverages Courtesy of:** Mother’s Brewing Company, Missouri Ridge Distillery, Southwest Missouri Museum Associates

**PRESENTING SPONSOR:** ESTERLY, SCHNEIDER & ASSOCIATES, INC.

**Washington Square Sponsor:** Penmac Staffing

**Villa Narcissus Sponsors:** Bryan Properties; Butler, Rosenbury & Partners; Buzbee Dental; The Law Firm of Neale & Newman, LLP; In Honor of Pamela Morrissey

**Castle Carabas Sponsors:** Art Mosaic One, Jeanie & Johnny Morris, Cathy & Alex Primm, Rose O’Neill Foundation

**Bonniebrook Sponsors:** 417 Magazine, Sally & Rob Baird, David & Pamela Buhr, Dr. Lynn & Betty Carlton, Jack & Robin Crabb, The Ginko Tree Review & The Humanities and Ethics Center at Drury University, Marcia Haseltine, Bill & Trish Hedrick, Jennifer Kennally & Topper Glass, Med-Pay, Inc., Fred G. McQueary & Terri West, Melody Marlay & David Brugioni, James & Martha Melton, Nick & Leslie Nelson, Norene Rinker, Sally & Bob Scheid, Susan K. Scott, Springfield Family Vision

Photo Credit: Aaron J Scott
James Lavadour is a contemporary landscape painter and printmaker. Primarily self-taught, he has cited a number of inspirations for his work including Chinese painting, abstract expressionism, hiking in the mountains, and jazz music. The commonality between all of these influences, and of prime importance to his practice, is the utilization of improvisational thinking.

Lavadour is interested in two major aspects to the landscape: capturing the layers and shapes of the physical scenery, and then exploring the energy and emotions of that scenery. His subsequent work merges landscape with abstraction, tied together with geometric structures. Lavadour has described his work as “emotional interpretations of the land.”¹ He focuses intentionally on mark making, building each painting and print through the stacking of layer upon layer of marks on the surface of the work. He has noted that there is no intentionality in the process, rather, he responds intuitively to each mark, with the end goal focused on the creation of something that contains both depth and beauty.

Ghost Camp, like many of Lavadoir’s works, is inspired by the mountains in and around the Umatilla Indian Reservation near Pendleton, Oregon, where Lavadour lives and works. The lithograph is composed of four mostly monochromatic landscapes in green or red tones. Lavadour has then added additional hand-drawn geometric shapes and forms, in graphite, to each print. Each impression of the print is unique for these hand-drawn additions. The skeletal figure in the bottom left of the Museum’s impression makes more overt reference to the title, Ghost Camp.

“In the beginning I realized that everything out there that I was looking at was inside me and then I started thinking that what’s inside me must be out there. So I started looking at the world in a very familiar way. I started to recognize stuff.”²

¹ “Artist Spotlight: James Lavadour,” 1st Tribal Lending blog (2008)
Lavadour is also deeply interested in community-building. He is the founder of Crow’s Shadow Institute of Art which uses art as a transformative tool within the Native American community, providing opportunities for printmaking to both Native American and non-native artists. Created in 2002, Ghost Camp was acquired by the Museum in 2010 and is now on view in Creating an American Identity.

**EDUCATION SPOTLIGHT** **SHAPES!**

*From Kate Baird, Museum Educator*

Are you looking for ways to enjoy art with your children? Consider a study of shapes at the Springfield Art Museum. Artist James Lavadour wants to capture the shapes of landscapes, and you can capture them too! On your next visit to the Museum see if you can find these shapes hiding in our galleries:

There are lots of great shape games to play in our Family Art Lab. I recommend the “Outside the Box” cards located in our art cubby area. Curl up in the Book Nook with one of these great books about shapes: *Shapes, Shapes, Shapes; Shape Shift; I Spy Shapes in Art; Wind-blown; This Is Not a Box; Wild About Shapes!*

There is no admission fee at the Museum and our Family Art Lab and Book Nook are open during all public hours. If you can’t make it to the Museum, or simply want to extend the fun at home, try this creative shape activity:

Materials: paper, felt, or foam in a variety of colors; scissors; glue

Begin by cutting out 4 to 5 different shapes from colored paper, foam, or felt. These shapes can be any size, but extra large shapes might be extra fun. Taking turns with a parent, guardian, or friend, arrange the shapes into different faces, creatures, or inventions. When you get something you like, glue it down. What other shapes could you add to make your creation even more fantastic? Email a photo of you and your masterpiece to artmuseum@springfieldmo.gov and we may feature it on our social media @sgfmuseum!
The Wood-Fired Kiln: A Catalyst for Collaboration features the work of seven well known local, regional, national and international ceramicists whose work incorporates, to varying degrees, wood-firing techniques and aesthetics: Kenneth Baskin, Keith Ekstam, Rick Hirsch, Nina Hole, Jeff Johnston, Scott Meyer, and Priscilla Mouritzen. This exhibit focuses specifically on work that has been created using a wood-fire kiln and investigates the character and dynamic of the collaborations that have resulted from this very communal and social process.

Wood firing, by its very nature engenders a sense of community and has re-emerged as a pedagogy of tremendous importance in ceramics, its influence widening well past the immediate sphere of the skilled artists for whom it is central. Beyond wood-firing, many of the exhibiting artists share an interest in industrial forms, as evidenced by the appearance of gears, sprockets, chains, and vessels.

Museum Director Nick Nelson notes, “The artists represented in this exhibition span the globe, from right here in southwest Missouri, to as far away as Denmark. Individually, they are incorporating

Free Public Programs
Free Family Day
January 21, 10 AM – Noon
Community Room and Galleries

Artist Panel
March 4, 1:30 – 2:30 PM
Auditorium

This exhibit includes a free gallery guide, as well as video of a wood-firing in process. Exhibiting artist Scott Meyer’s book, With Fire: Richard Hirsch A Life Between Chance and Design is available for purchase in the Museum Shop.
disparate materials. The objects run the gamut from functional to sculptural. On the surface, these artists and objects may not seem like they belong together, but they’ve all been subjected to this crucible-like experience. What emerges from the kiln is unified by the process; there is a sense of warmth in what has been created.”

While filling the kiln, stoking the fire, and monitoring the flames over the course of many days, participating artists talk about their work, share ideas, and discuss opportunities. The collaborative nature of the firing process often serves as a catalyst for future artistic endeavors. The majority of the artists represented here have fired together, published together, exhibited together, held panel discussions, seminars, workshops, and residencies together.

Many of the artists included in this exhibit have hand-built their own wood-fired kilns, including Johnston at the College of the Ozarks and Meyer at the University of Montevallo. Some of the objects exhibited here were fired at these kilns. Regardless of the type of kiln used, the loading process is critical towards the success of the firing. The placement of pottery within the kiln distinctly affects the final appearance of the work.

While all works show a varying degree of flame, ash, and mineral deposits on the body, those closest to the fire will receive the heaviest coats. Indeed some pieces are so encrusted that Camille Dautrich, writing for the Springfield News-Leader, observed that many pieces look “…like they’d been eroded underwater, like artifacts discovered in shipwrecks…” See the over 100 objects in the Wood-Fired Kiln through March 5.

**Tipping Crucible Assembly #1, 2014, wood-fired stoneware.** Courtesy of the artist.

**Crown Gear, 2016, wood and mid-fired stoneware.** Courtesy of the artist.
Every March, the Museum invites student artists from across our community, in kindergarten through 12th grades, to exhibit outstanding artwork in the *All School Exhibition*. A celebration of Youth Art Month, this highly anticipated show has been a staple of our exhibition schedule for over 40 years. In 2016, the opening weekend of this exhibit brought 1,500 patrons to the Museum to view over 400 works of art.

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 students’ work in one of our primary gallery spaces, the Springfield Art Museum seeks to highlight the importance of arts education and honor the accomplishments of young artists.

*Oil and Marble* author Stephanie Storey was in the Museum for 2016’s *All School Exhibition*, and later wrote about her experience on her blog:

“To be at the Springfield Art Museum during this All Student Exhibition (sic) was one of the highlights of this book tour. To be amidst all that youthful creativity — that’s the whole point of all of this. I applaud the Springfield Art Museum for giving these students a look at what it means to be an artist, showing these kids that it’s possible to have their work hang in a museum.”

The exhibit 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 exhibition opening on March 4 and running through April 23.

*Photo Credit: Aaron J Scott*
In December 2016, new works by Thomas Hart Benton, Susan Davidoff, Janet Fish, Elsie Bates Freund, Sam Gilliam, G. Ray Kerciu, James Lavadour, among others rotated into the semi-permanent exhibition of our permanent collection entitled, *Creating an American Identity*. Of particular note, multimedia selections from Miles Davis and John Coltrane will accompany Gilliam and Lavadour’s works. Both artists cited jazz music and these musicians in particular, with the development of their pieces.

Off the wall, you will see a new textile on display. Dennis Cosley’s intricately patterned *Ohio Jacquard Coverlet* was crafted in 1850 in Xenia, located in Greene County, Ohio. These patterns were achieved by attaching a Jacquard head to a weaver’s loom. The Jacquard head utilized a series of punch cards to control the heddles and harnesses of the loom. In this way, each design was essentially “programmed” by the punch cards. These punch cards could be changed out in order to create custom design elements for customers.

Also new in this round of change-outs are updated exhibition labels. These labels feature larger font text, bilingual (Spanish) translations, and portraits and expanded biographical information for artists, where appropriate. These new features allow us to highlight the diversity of artists in our collection, while helping our visitors better see themselves reflected in the art on display.

Rotating works of art on and off of display not only helps preserve the art, but keeps our collection of American art from the 18th century onward, fresh and relevant to patrons. As new works rotate into our galleries, we will continue to replace old exhibit labels with these new, more accessible informational tools.
As we begin 2017, I am celebrating the SMMA successes of 2016. One of the most considerable was our annual Fall Fashion Show, *Un Bal Masque*. Space constraints prohibit me from giving thanks to all who worked tirelessly on this event but a few cannot be ignored. In her four years as our Chairman, Sonya Wise has helped raise almost $46,000. Betty Shelton dazzled us with her phenomenal décor. William Brandon Bowman solicited the funds to cover our expenses and a special thank you goes to him and our anonymous donors.Recommendations to Annie and Ernie Pierce for again donating their beautiful Perdido Key Condo for our raffle. John and Sonya Wise generously donated the wine for the day.

In December, the Springfield Art Museum announced the acquisition of Missouri artist Anne Austin Pearce’s *Loosened #3*, the largest watercolor in its permanent collection. Pierce represented the State of Missouri in the recent *Four by Four: 2016 Midwest Invitational Exhibition*. Because of a bequest to SMMA from the late Shirley A. Carr, we were able to donate $12,300, making this acquisition possible. SMMA has long provided major support for the *Watercolor USA* exhibition for which the Springfield Art Museum is internationally known.

In November, Museum Educator Kate Baird made a plea for support of the Placeworks program to SMMA’s Board of Trustees. Placeworks, a program began in 2010 by Kate, introduces the museum and the art world to rural Missouri students. Our Trustees voted to supply $4,000 of the amount needed and SMMA Board Secretary, Susan Stewart Daniel and the Bee-Payne Stewart Foundation generously offered $5,000. Susan encouraged our art groups to hold special December fundraisers for the remaining $975 needed to expand this successful program in the coming year. Call our SMMA office at (417) 874-2869 if you also would like to join our group and have a part in supporting our many worthwhile projects.

**SMMA Announcements 1st Quarter 2017**

**SMMA’s Extension and Honor’s Luncheon**
Hickory Hills Country Club Wednesday, March 29, 2017 - 11:00 AM

**Donations & Speaker Gifts:** American Arts, Art Nouveau, Avant Garde, Cameo, Collective Crafts, Creative Crafts, Decor Feminique, The Visual Artists’ Group, World Arts

**Memorials:** Amateur d’Art in memory of Dr. Bob Thompson, Marshfield in memory of Sharon St. Amant, Progressive Arts in memory of Lola Manley, Renaissance in memory of Lea Landon

**Board of Trustees Meetings:** January 25, 2017; February 22, 2017; March 22, 2017; April 26, 2017
In November 2016, Friends of the Springfield Art Museum was pleased to welcome Ibiyinka Olufemi Alao, Nigerian artist and UN Ambassador for Art and Peace, to the Museum for a watercolor workshop. Hosted in partnership with the Studio 55 Fine Arts Guild, over 60 participants enjoyed a performance featuring the African Djembe drum, dance, blacklight reactive paintings, lecture, and demonstration of technique. Ibiyinka’s personable demeanor and quiet passion for visual storytelling, as well as his belief that visual art is “frozen music,” kept the crowds rapt attention. Many thanks to Sandra Letson, both Studio 55 Fine Arts Guild President and FOSAM’s Art Talks Chair, and Mona Gist for their tireless work in putting this event together. It was definitely enjoyed by all. Museum Gallery Attendant Elizabeth Rodwell attended the workshop and told me that she was pleasantly surprised that someone with such lofty credentials was so accessible, warm, down to earth, and encouraging of everyone’s artistic practice, no matter their skill level. That’s an attitude she tries to bring to her work with school groups at the Museum every day.

Make sure not to miss our quarterly Art Talks by renewing your FOSAM membership in January. Membership dues in large part pay for FOSAM’s sponsorship of the Family Art Lab, a hands-on, free-play space in the Museum enjoyed by “kids” of all ages! We are incredibly proud to continue sponsoring this educational area that brings delight to so many visitors and patrons. As I always say, “FOSAM helps unlock insights into your most creative self!”
Did you know that the Museum offers guided tours free of charge? In 2016, we hosted over 6,500 patrons on educational or private social tours. Tours are available for groups of all kinds and all ages. Tours generally last 45 minutes to an hour and can be customized to fit the needs and interests of your group – from education to enrichment. We would love to explore the collection with you!

Our interactive tours may include observation, discussion, making connections, thinking critically, creative writing or drawing prompts, responding to art through movement or drama, collaborative group work, independent exploration of the galleries, and more. Tour experiences can be designed to support a wide range of subjects, interest levels, curricular goals, or special needs.

Our exhibition calendar for 2017 includes the following incredible offerings: **Wood-Fired Kiln: A Catalyst for Collaboration** (through March 5); **All School Exhibition** (March 4 – April 23); **American Impressionism: The Lure of the Artists’ Colony** (April 8 – July 2); **Watercolor USA 2017** (June 3 – August 27); **Water: The Artist’s Essential Element** (July 15 – Oct 29); **Veterans’ Views** (July 22 – November 26); **Wonder Rooms: Ozark Collections** (September 16 – February 25, 2018); **Richard Tuttle: Lines and Edges** (December 9 – March 25, 2018); and **Grant Wood: Lithographs** (December 9 – March 25, 2018). In addition, you can tour our permanently installed exhibitions year-round: **Creating an American Identity**, Selections from our Asian Art collection, and **Anne Lindberg: tilted sky**.

To ensure availability, we ask that you please schedule your tour a month in advance. Contact the Education Department at kbaird@springfieldmo.gov or (417) 874-2861 for more information, or to schedule your tour today.
**SAVE THE DATE!**

**1 Million Cups** Every Wednesday, 8:30-10 AM
Coffee, networking, and entertainment at 8:30 AM courtesy of Brick & Mortar Coffee and Spark Events. Presentations from local entrepreneurs and innovators at 9 AM. 1mcsgf.com for more info.

**Winter Classes** January 24 – March 18. Art classes in various media for adults, teens, and kids begin on Tuesday, January 24. Sessions run for 8 weeks. For more information, to register, or to pay for courses please visit the “Learn” section of our website www.sgfmuseum.org or call (417) 837-5700. Museum Members receive a 20% discount on all class fees.

**African American Read-In** Friday, February 24, 7 – 8:30 PM, Auditorium. The 8th Annual African American Read-In is a collaborative evening of performances organized by Missouri State University Libraries, Springfield Public Schools, the Springfield-Greene County Library District, Drury University, the Ozark Literacy Council, and the Springfield chapter of the NAACP. This event is free and open to the public.

**All School Exhibition Opening Reception**
Middle/High School: Friday, March 3, 5 – 6:30 PM
Elementary: Sunday, March 5, 1 – 5 PM. Weisel and Kelly Galleries. Every March, the Museum invites student artists from across our community, in kindergarten through 12th grades, to exhibit outstanding artwork in the All School Exhibition. A celebration of Youth Art Month, this highly anticipated show has been a staple of our exhibition schedule for over 40 years.

**Shakespeare at the Columns: Actors Theatre of Missouri,** in association with Rice Theatricals and The Dangerous Playground, presents *Othello, the Moor of Venice* March 3, 4, 10, and 11, 7:30 PM curtain; March 5 and 12, 2 PM curtain. Shakespeare at the Columns is a quintessential Springfield summer event. Adding a winter event to their season, enjoy Shakespeare’s classic tragedy directed by David Rice in the warmth of the auditorium. This event is free and open to the public.

**For more events, join our email list or visit:** sgfmuseum.org
City of Springfield Art Museum
1111 East Brookside Dr.
Springfield, MO 65807-1899
return service requested

ADMISSION IS ALWAYS FREE!

Monday: Closed
Tuesday & Wednesday: 10AM - 6PM
Thursday: 10AM - 8PM
Friday & Saturday: 10AM - 6PM
Sunday: 1PM - 5PM

We are closed on city and National Holidays

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