If you’ve been to the Museum lately, you’ve likely noticed a few changes. The most obvious is the construction project currently underway to widen and naturalize Fassnight Creek. During the development of the Museum’s 30-year Master Plan we discovered that FEMA planned to place the Museum in the 100-year and 500-year floodplains. Being put in a floodplain would be disastrous for the Museum and would most likely compromise our operations as southern Missouri’s only AAM accredited art museum. The disruptive but necessary work of widening and naturalizing the creek will not only take the Museum out of both the floodplains, but also will create a beautiful and valuable amenity for our community including over 200 native Missouri plantings beneficial for birds and pollinators. When it is all said and done, we will not only have a safe and sustainable Museum, but also a beautiful and functional space for our community to enjoy.

I received a lot of feedback both positive and negative about my last Director’s Message regarding how our Museum will change as a result of the past year’s pandemic and social upheavals. In addition to the internal disruption of staffing changes, the Museum will also continue the disruptive and difficult work of making diversity, equity, accessibility, and inclusion (DEAI) central to our operations as we try to better serve our entire community. Like the work of naturalizing Fassnight Creek, this work is absolutely necessary. While fixing stormwater issues on our site will be difficult, time-consuming, and costly, if we ignore the floodplain, we do so at our own peril. What happens if and when the flood finally comes? Now that we know there is a problem, how can we in good conscience ignore the warnings? More importantly, if we break up the concrete, what beautiful thing might grow? No change comes without loss but change also brings new, wonderful, and unexpected things. Many who reacted negatively to the last message were concerned about the disruption and discomfort of DEAI work, but like the naturalization of the creek, we can engage in this work together, building something that not only carries our Museum into the future but also provides space and service for all members of our community to the very best of our ability.

This summer, the Museum will undergo more change as we welcome new staff. I am pleased to announce the hire of Kate Francis as our Museum Affairs Officer for Development and Fundraising. She comes to the Museum with 20 years of development and fundraising experience. She previously served as Chief Development Officer for the Phoenix Symphony, Vice President for Development for the Arts and Education Council of Greater St. Louis, Director of Development and Marketing for Jazz St. Louis, President and Managing Director of The Orpheum Theatre/Knox County Civic Center Authority (Galesburg, IL), and Director of Development for Arizona Opera (Tucson, AZ). Joshua Best, who has helped our Museum grow by leaps and bounds as the Development & Marketing Coordinator, will focus his talents as our Museum Affairs Officer for Audience Development. In this exciting new role, he will lead the Museum to even greater community involvement and our audience members to even greater engagement with the Museum. We also bid a very fond farewell to Museum Educator Kate Baird, whose incredible leadership of (continued)

NOW

WATERCOLOR USA 2021
Through August 29, 2021
Weisel and Kelly Galleries

NEXT

ROSE O’NEILL AND THE KEWPIE COMICS
July 17 – October 31, 2021
Eldredge Gallery
the Placeworks Program (among many other initiatives) has expanded the Museum’s footprint of service into over 30 rural school districts. Baird has left an indelible mark on the education and outreach efforts of the Museum over the past eight years. In the very near future, we hope to announce our new Museum Educator as well. I am so excited to share these and future developments with you as they represent the continued growth in the life of our Museum and I am excited to welcome you along this journey as we create something beautiful, artful, and accessible for our community and the Ozarks region. Thank you for your support and I hope to see you soon at our Springfield Art Museum!
EXHIBITION SPOTLIGHT


The 60th exhibition of Watercolor USA was judged by Museum Director Nick Nelson. Texas artist Stephen Zhang took home the top prize, the Kenneth M. Shuck Memorial $3,000 Award for his entry *Hidden*. This is the third year in a row that an artist from Texas has taken the top award, and the second top award in the last three years for Zhang. Born in China, Zhang graduated from Luxun Academy of Fine Arts. Later, he received his MFA degree from University of North Texas. Zhang has been painting watercolor for over 30 years, under the tutelage of his father Defu Zhang and the late professor Rob Erdle, whose work is included in the permanent collection of the Springfield Art Museum.

Zhang is an Assistant Professor at the University of North Texas and has served as a Creative Director for Fossil, Filson, and Lodge26 Branding Agency. Zhang has won numerous awards for his watermedia works including awards from the Signature Watercolor Artist, among many others. Other top awards include:

**Texas artist Stephen Zhang took home the top prize, the Kenneth M. Shuck Memorial $3,000 Award...**

**Greg G. Thielen Memorial $2,000 Award:** Andrew Kish III (Pennsylvania), *Distortio Obscura*

**Bill Armstrong Memorial $1,500 Award:** Sheli Petersen (Texas), *Mockingbird*

**Robert E. Goodier Memorial $1,000 Award For Traditional Transparent Watercolor:** Jackie Dorsey (Georgia), *Where Late the Sweet Birds Sang*

Of the 399 entries submitted by 232 artists from 44 states and the District of Columbia, Nelson selected 96 works by 95 artists representing 32 states for
“I have never felt so strongly the contemporary moment in the works, as in this iteration of the show.”

inclusion in the exhibition. Nelson notes, “As juror, I saw my challenge as unifying the multifarious entries into a coherent exhibition while identifying the best of these works of art. To do so, I categorized the work according to theme… These themes included: landscape, portraiture, still life, street scenes, works inspired by nature, experimental works, abstraction, folk art, architectural images, and a special category I labeled “2020.” Works in this category were marked by the extraordinary times in which we find ourselves, which manifested in ways both obvious and more subtle… Having experienced my share of Watercolor USA exhibitions in my almost 9 years with the Museum, I have never felt so strongly the contemporary moment in the works, as in this iteration of the show. While theme, subject matter, and technique vary, the shared experience of 2020 united so many artists in this year’s offering and indeed unite us all.”

Overall, 17 artists from Missouri were selected for the exhibition including Carolyn Wallace (Ava); Judge Bockman (Battlefield); HJ Schumer (Bois D’Arc); Robert Langford (Branson); Diane Stolz (Kansas City); Lana Cease (Maryville); Kelly Eddington (Monroe City); Maureen Brodsky (Olivette); Cindy Kopenhafer (Pleasant Hope); Mary Jane Mooneyham (Republic); Alicia Farris, Les Hagemann, Steve Henry, Todd Lowery, and John Short (Springfield); Trevor Doell (Walnut Grove); and Barbara Williams (West Plains). Other states that are well represented include California, Florida, Illinois, Michigan, Pennsylvania, and New York, who all have large and active watercolor societies. This year, 24% of the total entrants to Watercolor USA were new to the exhibition.
Exhibitions Manager Cindy Quayle notes, “For the first time, in 2020, we presented a wonderful virtual tour through the entire exhibition. This link on our website allowed many more people to view the exhibit even when they were physically unable to attend due to not only the pandemic, but challenges with distance and travel arrangements. The virtual tour was so successful that we will feature this online viewing opportunity again for 2021.”

The Watercolor USA Honor Society (WHS) donated 11 additional $300 cash awards, the National Watercolor Society provided a $500 reciprocal award, and three artist materials package awards were all selected by WHS members Alicia Farris and John Fitzgibbon. Our sincere gratitude to WHS, the National Watercolor Society, Savoir-Faire Fabriano Paper, Speedball Art Products - Escoda Artist Brushes, Daniel Smith Watercolors, and Robert Goodier’s children Winslow and Elizabeth for making this exhibition and its generous awards possible. See all the award winners and more through August 29.

**PUBLIC PROGRAMS**

TBA, please visit sgfmuseum.org/246/Watercolor-USA.

The Watercolor USA catalog, a complete record of this year’s show is available for purchase in the Museum’s Lobby for $15. Call (417) 837-5700 to order your catalog over the phone and have it shipped directly to you. Catalog proceeds benefit the Museum’s Exhibition Fund.
From December 1917 to July 1918, O’Neill produced a Kewpie comic strip for Sunday newspapers, distributed by the McClure Syndicate. These comics reprised stories already featured in Woman’s Home Companion. Through the syndicate, the comic was published in newspapers across the country including The Detroit Sunday News, Los Angeles Sunday Tribune, Times-Picayune, and the San Francisco Chronicle.

This exhibition features 15 hand-colored proofs from the Sunday comic series, as well as an additional three proofs from the more modern format Kewpie comic strip, published in the 1930s. These works are pulled from the Museum’s permanent collection and were gifted to the Museum in 2018 by the O’Neill Family Foundation. Twelve of these works were conserved with funds from the 2019 99 Times Party, 99x: Myths and Monsters. The Museum acknowledges the generosity of the planning committee, sponsors, stylists, and many donors to the 99 Times Party, whose contributions continue to make a lasting visible impact on our collection. See Rose O’Neill and the Kewpie Comics from July 17 through October 31, 2021 in our Eldredge Gallery.

This summer, the Museum will feature a new focus exhibition of illustration work by artist, illustrator, author, poet, and inventor Rose O’Neill. The Kewpie doll was a much beloved elf-child created by O’Neill. Introduced to the world in December 1909 in a cartoon published in the Ladies’ Home Journal, the Kewpies’ frolics and impish pursuits became so popular they moved off the page and into doll form. The Kewpie mantra was to: Do good deeds in a funny way. Eventually, Kewpies found their way onto objects as disparate as fine china, ash trays, chocolate, and hood ornaments. Their popularity made O’Neill a millionaire. She retired to the Missouri Ozarks in the 1940s and died, almost penniless, having given away most of her fortune.

PUBLIC PROGRAMS
TBA, please visit sgfmuseum.org/257/Rose-O’Neill-and-the-Kewpie-Comics.

Also new this summer, the Museum will feature a special exhibition of etchings by world renowned printmaker Jacques Callot, whose epitaph famously reads “His etcher’s needle tells his story better than all our pens.”

Callot is considered one of the most accomplished printmakers in the Western tradition. He was a keen observer of life and was one of the first artists to introduce the average person, or non-nobility, into his work. He is credited with several technical etching innovations including a hard ground made of mastic and linseed oil which enabled him to make repeated “bites” (placng the plate in an acid bath) to create tonal lighting effects. He produced over 1,400 etchings chronicling life in the late 16th and early 17th centuries including portraits and character studies of soldiers, clowns, peasants, dwarves, theatrical productions, and court life.

This exhibition features work in the series Varie Figure, or Various Figures (1621-1628), pulled from the Museum’s permanent collection. The series contains 16 works, most of which feature double images of the same figure. It has been suggested that this series served as a drawing book or model for learning rapid, freehand drawing, due to the comparison of the figures. Each figure on the right is depicted through a single line (contour) while that on the left is volumetrically composed (shading). In 1686, Italian art historian Fillippo Baldinucci referred to these figures as “a sketch made as a finished work.” See Jacques Callot: Varie Figure from July 17 through October 31, 2021 in our Spratlen Gallery.

PUBLIC PROGRAMS:
TBA, please visit sgfmuseum.org/255/Jacques-Callot-Varie-Figure.
This summer, the Museum is pleased to present the seventh special exhibition in a series, focusing on various artists, styles, and trends, pulled exclusively from our outstanding collection of contemporary American watermedia. There are seven essential elements of art which outline the fundamental components of an artwork; these include color, line, shape, form, value, texture, and space. Viewers often judge an artwork by how effectively the artist uses these elements, whether they are aware of them or not. This exhibit explores three of the seven elements using 19 works from the Museum’s permanent collection.

Shape can be defined as an enclosed area of space created through lines and combined with other compositional elements. Shapes can be geometric or free form, sometimes described as organic.

Look for these types of shapes demonstrated in Joseph A. Cain’s *The Indian Chief*.

Form is closely related to shape except that form always creates the illusion of being three-dimensional. Great examples of this illusion can be seen in George Dombek’s *On Washington Street* and Alfred Crimi’s *Mobile and Variable*.

Color is perceived by the way it reflects or emits light and includes the properties of hue, value, and intensity. Color is used to provide realistic effects, convey emotion, create a mood, or complement the surroundings. Notice the use of color, or lack thereof, in the collected works on exhibit including a painting by Deborah Weisel, the founder of the Springfield Art Museum.

This exhibit was guest curated by Exhibitions Manager Cindy Quayle. See *Shape, Form, and Color* from July 17 through October 31, 2021 in our Armstrong Gallery.

PUBLIC PROGRAMS:
TBA, please visit sgfmuseum.org/259/Shape-Form-and-Color.

The Museum’s survey of Asian art returns to the Hartman Gallery in July 2021. This gallery was temporarily uninstalled in 2020 to make room for the expansive traveling exhibition Eye to I: Self-Portraits from the National Portrait Gallery, and then housed Kansas artist Rebecca Hackemann’s body of work for the 4x4: 2020 Midwest Invitational Exhibition.

This will be the first major rotation of Asian art works in the gallery since Museum Registrar Kyle Clymore completely reinstalled the gallery in August 2018. An earlier planned rotation in April 2020 had to be postponed due to stay at home orders issued in late March 2020 because of the COVID-19 pandemic. Before August 2018, the Hartman Gallery had primarily featured East Asian objects – imari porcelain and Chinese ceramics. These planned rotations were designed to feature a more equitable selection of Asian art objects including South and Southeast Asia.

With objects on view from Burma (Myanmar), China, India, Japan, Korea, Nepal, Thailand, and Tibet, Clymore hopes to tell a more complete narrative with the new installation. He notes, “When I was looking back at the work that I intended to put on view in April 2020, I noticed a focus on the image of the “lion” as expressed through the art traditions of the various Asian cultures and geographies represented in the Museum’s permanent collection. While there are varying interpretations of the lion depending on the specific culture or region in which its image is being used, generally speaking, it is a symbol of strength whose image can act as an amulet of protection conferred on whichever person or place has chosen to display it. As the pandemic persists, I feel the lion is reminding us to remain guarded against - and strong in the face of - those continued dangers that preclude a safe and healthy society. Lion-themed art and artifacts will accompany statuary, decorative arts, prints, and exhibition of the Museum’s exquisite cloisonné urn depicting the Forty-seven Rōnin - the legendary Japanese tale of a group of masterless 16th Century samurai who, in banding together to avenge their fallen lord, asks one to reflect on the nature of sacrifice and the means by which we pursue collective goals and maintain accountability to our community.”

See this iteration of our Asian art survey through January 2022, when the Hartman Gallery will rotate with a brand new selection of works loosely focused on the Buddhist saint of compassion Kuanyin.

Unknown, Qilin Censer, 19th Century (Qing Dynasty), Copper and teak wood. Gift of the Joan Cousins Hartman Estate. Collection of the Springfield Art Museum.
William Brandon Bowman, known affectionately as “Bucky,” was referred to as the “Don of the Springfield Art scene.” He taught French at Glendale High School and supported the arts in Springfield in all forms – theatre, opera, and fine art – for decades. In his nine-year tenure on the board of the Creamery Arts Center, Bowman directed two programs on behalf of the Springfield Regional Arts Council: an Arts Patronage Initiative and the Missouri Literary Festival. He was awarded two Ozzie Awards for his support of the arts in Springfield including the Individual Award (2008/2009) and the Art Collector Award (2013).

Bowman also co-owned Stephen’s Gallery in the Brentwood Plaza Center from 1973-1976, which led to the development of several close friendships with artists including Miriam McKinnie and Robert Johnson. Bucky served as a Museum docent for many years and was a key member of the organizing committee for the Southwest Missouri Museum Associate’s Fall Fashion Show.

Bowman collected art since the early 1970s with a predominant interest in the work of local artists such as Jerry McKeehan, Jacob Burmood, and Susi Steinitz Ettinger. Bowman was close friends with local outsider artist Robert E. Smith. In 2013, Bowman gifted an extensive archive of letters, cassette tapes, and other materials relating to Smith and his work to the Springfield Art Museum. A portion of his extensive art collection was featured in our 2017 special exhibition Wonder Rooms: Ozark Collections.
Sadly, Bowman passed away in November of 2019; he generously left a bequest of 25 works of art to the Museum that have been formally accessioned into our permanent collection. Several of these works were previously exhibited in Wonder Rooms and the 2015 special exhibition Susi Steinitz Ettinger: Cyphers and Glyphs.

Bowman’s bequest includes work by Jacob Burmood, David Edward Byrd, Susi Steinitz Ettinger, H. Louis Freund, Robert Johnson, Fred Kieferndorf, Henri Matisse, Jerry McKeethan, Miriam McKinnie, George Rose, and Robert E. Smith. Freund’s Ozarks Swimming Hole was recently on view in our special exhibition, Afloat: Artists and Rivers. The Museum is indebted to Bucky for sharing his impeccable taste and passion for art with us through his many years of service and his planned gift of artwork. These works will continue to delight and educate audiences across our community for years to come.

LEAVE YOUR LEGACY
Consider including the Museum in your estate plans to help ensure art is accessible for generations to come. To learn more about the Museum’s Legacy Society or, if you’ve already included the Museum in your plans and wish to discuss how you’d like your legacy to make an impact on the Museum’s future, please contact Kate Francis, Museum Affairs Officer for Development and Fundraising at (417) 837-5700 or kate.francis@springfieldmo.gov.
An American Enemy is part of an extensive series of work titled, “Minidoka on My Mind,” that deals with Roger Shimomura’s internment at Camp Minidoka, Idaho, in the early 1940s. This camp, along with many others built throughout the United States, was established during World War II to segregate Japanese Americans from the general populace. At age two, Shimomura and his family were forcibly required to leave their home in Seattle, Washington, and move to Camp Minidoka, along with thousands of other Japanese Americans. The Shimomuras spent three years living at the camp, behind barbed wire and under military guard, before they were allowed to return home. According to Shimomura, “There are very, very few things that my parents ever talked about regarding the camps. For 40 years, they kept me totally in the dark. They said nothing.” Many years later, Shimomura obtained 56 years’ worth of diaries kept by his grandmother Toku Shimomura. At this point, his parents finally began to answer his questions about their time spent in Camp Minidoka.

Shimomura has since based several major series of paintings and prints on the ordeal, both in response to his own memories and those recorded by his grandmother. Shimomura writes that this series, “is the culmination of many years of perusing images culled from books, magazines, government publications, personal recollections and the internet. The result of this search has been a visual distillation of this experience into tar-papered barracks, barbed wire and desolate landscapes, which are inhabited by muted occupants standing in line to eat, clean, quietly converse, contemplate their fate and to wait. They appear almost as actors placed within stage sets to live in eternal ennui…”

An American Enemy, currently on view in Creating an American Identity, depicts a Japanese American soldier saluting from behind the barbed wire of the camp fences. An estimated 33,000 Japanese Americans served in the United States Military during and immediately after World War II, even as their families were incarcerated by our government. This image poignantly depicts this horrific irony and sheds light on the country’s unwillingness to address institutional racism to the point of the innocent imprisonment of thousands of American citizens.

I love lists. Taken in context, a list is a useful tool. Out of context, the same grouping of words often becomes an unexpected reshuffling of the familiar. There follows a list of terms or phrases which artists whose work is currently on view at the Museum have used to characterize their work. Most of the descriptions below appear in the wall text accompanying works of art in Creating An American Identity, though a few are taken from other sources:

- gift
- search
- bridge
- a physical outburst
- social history
- reflection
- rejoicing
- my heart bursting from my chest
- visual distillation
- the pleasurable experience of looking
- an imaginary world
- brief single statements
- representation of human beauty
- reminder
- a story
- suit of armor
- vehicle for change
- container of endless experience
- definition of freedom

Which of these most resonate with your own sense of what powerful art is? Pick three descriptions that stand out to you. One common habit of museum-goers is to look at a work of art and then refer to the wall text to get a little more information. We take in an image or a form, and then turn to words to help us make sense of it. By reversing that process, we can trick ourselves into new discoveries.

Once you’ve made your own list of descriptions to seek out from the list above, take a trip through our galleries to find works that resonate with words you’ve identified in your list. Beginning with the words or ideas that appeal to you, you may find yourself considering works of art that don’t necessarily call out to you visually. Did you return to your familiar favorites or did your list introduce you to something new?

Photo by Aaron J Scott
In 1926, six extraordinary women with an amazing view into the future, joined together to form The Art Study Club. This act laid the foundation that would become what we know today as the Springfield Art Museum. SMMA was born when this group deeded the name and collection of artwork to the city in 1946. We have continued to support the museum in numerous ways since then. This past year, so full of challenges to all of us, has given us time to contemplate where we are going into the future. The creation of our Futures Committee is allowing us to look into any number of ways SMMA can reach out into the community to allow us to expand our presence and increase community involvement with the Museum.

While most of our groups have been staying in and staying safe, I would like to call out two of our extension groups from Cabool and Marshfield. Both of these groups were able to find a way to keep their groups active and both were able to give out the scholarships they present each year to students in their communities. I want to congratulate both of these groups for their outstanding efforts. I cannot tell you how honored I am to have been trusted with the leadership of this organization.

My mother was a charter member of an art group that was formed in 1956. She was still a card carrying member at the time of her passing in 2017. I only agreed to take this new role on because of the wonderful team of people who will be working with me on the Board of Trustees. The new Executive Committee consists of Vice President Tina Stillwell, Secretary Margie Barbato, and Treasurer Janet Trotter.

I would also like to take this opportunity to invite any and all of you who are reading this article to consider joining SMMA as an at large member or through one of our art groups. If you would like more information, please call the SMMA office at 417-874-2869. The next meeting of the SMMA Board of Trustees is August 25th at 10 AM at the Museum.
During this pandemic, there obviously wasn’t much to do but mostly stay home. Now that we are in phase three, we can begin opening stores and community centers. While we’ve all been in our little corner of the world, the expansion of the Museum has continued. I encourage you all to get involved and join or renew your membership to FOSAM. With our membership, we will be able to add to the fundraising. If you can, add donations to the Springfield Art Museum Foundation as well. This is an exciting time for our Museum!

I am including information that was given to me by Howard C. Cavner, Chairperson of the Springfield Art Museum Foundation Board. It is as follows:

“Recently, the City of Springfield made ‘quality of place’ a strategic priority. Many people and organizations across Springfield will play an integral part in this goal. Today, I want to highlight the Springfield Art Museum and its role as a connector within our community. Art enlivens the mind and enriches the soul. When exposed to or making art, people - young and old - become more thoughtful, creative, and inquisitive. Our shared love of art is what makes the Springfield Art Museum a meeting point in our community.

You are aware of the Museum’s long-range plan to increase its capacity to be an influencer of quality of place in Springfield. A significant part of this plan has been the establishment of a Springfield Art Museum Foundation. This past year we have been working to form this foundation as a unique 501(c)3 not-for-profit. So far, we have organized a Board of Directors, written by-laws, created a memorandum of understanding between the Foundation and the Museum, and started the not-for-profit paperwork, among other important steps.

This summer, to continue our progress, the Museum will hire a Museum Affairs Officer for Development and Fundraising.

You will see our influence behind the scenes supporting our Museum Director, Nick Nelson in the stormwater project, onsite foodservice plans, refashioning the parking lot, and giving people and organizations the opportunity to be generous with their resources in support of expanding the building and growing our educational programs with children and adults. This link bnim.com/project/springfield-art-museum-master-plan will take you to artist renderings of the proposed expansion of the building and the long-range plan document.

Our founding Board of Directors includes the following people: Sally Baird, Howard Cavner, Matt Edwards, Leaster Gibson, Andrea McKinney, John McQueary, Brian Riedy, and Chris Weiss. We look forward to working with the Friends of the Springfield Art Museum and the Southwest Missouri Museum Associates in our shared efforts on behalf of the beauty of art in our fair city.”

We thank you all Foundation Board of Directors for your tireless work as you help our Springfield Art Museum grow. I was a teacher for 39 years, 28 of which were here at Greenwood Lab School, MSU. It is so pleasing for me to see names of past students’ parents and one of my former students on this Board of Directors list! Members, please plan on attending a membership meeting on Tuesday, July 27 at 5:30 PM in the Art Museum auditorium. We will be electing officers for President, VP, Secretary, Treasurer and Membership. We will also discuss how our organization can change into something even more meaningful to the Museum. I hope to see many of you there!
The Museum is pleased to announce that Phase I improvements to the Museum’s grounds are well underway. In 2018, the Museum commissioned award-winning architecture firm, BNIM to produce a 30-year Master Plan for its building and grounds. The goal of this plan was to reimagine the Museum during its 90th anniversary year as a 21st century civic asset by expanding educational and public programming space and creating strong physical and aesthetic connections between the Museum grounds, an adjacent public park, and a greenway trail. While the scope of the Master Plan was limited to the Museum’s building and grounds, it was to be understood in the context of a larger, multi-phased plan to link the Museum to other parts of the community through parks and trails.

Phase I of this Master Plan includes improvements to the Museum’s grounds including widening and naturalizing Fassnight Creek, which flows through a concrete channel directly south of the Museum, to mitigate flood risk to the Museum. Phase I will also include creating trail connections to nearby amenities including the Waterwise Garden south of the Museum and Phelps Grove Park to the west of the Museum. Parking will be relocated and expanded on the north side of the Museum grounds to create additional greenspace for the Museum’s WPA-era amphitheater located on the western edge of the grounds.

Phase I improvements are estimated to cost $3M and are fully funded through a mix of public and private investment. The active construction project has closed Brookside Drive to through traffic for an estimated 7 months. The Museum remains open to the public. Visitors to the Museum should utilize Bennett Street and the north parking lot entrance. In lieu of a traditional ground-breaking ceremony, the Museum held a small socially distanced event and worked with Opfer Communications to produce a video and virtual ground-breaking to explain the impact of this project on the Museum’s next 90 years of service to the community. You can view the virtual ground-breaking on the Museum’s social media channels. Learn more about the Museum’s visionary 30-year Master Plan by visiting sgfmuseum.org/258/30-year-Master-Plan.
The future. These items included mending tears in the paper, cleaning soiled areas, and flattening dog-eared corners.

To date the 99x Party has raised over $93,000 for vital art conservation and preservation projects. The Kewpie Comic color trial artist proofs join the growing list of works we have been able to conserve with funds from this signature Museum event including:

- 2014, 99x: Box of Ghosts – Museum textile collection
- 2016, 99x: Bohemian Belle – Additional works by Rose O’Neill
- 2017, 99x: Gilded Coast Glamour – Shore Landscape, Newport by John Frederick Kensett
- 2018, 99x: Cirque Americana – Santa Monica Bus by Ben Messick

These works have gone on to be included in ongoing rotations of our permanent collection exhibition Creating an American Identity, as well as special focus exhibitions including:

- 2016, String Theory: Textiles from the Permanent Collection
- 2018, Frolic of the Mind: The Illustrious Life of Rose O’Neill
- 2018-19, Decades: 90 Years of Collecting
- 2020, Framed: The Art of The Picture Frame

The 99x Party will return in September of 2022!

Due to the generous support of donors and participants to our 2019 99 Times Party, 99x: Myths and Monsters, new works by Rose O’Neill have been conserved and will be on view in the special exhibition Rose O’Neill and the Kewpie Comics. The works exhibited are color trial artist proofs. They were printed in black and white by newspapers, transferred from O’Neill’s original drawings, and then sent back to the artist for revisions and hand-coloring.

Each proof therefore gives us a glimpse into O’Neill’s working process. Her hand-written notations reflect her thoughts on color, spacing, and note incorrect spellings. O’Neill hand-applied watercolor to show the preferred colors for final printing. After making notes and applying the color, O’Neill then mailed the proofs back to the syndicate to create the final print for mass production. The masthead of each newspaper would have been added later in the blank space at the top of each comic.

Any marks made by the artist, or inherent to the process of creating the piece such as stray paint splatters or folds, were retained by the conservators to preserve the history of the work, but other issues were addressed to stabilize the work for

COMING SOON

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

The Inferno of Dante:
Etchings by Michael Mazur
September 18, 2021 – February 20, 2022

ADMISSION IS ALWAYS FREE!

@sgfmuseum
www.sgfmuseum.org

We are closed on city and National Holidays