..a museum’s collection is an act of hope. It is our gift to future generations, which carries an implicit optimism that those future generations will learn as much, care as much, and derive as much joy from it as we do.

In September 2018, a catastrophic fire decimated much of the National Museum of Brazil including most of the 20 million objects in their collection. As of the printing of this newsletter, the total damages and losses have not been completely tallied. Certainly, the value of many of the lost anthropological and ethnographic objects is immeasurable. Marina Silva, a candidate in Brazil’s upcoming elections, likened the effects of the devastating fire to a lobotomy performed on Brazil’s cultural memory.

In a tragic irony, one of the only easily identifiable surviving collection pieces is the Bendegó meteorite, which had already survived temperatures in excess of 3,000 degrees Fahrenheit as it plummeted through Earth’s atmosphere. Having passed through this fiery forge, there was little that a terrestrial building fire could do to damage the 11,600 pound rock.

As a museum professional, I can’t begin to comprehend the sense of shock, powerlessness, and hopelessness for the museum’s staff and Brazil’s people that must accompany the almost total annihilation of this cultural institution.

I’m forced to reflect upon our own permanent collection and ask some important questions like: Why do we collect? Why do we gather innumerable priceless objects in one place where disaster may readily befall them?

In the end, I believe a museum’s collection is an act of hope. It is our gift to future generations, which carries an implicit optimism that those future generations will learn as much, care as much, and derive as much joy from it as we do. Our collection carries the hope that something good, beautiful, truthful, and extraordinary will always prevail. That hope is where its ultimate value lies.

To keep this hope alive, our collections require constant vigilant stewardship. I hope that you will join us for Decades: 90 Years of Collecting and examine a selection of what our community has deemed valuable and worth preserving over our 90-year history. It is also my sincere hope that the Bendegó meteorite, an indomitable survivor, will serve as a rallying point for a renewed collection for our colleagues at the National Museum of Brazil.

NOW

4X4: 2018 MIDWEST INVITATIONAL EXHIBITION
Through November 18, 2018
Eldredge, Spratlen, Armstrong Galleries

DECADES: 90 YEARS OF COLLECTING
Through February 17, 2019
Weisel and Kelly Galleries
ENJOY
Exhibition Spotlight
4x4: 2018 Midwest Invitational  
Decades: 90 Years of Collecting  
Art In Our City: Zone 3

LEARN
Collection Spotlight
Unknown, Mourning Wreath

Recent Acquisitions
Rose O’Neill Foundation Works

Education Spotlight
Art & Meaning

CREATE
Pre-K Programs
Fall Art Classes & Workshops

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Event Spotlight
99x: Cirque Americana

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NEXT

ART IN OUR CITY: ZONE 3
October 20, 2018 – March 17, 2019  
Avant Art

EL GRABADO: CONTEMPORARY CUBAN PRINTMAKING
December 8, 2018 – March 17, 2019  
Eldredge, Spratlen, Armstrong Galleries  
Opening Reception: December 7, 5:30 PM
EXHIBITION SPOTLIGHT
4 X 4 MIDWEST INVITATIONAL

Dawn Holder, Future: Arcadia, 2016, porcelain, asphalt, artificial turf, monofilament, rubber, and steel.
Although the future might seem bleak, each of these artists also presents us with hope.

The biennial *Four by Four (4x4): Midwest Invitational Exhibition* opened with a public reception on August 24. This exhibition recognizes contemporary artists who reside in the four-state region of Missouri, Oklahoma, Arkansas and Kansas. The current iteration of 4x4 features bodies of work from Dawn Holder (Arkansas), Meghan Rowswell (Missouri), Shawn Bitters (Kansas), and Jason Cytacki (Oklahoma).

At the exhibit opening, this year’s juror Jennifer Scanlan – Curatorial and Exhibitions Director at Oklahoma Contemporary, awarded a $3,000 cash prize to Dawn Holder for her sculptural landscapes examining the deleterious effects of human “progress” and urbanization on the surrounding environment. According to Scanlan, “Holder plays with the line between the organic and the built, resulting in disconcerting crossovers from the organic to the manmade. Plants are carefully arranged in artificial shapes, while monuments seem to be decaying organically. In Holder’s hands, this sense of decomposition becomes both beautiful and chilling. While it was a very difficult decision, I ultimately awarded her the prize because of her skill in maintaining this tremendous tension, holding opposite concepts in delicate balance.”

Holder is not alone in her examination of landscape and the environment – built and natural. Shawn Bitters personifies the landscape by assigning language, and therefore narrative, to volcanoes and rocks themselves. A grouping of his works, collectively called *The Pleas*, are encased in plexi-glass bubbles and contain ciphers, representing letters of the alphabet so that each entreaty/exclamation can be decoded. Meghan Rowswell provides a glimpse into our possible future landscape through the creation of plant-like forms using textiles and recycled materials such as car mats and dryer venting.

### PUBLIC PROGRAMS

Curator’s Tour: October 18, 5:30 PM
Eldredge, Spratlen, Armstrong Galleries

Soft Sculpture Workshop with Meghan Rowswell: November 3, 10 AM
Community Room
Paid Event; Registration required: sgfmuseum.org/161/Art-Classes-Workshops

Artist Panel: November 18, 2 PM
Community Room
The tendrils and looped forms feel alien, perhaps a vision of the landscape we might need to inhabit should we render our own planet uninhabitable. Each of her works are inspired in some way by the rules of ikebana, a floral art form that Rowswell learned during her time stationed with the military in Japan. At its core, ikebana is about prolonging the life of the flower after it has been cut. Rowswell’s fabric sculptures embody that notion by proposing new forms for, and giving new life to, discarded materials. Finally, Jason Cytacki presents us with a quiet investigation into the built landscape that now inhabits most suburban enclaves throughout the United States.

His paintings seem to portray suburban scenes, but closer inspection reveals the homes and structures represented in his paintings are false – fabricated in his studio out of cardboard and paper. His sculptures suggest half-built stage sets, nostalgic recreations of childhood memories. The flimsy construction of his studio models and the unfinished aspect of his sculptures suggest disconnects between perception and reality and the true fragility of the American Dream.

Curator of Art Sarah Buhr notes, “Although the future might seem bleak, each of these artists also presents us with hope. While Bitters’ volcanic eruptions might decimate the land, we are finally given the tools to communicate with the Earth herself. Although Holder and Rowswell envision the future landscape as decayed or alien, there is still growth and beauty within these unusual and unearthly forms, proving that life continues to find a way even amidst destruction and decline. Cytacki allows us to meditate on what constitutes home.” Buhr was awarded the Association of Midwest Museum’s 2016 Promising Leadership Award, in part due to her advocacy of the best in emerging and under-recognized contemporary artists through the 4x4 exhibit.

See the compelling 4x4: 2018 Midwest Invitational Exhibition through November 18, 2018. Catalogs are available for purchase in Avant Art for $15 and would make an excellent holiday gift for any art lover, particularly contemporary art lovers.

Financial assistance for this project has been provided by the Missouri Arts Council, a state agency.
Meghan Rowswell, The Stalks, 2018, car upholstery, aluminum duct work, felt, embroidery, thread, faux fur, and concrete.

Jason Cyacki, Out of the Blue, 2018, oil on canvas.

Buhr was awarded the Association of Midwest Museum’s 2016 Promising Leadership Award, in part due to her advocacy of the best in emerging and under-recognized contemporary artists through the 4x4 exhibit.
Exhibition Spotlight
Decades: 90 Years of Collecting

Decades: 90 Years of Collecting celebrates the Museum’s 90th anniversary, tracing the history and growth of the Museum’s permanent collection. Decades features 90 incredibly diverse objects – ten per decade – while examining the history, shifting trends, priorities, and variety of our collection. Paintings, prints, photography, ceramics, textiles, jewelry/metalwork, furniture, historical objects – it’s all on view in this special exhibition 90 years in the making!

1928-1937

Museum founder Deborah Weisel and her Art Study Club first solicited donations to form a permanent collection as early as 1927 with the idea that building a collection would soon necessitate the building of a Museum to house it. In its initial years, the Museum intended for the collection to contain both art and historical objects because there was no history museum in town at the time.

1938-1947

The Museum acquired its first work by Thomas Hart Benton during this decade (in 1940). The Museum has continued to acquire work by Benton and other Regionalists since this time. In 1947, The Art Study Club deeded the Museum and all its holdings to the City of Springfield and re-formed as the Southwest Missouri Museum Associates. The Museum hired its first paid staff member, Museum Director Winslow Ames.

1948-1957

Director Ames began to build the Museum’s printmaking collection with an emphasis on Old Master etchings and engravings, a more affordable way to bring examples of important art to Springfield. New Museum Director Kenneth Shuck cast a wider net to build a more well-rounded and diverse collection.

1958-1967

The Museum secured a permanent home in Phelps Grove Park during this decade. The Watercolor USA exhibition was initiated in 1962, founded by Director Shuck and Museum Educator Robert Johnson. The Museum immediately began to build a collection of American watercolor and has continued to build upon this collection ever since.

Decades features 90 incredibly diverse objects – ten per decade

Public Program
Curator’s Tour: November 1, 5:30 PM
Weisel and Kelly Galleries
In 1976, Museum Director William Landwehr was hired. Under his guidance, the Museum developed its first formal acquisition policy focused on acquiring fine art rather than historical objects. During this decade the Museum received a National Endowment for the Arts Purchase Plan grant, allowing the Museum to acquire paintings by Sam Francis, Sam Gilliam, Paul Jenkins, Robert Motherwell, and Robert Natkin.

During this decade the Museum began to develop the grounds with the acquisition of four large outdoor sculptures including John Henry's *Sun Target II* (affectionately known as “The French Fries”), two works by Ernest Trova, and Richard Hunt’s *Triangulum*. Several large collections were received including paintings and prints from Regionalist Ben Messick and his wife Velma Hay, and pieces from the estate of founding Art Study Club member Leona Kelly.

New Museum Director Jerry Berger continued a focus on the printmaking collection, with a concerted increase in the acquisition of work by Benton and Grant Wood. In 1991, the Museum received a large donation of pieces from Jeannette Musgrave, including funding for the construction of a new wing in 1994 named in her honor. In 1996, the Museum also receive a significant gift of works from Gertrude Vanderveer Spratlen.

During this decade the collection grew more culturally diverse with the addition of extensive print portfolios and ceramics from China and Japan. Important work was also added by African American, Asian American, and Latin American artists including Alison Saar, Kara Walker, Jaune Quick-to-see-Smith, Roger Shimomura, and David Driskell.

The current decade witnessed the construction of the New Wing in 2008. Museum Director Nick Nelson was hired in 2012. In 2013, a new formal Collection Plan was adopted. Acquisitions from Director Nelson’s tenure have supported the new Collection Plan’s core focus areas, such as American Watercolor and Art of the Midwest. Two significant large-scale installations were recently acquired including Anne Lindberg’s site-specific tilted sky, and Dale Chihuly’s *Autumn and Persian Feather Chandelier*.

In 2018, our 90th anniversary year, the Museum achieved accreditation from the American Alliance of Museums. As we move toward our 100th anniversary, our permanent collection priorities will continue to emphasize quality over quantity in order to expand upon the incredibly diverse and important collection that has been built over the last 90 years. See *Decades: 90 Years of Collecting* through February 17, 2019 in the Weisel and Kelly Galleries.
On October 20, new work will rotate into Avant Art, our flexible social gallery that combines exhibitions, retail, and limited beverage and snack service. The Art In Our City special exhibition highlights local artists and the character of Springfield’s unique neighborhoods. The third six-month rotation of this exhibit features seven artists from four neighborhoods located in City Council Zone 3.

Congratulations to Madeline Brice, Steven Brown, Carl Glasemeyer, Josh Mayfield, Donna Rustin, Lauren Sukany, and Joel Wolverton who live or create in the Mark Twain, Phelps Grove, University Heights, and West Central neighborhoods. These artists’ works range from painting, to sculpture, to sketches, to digital prints, to mixed media, to manipulated photography and highlight the adage that “Creativity Lives Here.” Their work will show through March 17, 2019 when the exhibit will rotate to feature eleven new artists from seven different neighborhoods in City Council Zone 4.

Stay tuned for the announcement of those artists names and their artful locations. When you visit Avant Art, make sure to try the Springfield Art Museum blend of brewed coffee from Copper Canyon, enjoy a sweet treat from Anita’s Biscotti, and pick up some Museum merchandise, including notecards and graphic stickers from local artists Jane Troup and Joey Borovicka. Proceeds from merchandise sales in Avant Art benefit the Museum’s Education & Exhibition Funds.
From Sarah Buhr, Curator of Art
This wreath is woven from human hair. The practice of weaving hair as a memorial or memento of a loved one goes back hundreds of years, however the Victorians launched it into an art form. The Victorian era spanned from 1837 to 1901 and witnessed the creation of elaborate customs for nearly every life event. Hair jewelry was particularly commonplace because it allowed Victorians to carry a part of their loved ones with them in the form of bracelets, rings, brooches, and even buttons.

Elaborate mourning customs also developed during this era, including the creation of a mourning wreath from the deceased’s hair. A wreath might be made from one family member’s hair, or the wreath could contain hair from an entire family. As family members died, hair was saved in a “hair receiver,” until enough was accumulated. The hair was then fashioned into flowers and leaves by twisting and sewing it around shaped wire forms.

The different colors and textures of hair in this wreath indicate that it likely contains hair from multiple members of a family. The most recently deceased member’s hair would have a place of honor in the center of the wreath. The horseshoe or “u-shape” was common and always displayed with the open end up, symbolizing the deceased’s ascent to heaven.

Hair wreaths like this were a way for families to record and share their family history, much like a family tree is utilized today. Unfortunately, our records do not include the family to which this hair belonged. The wreath was gifted to the Museum in 1933 by Mrs. William Ullmann noting only that it was an ‘antique.’ This wreath is currently featured in the special exhibition Decades: 90 Years of Collecting.
We are pleased to announce the acquisition of 59 works by Rose O’Neill from the Rose O’Neill Foundation. Fifteen of the 59 gifted works were recently on view in our special retrospective exhibition, *Frolic of the Mind: The Illustrious Life of Rose O’Neill*, including the original drawing for the suffrage poster *Together for Home and Family*, a self-portrait, illustrations from *Puck Magazine* and *Cosmopolitan*, and an early illustration dating to 1893.

Other works in this gift range from original Kewpie illustrations, to hand-colored Kewpie Comic proofs, to original illustrations from O’Neill’s first novel, *The Loves of Edwy*, to an assortment of original illustrations published in various periodicals. O’Neill was an important and prolific American artist during America’s “Golden Age of Illustration.” Her talent as a draftsman and artist are unparalleled.

The Museum is extremely grateful to be the recipient of the Rose O’Neill Foundation’s generous gift, which will substantially enrich the Museum’s small extant collection of O’Neill’s work. The addition of these 59 works will allow the Museum to continue to mount focused exhibitions about Rose O’Neill in the future, while also serving as a resource for researchers.
First off, let’s dispense with the idea that art is a test. There is seldom, if ever, one answer to the question of what a work of art means.

From Kate Baird, Museum Educator

How can I help a visitor have a meaningful experience with a work of art? In my work, this question pops up in one form or another every day. Sometimes the visitor is an elementary school student who is visiting the Museum for the first time. Sometimes the visitor is an arts patron, or a colleague. Sometimes the visitor is me.

First off, let’s dispense with the idea that art is a test. There is seldom, if ever, one answer to the question of what a work of art means. Nevertheless, many visitors feel pressure, disappointment, and even a sense of failure when they encounter a work of art and don’t know what to make of it. The phrase, “I just don’t get it” often marks the endpoint of a viewer’s engagement with an artwork.

On the other hand, I’m not entirely comfortable with assertions like, “There’s no right and wrong in art” or, “Art can mean anything you want.” The invitation to interpret freely that underlies these statements is kind and well-meant; however, I worry that saying an artwork can mean anything is a lot like saying that it means nothing.

Fortunately, there’s a very simple, straightforward way to dissolve the anxiety of not knowing what a work of art means, and at the same time restore the sense that art is meaningful. Give the object your attention. Really slow down and look. Challenge yourself to be with an artwork without drawing any conclusions or forming any opinions, even if it’s just for 30 seconds. What do you see? Color, texture, shape, image, energy, mark, edge, scale - take a small space of time to register these things. Your observations may lead to internal associations: a memory, a sensation, or an awareness of your body. They may lead to questions: How was this made? What was the artist thinking about? Why is this here?

I recently read an insight that one of my favorite writers, George Saunders, drew from Grace Paley (another favorite writer). “To see better means: more joy, less judgment.” I believe he is saying that more joy and less judgment are both the result of looking closely and the way(s) you train yourself to do it. How do we learn to see better? If this is a question that interests you, the Museum is a great place to get some practice.
PRE-K OPEN STUDIO SESSIONS
October 12, 19, 26 & November 9, 16, 30, 10:30 AM - Noon

Pre-K Open Studio Sessions have returned after a summer hiatus and continue throughout Fall 2018 thanks to ongoing generous grant funding from The Jeannette L. Musgrave Foundation. Bring your littlest artist to the Museum on select Friday mornings between 10:30 AM and Noon for some hands-on fun.

This program helps build creativity and school readiness by encouraging sensory exploration, discovery, social and emotional awareness, cognitive abilities, and fine motor skill development. Beyond that, they are just plain fun! You and your child can make your mark using a variety of tools and materials in an exploratory open-studio setting. These drop-in sessions are designed for kids ages 3-5 with a caregiver.

Classes are free and open to the public; however, registration at www.sgfmuseum.org/163/Family-Learning is required. Pre-K Open Studio Sessions will take a brief hiatus during the holiday season. Look for the return of Pre-K programming in 2019!

PRE-K PROJECT DAYS
October 5, November 2, December 7, 10:30 AM – Noon

Project Days are a more structured, focused version of our Open Studios. These classes begin with story time, followed by a teaching artist guided hands-on project designed to feed a youngster’s imagination. Project Days cost $5 per participating child, and all materials are provided. Registration at www.sgfmuseum.org/163/Family-Learning is required. Project days are designed for kids ages 3-5 with a caregiver.
FALL ART CLASSES AND WORKSHOPS

This Fall offers many ways to express your creativity at YOUR Art Museum. Fall Art Classes continue with several four-week sessions beginning in October. In addition, we are introducing new Mixed Media Meet-Ups, one-night crafting activities perfect for small groups or individuals. Due to popular demand, we are also hosting more one and two-day workshops.

ART CLASSES

Enameling/Beginning Small Metals Tuesdays, October 16 – November 6, 1 – 3 PM, ages 14+

Mixed Media Explorations Thursdays, October 18 – November 8, 1 – 3 PM, ages 12+

MIXED MEDIA MEET-UPS

Whimsical Bird Collage October 4, 5:30 – 7:30 PM, ages 18+

Hand-Lettered Bunting November 1, 5:30 – 7:30 PM, ages 18+

Fairy/Angel Ornaments December 6, 5:30 – 7:30 PM, ages 18+

WORKSHOPS

Porcelain Jewelry October 6 & 13, 12 – 3 PM, ages 14+

Kids Mixed Media Gift-making December 12, 10:30 AM – Noon, ages 5 - 12

To find out more information, pricing, or to register please visit sgfmuseum.org/161/Art-Classes-Workshops or stop in to Avant Art today!
Happy Fall everyone! We had a great turn out for our first board meeting of the year. Trustees and Art Group Chairmen were treated to a luncheon following the meeting with highlights from our past 90 years. The Board of Trustees welcomes returning trustees and new trustees Ruth Penaherrera-Norton, Angela Pierce, Sandra Lowther, Joyce Wright, and Karla Wilkerson.

Thanks to all who have ordered Mums. Fresh pecans are next! They’re $12 a bag, available in halves, pieces, milk or dark chocolate, caramel clusters, or cinnamon glazed pecans. They make great gifts! Orders are due by Oct. 1, but extras will be available in the SMMA office.

Plan to attend the Fall Fashion Show, MargaritaDaze, on Tuesday, Nov. 6 at the White River Convention Center. Doors open at 10:30 AM. Grab your flip flops and be ready for a casual, beachy, Jimmy Buffett inspired luncheon and fashion show with margaritas on tap served by our Beach Bums! A $40 ticket will provide valet parking, silent auction, luncheon, fashion show, and entertainment by Rick Lamb & the Phin Addicts. It will be great fun! Annie & Ernie Pierce have again generously donated a week at their condo on Perdido Key in Florida for a raffle - tickets are available for $5 each or 5 for $20. Reservations and raffle tickets may be purchased through the SMMA office, located inside the Museum or by calling (417) 874-2869. The Fashion Show is open to the public with prepaid reservations.

SMMA is honored to be a major sponsor of Decades: 90 Years of Collecting, on view until February 2019. We hope you will visit this historic exhibit. We were also pleased to sponsor 99x: Cirque Americana at the Museum in September.

SMMA’s commitment to the Museum and transportation of all area 5th graders to the Museum continues. If you share our vision and are interested in joining an art group, forming a new group or becoming a supporting member of SMMA, please call our office at (417) 874-2869 to find out how you can be a part of this exciting organization. Visit our page online by following the link on the Support tab of the Museum’s website sgfmuseum.org. You can also find us on Facebook – hit search and enter SMMA.

SMMA Announcements 4th Quarter 2018

Donations: Cameo, Country Pleasures, Hodge Podge, Fresh Gallery

Yearbook Sponsors: Springfield Art Museum, Oliver’s Custom Picture Framing, Robertson Gallery & Antiques, Fresh Gallery, The Artisans, Renaissance, Décor Feminique, Radford Jewelry, Alberta’s Kitchen, Maggie B’s Jewelry

Board of Trustees Meetings: October 24, November 28 & January 23, 2019
The FOSAM Executive Committee met on Wednesday, August 22 at 5:45 PM and approved a sponsorship for Art In Bloom 2019. FOSAM was pleased to be a $1,000 Rose Sponsor of Art In Bloom 2018, and we are excited to renew our support of this beautiful floral event that benefits the Museum’s Art Acquisition Fund.

We are looking forward to hosting renowned artist Jane Troup on Thursday, October 4 at 6 PM in the Museum’s Community Room. Jane will be delivering an ArtTalk and depicting her style of art. This event is a proud partnership of FOSAM and our friends at the Studio 55 Fine Arts Guild. The event is free and open to the public, but we do ask that you please make a reservation by contacting Sandra Letson at (417) 869-7812 or sandragraves@mchsi.com

Many thanks to Sandra for her continued work to identify artists and schedule ArtTalks. Make sure to mark your calendars now for “Drawing With Metal” with Missouri State University Professor Emeritus Jerry Hatch. This ArtTalk and workshop will be held on Thursday, January 24, 2019 at 5:30 PM. Hatch will be discussing his knowledge of “Silverpoint” drawing (including other metals like platinum, gold, copper, bronze, lead, aluminum, zinc, and magnesium) on coated media. According to research, Silverpoint drawing reached its peak during the Renaissance period.

During the workshop, you will learn to draw with a metal point. This event is free and open to the public. All materials will be provided. Please RSVP to Sandra Letson (sandragraves@mchsi.com or (417) 869-7812.) Originally from Nebraska, Hatch holds a Master of Fine Arts and taught sculpture and drawing in MSU’s Art + Design department from 1974 till 2015. His sculptural work can be seen on MSU’s campus outside of Temple Hall. His work “Framed Target,” acquired in 1989, is also in the collection of the Springfield Art Museum.

Do frequent our website www.artmuseumfriends-spfd.org to see upcoming events, to view our photographs from Art In Bloom 2018, and much more.
THANK YOU TO OUR GENEROUS SPONSORS!
Read all about the exciting 2018 99 Times Party, 99x: Cirque Americana, in the next issue of our newsletter.

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Sponsorship list current as of August 27.
1 Million Cups  
Wednesdays, 8:30-10 AM  
Complimentary coffee and networking at 8:30 AM. Presentations from local entrepreneurs and innovators at 9 AM. www.1mcsgf.com for more info.

Tai Chi with Dee Ogilvy  
Fridays, 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.

Mixed Media Meet Ups  
October 4, 5:30 PM: Bird Collage  
November 1, 5:30 PM: Hand Lettered Bunting  
December 6, 5:30 PM: Angel/Fairy Ornament

FOSAM/Studio 55 ArtTalk: Jane Troup  
October 4, 5:30 PM – Community Room  
Free and open to the public. Reservations to Sandra Letson at sandragraves@mchsi.com or (417) 869-7812

4x4 Public Programs:
Curator’s Talk, October 18, 5:30 PM – Museum Galleries
Soft Sculpture Workshop, November 3, 10:00 AM – Community Room
Artist Panel, November 18, 2:00 PM
Community Room
Exhibition Closes, November 18, 5:00 PM – Museum Galleries

Art In Our City: Zone 3 Opens  
October 20, 10:00 AM – 6:00 PM – Avant Art

Chamber Music Concert Series: Fall Concert  
October 21, 3:00 PM – Courtyard Gallery

Nuestras Manos Art Exhibit Closes  
October 26, AcompanARTE Cultural Center  
2601 N. Grant Ave. Springfield, MO 65803

Trick Art Treat  
October 27, 10 AM – Noon

Decades Curator’s Talk, November 1, 5:30 PM – Museum Galleries

SMMA Fall Fashion Show: MargaritaDaze  
November 6, 10:30 AM – White River Conference Center

Closed for Thanksgiving Holiday  
November 22, All Day

Family Workshop: Kids Giftmaking  
November 24, 10 AM – Noon

Contemporary Cuban Printmaking Opening Reception, December 7, 5:30 PM – Museum Lobby

Closed for Christmas Holiday  
December 25, All Day

Men’s Chorus of the Ozarks Concert: The Gift of Love  
December 1, 8 PM; December 2, 2 PM – Auditorium

FOR MORE INFO ON EVENTS, JOIN OUR EMAIL LIST OR VISIT: sgfmuseum.org
City of Springfield Art Museum
1111 East Brookside Dr.
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return service requested

March 2 – April 29, 2019

Call 417-837-5700 to schedule tours, receive information on exhibits and classes, or visit us on our website at www.sgfmuseum.org

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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