This is a very different message from the one I intended to write for our April-June issue. Indeed, our newsletter was ready to print in early March; however, by mid-March the Museum had to make drastic changes to help curb the spread of COVID-19 in our community in compliance with recommendations with federal, state, and local public health officials. At the time of print, the Museum is closed to all public traffic, with all public programs and events cancelled until May 11.

We have done our best to edit this issue to reflect the rapid changes on the ground as this unprecedented situation continues to unfold. I know you are all experiencing this too. Please keep in mind as you are reading this in April, there may have been further changes to our operations. Our website sgfmuseum.org and social media platforms (follow us at @sgfmuseum) will have the most up to date information. If you haven’t already, I encourage you to sign up for the Museum’s e-news list at sgfmuseum.org/list.aspx.

The decision to close was both difficult and easy. It was difficult because our mission and values call us to bring our community together through art. Participating in arts activities is therapeutic. Looking at art has measurable physical and mental health benefits, not to mention creating art. It was difficult because the Museum provides a way to self-soothe and self-comfort during this tumultuous time. However, it was easy because the continued health and safety of our community depends on us temporarily closing our doors, to help flatten the curve of exposure to COVID-19. Please know that we do not make these decisions lightly.

With all this in mind, I feel compelled to write about a work of art in our collection that is one of my favorites and I find especially meaningful today. It is a terracotta horse that was made in China some 1,300 years ago. It is somewhat similar in purpose to the famed Terracotta Army of Emperor Qin Shi Huang but decidedly more modest. To me this terracotta horse is more than a historical artifact, it is an object lesson in how works of art can help us process difficult things.

It is also an object lesson on how works of art can connect us across time, space, and culture. When I encounter this work, I like to imagine both the artisan who made it and the person it was created for. These were real people who lived real lives. Despite the distance of thousands of miles and over a thousand years, I feel their humanity as I feel my own. While our experiences of culture, language, and geography are different, our fears, our sorrows, our joys, and our hopes are the same. I feel these things carried in this terracotta horse and I find comfort in its endurance during these uncertain and extraordinary times.

When we open to the public again, I urge you to drop by our Hartman Gallery and enjoy this wonderful work of art. Until then, be well and stay safe!
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. *Framed: The Art of the Picture Frame* utilizes 45 works from 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 art 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) and *Tête de Femme, de Profil*, 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.
Each May, a roughly one-month gap opens up in our exhibition calendar due to the unique timing and logistics of the closure of the All School Exhibition and the opening of Watercolor USA. For the last three years, the Museum has partnered with Missouri State University to close that gap (and answer ever-present community requests for more local art) by offering a showcase of work by students pursuing their Master of Fine Arts in Visual Studies.

This year, the Missouri State University MFA Showcase returns from May 1 – 24 in the Weisel and Kelly Galleries. An opening reception will be held on May 1 at 5:30 PM which is free and open to the public. This year’s exhibit serves as the “thesis exhibition” for graduating students Neal Polallis and Vladan Djordevic, with bodies of work from seven other students: Jennifer Wolken, Casaundra Beard, Tristan Miller, Haley Biere, Stephany Smith, Dana Bridges, and Blessy Khokhar. The students will exhibit two-dimensional and three-dimensional works including wall hangings, ceramics, sculpture, video work, and performance art.

This show is curated and installed by the MFA students under the guidance of, and with the assistance of, the Museum’s curatorial staff. This collaboration, immediately following the All School Exhibition, helps extend the recognition of incredible student talent in our region by expanding our exposure to the work being produced in educational settings across Springfield, from kindergarten to graduate school. This exhibition is generously underwritten by Howard and Nadia Cavner.
The survey of Asian art in the Hartman Gallery, which was completely reinstalled in August 2018 by Museum Registrar Kyle Clymore, will feature its first major rotation – 10 new objects – beginning April 2020. Before August 2018, the Hartman Gallery primarily featured East Asian objects – imari porcelain and Chinese ceramics. It now features a more equitable selection of Asian art objects including South and Southeast Asia.

With objects on view from Burma, China, India, Indonesia, Japan, Korea, Nepal, Thailand, and Tibet, Clymore hopes to tell a more complete narrative with the current installation, one that avoids their display value as mere aesthetic curiosities, or their “exoticism.” Instead, Clymore selected objects to highlight the wide-ranging art styles, cultural traditions, and their craftsmanship.

The Tang Dynasty Burial Figure of a Prancing Horse, the oldest object in the Museum’s collection (700 AD), will remain on view. New rotations include Burmese lacquerware, a large-scale woodcut print featuring palace ladies in Chiyoda Castle, statues of Hanuman and Vishnu, a Chinese guardian lion, a Japanese satsuma incense burner, and a Thai temple rubbing. Many of these objects have never been exhibited.

Clymore selected objects to highlight the wide-ranging art styles, cultural traditions, and their craftsmanship.

See the Asian art survey through September 2020, when the Hartman Gallery will temporarily be de-installed to accommodate the National Portrait Gallery traveling exhibition Eye to I: Self-Portraits from the National Gallery (October 17, 2020 – January 17, 2021). Look for new Asian art installations in the Hartman Gallery in 2021!
Although listening to children is a big part of my job, from time to time I realize that I am not very good at it. Even when I intend to listen, I sometimes find that what I am really doing is waiting for a child to say what I want them to say. Each spring, I interview kids about art so that their words can go on the walls of the All School Exhibition and offer our visitors a sense of the many ways that art impacts young lives.

This year when I asked kids why art is important, nearly every answer began with some variation on “It calms me down,” or “It helps me relax.” Because that was so common an answer, and because that is not a function of art that holds particular interest for me personally, I barely registered it. I was holding out to hear about moments of discovery and inspiration, joy, connections made, and problems solved. But when I shifted from trying to get a quote to actually listening to responses, the frequency with which kids voiced the idea about art allowing them to relax was striking.

Did they think this was the “right” or expected answer? Or could this honestly be what they value most about art? The National Institute of Mental Health estimates that nearly 1 in 5 American adults suffers from an anxiety disorder, and the Centers for Disease Control and Prevention report that rates of anxiety disorders among children are rising rapidly.

Even those not suffering from a diagnosable condition often experience significant stress in their everyday lives. This is true for most adults that I know, anyway. What about our kids? Perhaps what I was hearing—again and again—was the distance between what I imagine kids’ lives to be and what they are. The answers children gave to my original question suggest that I should be asking a different one: “What do you need?”

In the words of Thomas, age 11, “Sometimes it’s good to sit with a piece of paper and a pen and just let your mind do what it wants.”
Helen Levitt was born and raised in New York. She developed an interest in photography in 1931 when she was hired by J. Florian Mitchell, a commercial portrait photographer, to assist with darkroom printing and developing. She soon began taking her own photographs using her mother’s friends as subjects. She visited museums and exhibitions to “train her eye” and was aware of the documentary work of Henri Cartier-Bresson, Walker Evans, and Ben Shahn (she later befriended all three artists).

In 1936, she bought a secondhand 35 mm camera and decided that her subject matter would be the life she saw in the city’s streets. Over the next 40 years she photographed community street life and the activities of women and children in minority communities. Levitt often took her camera to neighborhoods like Spanish Harlem, where the city’s hardworking residents, due to cramped quarters and no air conditioning, treated the streets as their living rooms. *New York (Children in Masks)* is one of Levitt’s most well-known images and captures three young children wearing masks as they exit a brownstone building preparing to go trick-or-treating on Halloween in 1939. According to journalist Margarett Loke, the children are in “almost metaphorical stages of readiness. The girl on the top step is putting on her mask; a boy near her, his mask in place, takes a graceful step down, while another boy, also masked, lounges on a lower step, coolly surveying the world.”¹

Levitt was not a photojournalist, noting that she was a “lousy technician,” so she worked as a full-time film editor, producer, director, and screenwriter to support herself and her photography practice. Her 1952 documentary, *In the Street*, looks the “way one imagines Ms. Levitt’s photographs would look if they were to spring to life.”²

By the 1980s, Levitt lamented that her subjects were harder to capture, stating, “I go where there’s a lot of activity. Children used to be outside. Now the streets are empty. People are indoors looking at television or something.” Levitt’s body of work serves as an important visual record of daily life in New York in the 1930s and 1940s. See this work in person in mid-April when it rotates into *Creating an American Identity*.

² Ibid.
RECENT ACQUISITIONS: SILK EARMUFFS

We are pleased to announce a new addition to the Museum’s textile collection – a pair of child’s silken heart-shaped earmuffs. Crafted by an anonymous Chinese artisan, these earmuffs feature an impressive and intricately embroidered floral motif in gold thread atop an indigo-dyed silk backing. These earmuffs would have been worn by a child as indicated by the size; the inside of the earmuff has a small sleeve or pocket which slips over the top of the ear. Most versions of this type of earmuff would have been connected by a ribbon, sewn onto the bottom edge of each piece to keep the pair together.

This new acquisition, the generous gift of collectors Donald and Nancy Schmidt, provides a welcome addition to the Museum’s collection of East Asian textiles which includes kimonos, robes, sarongs, and sandals. It can also be compared with a variety of objects in the Museum’s collection of 19th and 20th century Western apparel and textiles which includes several children’s costumes.


...the inside of the earmuff has a small sleeve or pocket which slips over the top of the ear.
If you have visited the Museum recently - and we hope you have - you will have noticed that two sculptures by Ernest Trova have a new home on the north side of the Museum’s grounds. AV/T.S.C. and Abstract Variation (X), which both sat along Fassnight Creek for decades, were re-sited by Museum staff and the City of Springfield’s Public Works department in February 2020 in preparation for the commencement of Phase I construction of the Museum’s 30 Year Master Plan.

Phase I includes drastic changes to the Museum’s grounds to mitigate both 100 and 500 year FEMA flood plain issues that came to light in 2018, during the Museum’s master planning process. Being sited in a potential flood plain has obvious detrimental risks to the Museum’s building and collection, but also impacts our fine art insurance, and our ability to secure loans and exhibitions from other institutions. Addressing this risk has been a top priority for the Museum’s Board and City leadership.

Groundbreaking on Phase I of the Museum’s Master Plan is scheduled for August 2020, beginning with the widening and naturalization of Fassnight Creek. The majority of Phase I is covered by public funds for stormwater improvement. We are excited to move forward on this project that will not only alleviate flood risks, but will better connect our grounds to surrounding amenities like Phelps Grove Park and the Waterwise Garden. In the meantime, you can enjoy AV/T.S.C. and Abstract Variation (X) in their new home.
Pre-K Open Studios  
May 15, 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 Open Studio Session will return in September 2020!

Pre-K Project Days  
May 22, 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 Open Project Days will return in September 2020!

Collection Connection Workshops  
June 27 – Paint Pouring, inspired by Frank Owen, Timing, 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 required: sgfmuseum.org/161/Art-Classes-Workshops

Slow Viewing Night: Watercolor USA  
June 11, 6 PM  
One hour, one work of art, once a month. At our Slow Viewing Nights, we gather in front of a work of art to build a deeper understanding of the art by spending time in careful observation and group discussion. This is open to anyone who wishes to spend more time with art, desires to participate in a curious learning environment, wants to strengthen their observation, interpretation, and communication skills, or simply desires to slow down. Together we can accomplish this – one work of art at a time.
Each summer, the Museum’s classrooms and grounds come alive with the energy and excitement of art campers who are exploring the Museum’s exhibits through observation, drawing, creative writing, movement, and other innovative gallery activities. In turn, art campers create their own portfolios of amazing artwork inspired by the works on view, their gallery activities, and the unique theme of each summer camp session.

**Nature:** June 16 – 19  
**Experiment & Chance:** June 23 – 26  
**Place:** July 14 – 17  
**Story:** July 21 – 24  
**Transformation:** August 4 – 7

At Art Camp, kids experiment with a variety of materials, techniques, and ideas to create an unforgettable summer experience. Art Camps are designed for kids ages 6 – 10, and 5 year-olds who have completed Kindergarten. However, there are Pre-K morning sessions (ages 4 and 5 only) for the Nature, Story, and Place art camps and Art Apprenticeships for children ages 10 – 12.

Visit our website or contact Museum Educator Kate Baird at kbaird@springfieldmo.gov or 417-874-2861 with questions.

**SCHEDULE**  
All sessions run Tuesday through Friday. Half-day and full-day options are available.

- Morning sessions run from 9 AM – Noon.
- Afternoon sessions run from 1 PM – 4 PM.
- Full-Day sessions run from 9 AM – 4 PM

**COST**  
Sibling discounts apply.

- Half-day sessions cost $70 and include 12 hours of camp (4 days), all materials, and snacks.
- Full-Day sessions cost $140, including 28 hours of camp (4 days), all materials, and snacks. Full-day campers bring a sack lunch and stay at Art Camp during the lunch hour.

For full session descriptions, or to sign up your art camper today, please visit sgfmuseum.org/162/Summer-Art-Camp today!
The Museum and Art Mosaic One were incredibly saddened to cancel Art In Bloom 2020 due to the public health threat posed by COVID-19. We hope you will plan to join us for Art In Bloom 2021, currently scheduled for April 30 – May 2, 2021.

Thank you to all those who committed support to this year’s planned event:

**JURORS OF AWARDS:** Trysta Herzog, Sarah Patton, Dylan Turk

**FEATURED FLORAL DESIGNERS:** Tyler Baxley & Jessica Janeway, Floral Designers; Pam Carroll, Michelle Miller, & Raleigh Jones, Wickman’s Garden Village; Alex W. Crowder, Florist & Forager; Dee Dahlman, Lilly’s Floral (Springfield); Neletha Fuemmeler, Hickory Hills Country Club Floral; Jennifer Grace Duran, Greens; Brooke Heithold, J’mie Doty, & Kim Jaworski, Baisch & Skinner; Jennifer Herman, Floral Designer; Linda Hines & Sharon Wittig, Lilly’s Floral (Springfield); Stephanie Hornickel & Alex McQueary, Queen City Blooms; Chloe Jaudes, Brighton Blooms; Ron Johnson, The Thicket; Melissa Looper, Lilly’s Floral (Nixa); Loren Luther CFD, Floral Designer; Recena Maness AIFD CFD, Flowerama; Virginia Morrow, Florist & Artist; C. Pat Phillips AIFD CFD, The Flower Merchant LTD; Tanya R. Phillips AIFD, The Flower Merchant LTD; Kyle Pierce, Linda’s Flowers; Sarah Rein & Diane Arnold, Rosewood Floral; Nick Selby, Lilly’s Floral (Republic); Susan Swanson-Gillespie, Floral Designer; Justin Thomas & Casey Sims, The Wild Flower; Amanda Walker, Lilly’s Floral (Springfield); Paige Wilcox, Mears Floral Products; Tia Marie Wilson, Flower to Da People; Bobbi Wixson, Floral Designer

**FEATURED FASHION DESIGNERS:** Jennifer Vaughn, Sew-It-All by J & Joseph Pyatt; Gerson Adame; Elizabeth “Vee” Burton; Drake Austin Evans; Katie Jankovitz; Alexandria Jonusas; Diane Lancaster; Nigel Lee; Briana Miller; Sophia Smith; Lauren Wilson

**FEATURED VENDORS:** Kim Hardin, Mears Floral Products; Queen City Wine Dive; 83 Skidoo featuring Kristi Merideth; Springfield Parking Company; Hickory Lane Plants; Chabom Tea + Spices, Macadoodle’s; Ms. Gilmore’s Tea Room & Vintage Suitcase; Baisch & Skinner; European Café; Drew Holt, harpist
And of course, our generous sponsors:

**ORCHID SPONSOR:**
Art Mosaic One

**ROSE SPONSORS:**
Dr. Lynn & Betty Carlton  
Friends of the Springfield Art Museum  
Bill & Trish Hedrick  
Southwest Missouri Museum Associates

**LILY SPONSORS:**
McCamish/Brownfield Appraisal  
The McQueary Family  
Rosalie & Gerry Toler

**SUNFLOWER SPONSORS:**
Arvest Bank  
Jean Bardy  
Dr. Tiffany Brunner  
Matt & Jenny Edwards  
Wendy Garrison & Calvin Holden  
The Nifty Sixty Family & Community Fund  
Spencer Fane LLP  
Dr. John & Kathy Steinberg  
The Stenger Group at Murney Associates, Realtors

**DAISY SPONSORS:** Bob & Marilyn Bell; Linda Bourg; Raymond & Karen Burmood; Greg & Betsy Burris; Carlisle Clothing, Lynn Burk; Hal & Diane Davidson; Final Touch Interiors; Michael & Brenda Goodwin; Charles C. Hill; Dr. Dennis & Jane Morrison; Cathy & Alex Primm; Simmons Bank; Marian Stahl Chamberlain, Blythe Spirit Studio; Van Gogh’s Eeterie; Lee & Julie Viorel; Betsy Walters

*lists current as of March 18

We hope you will plan to join us for Art In Bloom 2021, currently scheduled for April 30 – May 2, 2021.
We have successfully completed another fall luncheon and style show. Everyone loved the delicious lunch and the beautiful pink flowers. The theme for this year’s event was “Magnolia Soiree,” which made one think of spring (more than fall, coincidentally). The 2020 fall fashion show will be our 50th, so we are hoping to have a grand time celebrating the golden years of SMMA.

The preparations for our Spring Fundraiser, a “Wild and Jazzy Evening” in Roaring 20s style, had to be postponed due to public health concerns over COVID-19. We will update with further plans for this event at a later date. As with all of our events, and all funds raised throughout the year, monies are directed toward the transportation and art education for the youth of our area, and our continued support of the Springfield Art Museum.

We are still looking for some younger members to start a new art group.

Perhaps they could meet in the evening or on Saturday. Our current art groups are busy with wonderful programs. They too, are a source of monies that come to SMMA to keep the programs we support in operation. The Executive Committee members are hoping to visit each art group sometime during the year to offer support and information and to listen to the concerns of the membership.
This has been a busy winter trying to get our membership drive off and running. The FOSAM board thanks you for your continued membership, which in turn supports the Museum. If you haven’t yet paid for your membership, please consider the following: Individual $35; Family $50; Sustaining (which includes NARM reciprocal membership) $100. Send along with your name, address, phone number, and email address to FOSAM, c/o Springfield Art Museum, 1111 E. Brookside Dr., Springfield, MO 65807. This year, we have already contributed $1,000 to Art In Bloom and $1,000 to the Education Fund. We are so pleased that we had the means to add to the Museum!

Unfortunately, we had to cancel our March 31 Art Talk by artist, philosopher, and musician Joshua Tenneson. His Art Talk, “Heartless Art,” can hopefully be rescheduled for a later date. Until then, you can find more of his art work at Transformation Gallery transformationgallery.com/joshuatenneson/ or on his Instagram @joshuatenneson.

In the near future, we will welcome the very talented Jared William Gillett. If you have the time check out his website jaredgillett.com.

Just a note: We are featuring our Art Talk Artists on the home page of our websiteartmuseumfriends-spfd.org. In fact, take time to visit the website for all kinds of information. Art Talks are sponsored by both FOSAM and the Studio 55 Arts Guild. We welcome our new treasurer, Carol Siano, who joined our board in January.

The FOSAM board cannot say enough thanks to our former treasurer, Michele Breshears, who served for ten years in that capacity. A huge thank you to Michele!

We are recruiting a field trip coordinator to plan some fun day trips and perhaps even an overnight trip if there is enough interest to rent a bus. If you are interested, please contact us at fosam.spfd@gmail.com. We hope to have “mini-membership meetings” at the beginning of Art Talk presentations, so make sure you attend them for announcements.

A huge thank you goes to Sandra Letson, who as vice president of FOSAM, arranges all of our Art Talks! She does an amazing job of bringing us a variety of artists through the year. Thank you Sandra!
Since its inception in 2014, the 99x (Times) Party has raised over $93,000 in support of the Museum’s Conservation and Preservation Fund. These funds have been used to purchase textile conservation equipment for textiles on display in the 2016’s String Theory: Textiles From The Permanent Collection and 2018’s Decades: 90 Years of Collecting, fund conservation work on artworks by Rose O’Neill exhibited in 2018’s Frolic of the Mind: The Illustrious Life of Rose O’Neill and currently on view in Framed: The Art of the Picture Frame, fund the conservation of noted Luminist painter John Frederick Kennset’s Shore Landscape, Newport, currently on view in Creating an American Identity, and conservation of Ben Messick’s Santa Monica Bus.

Last year’s 99x: Myths & Monsters, the largest 99x yet in terms of attendance and fundraising, raised funds for planned conservation of new works in our collection by Rose O’Neill, slated for exhibition in 2022. The 99x Party has been voted “Best Interactive Art Event” in 417 Magazine.

The 99x (Times) Party has raised over $93,000 in support of the Museum’s Conservation and Preservation Fund since 2014.

The 99x Party is the Museum’s signature fundraising event blending spirits, music, art, fashion, food, and frivolity. The name is funny, but the concept is simple. Hosted on an annual basis, this event helps preserve our collection for the next 100 years, so that it can continue to delight and educate audiences for generations to come. At the core of 99x, is a belief that this event is not just another fundraiser, but rather a unique experience that is intimately tied to our collection and our mission of community engagement and education through art objects.

The 2020 99x Party, presented by Hagan, Tucker, Schmitt & Gintz, LLC CPAs + Advisors, will be held on Saturday, September 26, 2020. You can learn more about this year’s conservation project and party theme in the next issue of our newsletter. If you are interested in joining the 99x Planning Committee, becoming a stylist, or sponsoring our event, please contact Joshua Best, Development & Marketing Coordinator at jbest@springfieldmo.gov or (417) 874-2859.
Pre-K Open Studio Sessions
May 15, 10:30 AM – Noon
sgfmuseum.org/163/Family-Learning for details/to register

Collection Connection Workshops
Frank Owen, *Timing*, June 27, 10 AM - 12 PM
*Paid event; details and registration:
sgfmuseum.org/161/Art-Classes-Workshops

All School Exhibition Closes
April 26, 5 PM

Framed: The Art of the Picture Frame Public Programs
Exhibition Closes, June 21, 5 PM

MSU MFA Showcase
May 1 – 24, Weisel and Kelly Galleries

Pre-K Project Day
May 22, 10:30 AM - Noon
*Paid event; sgfmuseum.org/163/Family-Learning for details/to register

Watercolor USA Public Programs:
Opening Reception, June 5, 5:30 PM - Museum Lobby. Sponsored by the Southwest Missouri Museum Associates

Slow Viewing Night, June 11, 6 PM
Fantastic Friday, June 26, 10 AM – Noon
Join the Springfield-Greene County Library District at the Museum and engage in art-making, storytelling, and writing activities. Free and open to the public

Summer Art Camps Begin
June 16, 9 AM – Museum Classrooms

Springfield Ballet Young Choreographer’s Showcase
June 25, 6:30 PM – Auditorium. Free and open to the public

FOR MORE INFO ON EVENTS, JOIN OUR EMAIL LIST OR VISIT: www.sgfmuseum.org
4x4 2020: Midwest Invitational
Exhibition September 5 –


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

ADMISSION IS ALWAYS FREE!
facebook / twitter / @sgfmuseum
www.sgfmuseum.org

We are closed on city and National Holidays