The “white cube” is a term that describes art galleries that are constructed to be neutral spaces that do not distract from the art on display. Literally, the architecture of the gallery is as close to a blank, white cube as possible. However, with every new exhibition, our Museum’s galleries are transformed. Wall colors change, new walls are erected, and text panels, video screens, and other informational signage is added. Every exhibition is different and is designed to fit the art displayed. Exhibits of contemporary art may call for the “white cube” approach, however older works may be best presented with colors fitting the historical period in which they were made. The Museum’s Curatorial team works hard to think about the interaction between art and the space it fills. Truly, spaces are transformed by art, but art is also transformed by the space in which it is displayed.

Viewing Linda Lopez: Long Lost led me to reflect on these transformations and how the Museum is both literally and figuratively a space for transformation. For this exhibition, the galleries were transformed: the walls painted candy-colored tones and bright carpet was installed over the institutional gray flooring uniform throughout the building. In the Museum’s Spratlen Gallery, the artist installed a number of “lamps,” which are large ceramic forms covered with tile mosaics each outfitted with a large hand-blown light bulb. Electrical cords drape from the ceiling powering the lamps. The scale of the work and the treatment of the floors and walls transforms the gallery from “white cube” to alien world. This transformation speaks to the significant efforts of the artist, as well as Museum staff. Transforming a space takes a lot of work, from hatching plans, to assembling materials, to the physical labor of building and painting, to arranging the logistics of art delivery and installation.

At the Museum, we talk about the transformative power of art. We hope that our visitors are transformed by their experiences here. We recognize that great art can have that effect. But as I think about all that goes into transforming a gallery space for an exhibition, I recognize that transformation doesn’t come easy. Transformation takes thought and intention. It takes negotiation and flexibility. It takes risk. It takes faith. Standing before a work of art provides us the opportunity to practice these things. Experiencing art provides us with the opportunity to open ourselves, question, connect, and walk away different than before. Like the transformation of the galleries, this takes a little elbow grease but it is worth the effort.

In the new year, I hope you make a resolution to try new things. Come by the Museum and experience Linda Lopez: Long Lost and our other outstanding exhibitions. Take one of our classes, which will start again during 2022. If you haven’t before, attend one of our many events like Art in Bloom, which is returning this spring. With your involvement and investment, we might find our Museum further transformed.
MISSION Founded in 1928, the Springfield Art Museum invites you to connect with the world, your community, and yourself through active engagement with art objects.

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Exhibition Spotlight
Linda Lopez: Long Lost
All School Exhibition

Fresh Rotations
Creating an American Identity

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SUPPORT
From SMMA
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NEXT
ALL SCHOOL EXHIBITION
March 5 - April 24, 2022
Weisel and Kelly Galleries

YOKO ONO: MEND PIECE
April 9 - July 10, 2022
Eldredge Gallery
**EXHIBITION SPOTLIGHT**

**Linda Lopez: Long Lost** is a major solo exhibition featuring immersive spaces, mosaics, and sculptures. Conceptualized over the last year and a half, this exhibition presents recent and new work influenced by Lopez’s personal investigations into her cultural heritage, developed while navigating quarantine, remote work, pandemic parenting, and a world in crisis.

Linda Nguyen Lopez (b. 1981, Visalia, CA) is a first-generation American artist of Vietnamese and Mexican descent. Her unexpected porcelain sculptures investigate language and identity as imaginatively embedded in the mundane objects around us. Both playful and introspective, Lopez’s “dust furries” and “mops” accumulate rocks and lint and direct our attention to the potential life of the everyday objects that live quietly alongside us.

As a child, Lopez imagined that the inanimate objects she saw and used daily had lives of their own. Lopez’s sculptures help us to imagine a secret world, in which household objects don’t just serve as tools but have their own lives and language. Lopez notes, “I resist acknowledging that the objects inhabiting our lives are inanimate... A sagging couch expresses its physical exhaustion from the continuous support of lounging bodies. A coffee table makes its hostility clear to the car keys by continuously throwing them over its edge and onto the floor. By carefully observing the relationships between furniture, knick-knacks, and utilitarian objects, I have found them to reveal less about the lives of their owners than they do about their own hidden lives.”

*Linda Lopez, *Mirror, Mirror*, 2021, Porcelain, mirror, grout, 39x39x1.5 inches. Courtesy of the artist @ Linda Lopez.*
LINDA LOPEZ: LONG LOST

Lopez’s mosaic lamps include hand-blown bulbs and tile shapes pulled from patterns found in traditional Mexican and Vietnamese textiles. When joined together, these shapes create a new, hybrid pattern that reflects Lopez’s individual heritage. She calls this a “floating language” that seeks to articulate the experience of being raised in America, while being one step removed from both sides of her parents’ cultures. Lopez likens this experience to a puzzle as she floats between identities, never quite landing on a firm foundation.

The cloud-like forms of her lamps are placed on blue carpeting to reinforce the sensation of floating. Lopez intentionally conceived of the “lamp room” (Spratlen Gallery) as a warm and inviting space – a space for others to feel comfortable, a space where we might each feel safe enough to explore our own identities. The constructed still lifes in the Armstrong Gallery include textiles from Zapotec weavers Alicia and Mario Sanchez, members of the XyZ Cooperative in Oaxaca, Mexico. The colorful shapes woven into the rugs situated atop Intermission symbolize constellations in the night sky.

Lopez received a BFA in ceramics and BA in art education from California State University of Chico (2006). She received a MFA in ceramics from the University of Colorado at Boulder (2010). She lives and works in Fayetteville, Arkansas, and is represented by the Mindy Solomon Gallery in Miami and the David B. Smith Gallery in Denver. See Linda Lopez: Long Lost through March 20, 2022 in our Eldredge, Spratlen, and Armstrong Galleries. Financial assistance for this project has been provided by the Missouri Arts Council, a state agency.
Public Programs:

This exhibit includes a free gallery guide in lieu of traditional labels. Register online for The Secret Life of Objects FREE Take-Home Project bag inspired by Linda Lopez: Long Lost, complete with air-dry clay and coloring sheets. Visit sgfmuseum.org/260/Linda-Lopez for more information or to register.

Linda Lopez, *Unknown Distance*, 2016, Ceramic, textile, frame, ink, and gouache on paper, 48x58x2 inches. Courtesy of the artist © Linda Lopez.

September 2021 marked the 700th anniversary of the death of Dante Alighieri. To mark this occasion, the Museum is currently showing *The Inferno of Dante: Etchings by Michael Mazur*. This exhibit, pulled from the Museum’s permanent collection, presents Mazur’s full portfolio of 41 etchings illustrating *The Inferno*, the first and most familiar of three sections of *The Divine Comedy*, written by Dante in the 14th century. 

Every March, in celebration of Youth Art Month, the Museum invites student artists from across our community, in kindergarten through twelfth grades, to exhibit outstanding artwork in the All School Exhibition. This highly anticipated show has been a staple of our exhibition schedule for decades and is the Museum’s longest ongoing exhibition initiative, dating back to 1932.

Divided into three sections containing Elementary, Middle School, and High School works, the exhibit is one of the Museum’s most popular annual exhibitions. Due to the effects of COVID-19 on Museum and school operations, 2022 will be the first year since 2020 that we are able to mount this exhibit in the traditional manner.

This exhibit typically brings well over 14,000 patrons to the Museum to view more than 400 works of local art. Following the All School Exhibition, MFA candidates from Missouri State University take over the Weisel and Kelly Galleries to present their MFA Showcase (May 6 – 22). These two shows present a unique snapshot of the continuum of work being produced in educational settings throughout our community – from kindergarten through higher education.

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

The All School Exhibition also reflects the work of the incredibly talented teachers in our community, many of whom are practicing artists themselves. Faculty members from public, private, and parochial schools select artwork for exhibition, and a dedicated team of teachers and students from Springfield Public Schools installs the art. Enjoy this year’s exhibit March 4 through April 24. Support for the All School Exhibition is generously provided by Howard C. and Nadia T. Cavner.

Public Events:
Middle/High School Opening Reception: March 4, 5:30 – 7:00 PM
Elementary School Opening Reception: March 6, 2 – 4 PM
In late November, eight new works rotated onto view in *Creating An American Identity*, the semi-permanent exhibition of our permanent collection. Works by Karsten Creightney, Jordan Eagles, Sam Gilliam, Miriam McKinnie, Joy Roan, Robert E. Smith, May Stevens, and Renée Stout joined the ongoing narrative of 18th Century American art to today, installed in the Musgrave Wing of the Museum.

Seven of these works belong to the Museum’s permanent collection, while the digital animation *Queer Blood America (PRIDE)* by Jordan Eagles is on view through a generous loan of the artist and underwriting support generously provided by Springfield Black Tie, Inc. An accompanying essay about the work by Ryan Linkof, Curator at the Lucas Museum of Narrative Art, is free and available to the public in-gallery. This work rotated on view in part to honor World AIDS Day, marked annually on Dec. 1.

The Museum has been collecting works of art for over 90 years and we have more than 10,000 items in our collection. As such, only a small fraction of our collection is on view at one time. In addition to hosting special exhibitions pulled from our collection, our curatorial staff rotates works in *Creating an American Identity* quarterly to help ensure that the public gets to enjoy more of what we have acquired over the years. Rotating works of art on and off display not only helps preserve the art, particularly works on paper, it also helps keep our collection fresh and relevant to our patrons. There’s always something new to see at YOUR Art Museum!

As part of our continuing practice, fresh rotations feature new exhibit labels with larger font text and portraits of the artists. Additionally, as new works rotate into the galleries, their digital records are added to our online collection database. We now have over 1,500 entries available for perusal and research on our website. Missing a favorite piece that has gone off view? Visit sgfmuseum.org/129/browse-the-collection.

**Public Programs:**
TBA, please visit sgfmuseum.org/168/Creating-an-American-Identity.
The Museum is pleased to announce the acquisition of Lover’s Leap, Galena, Missouri, Ozark Mountains by Rudolph F. Ingerle. Ingerle was born in Vienna and immigrated to the U.S. with his family, settling in Chicago in 1891 where he took evening lessons at the Art Institute of Chicago. Ingerle and studio-mate Carl Krafft formed the Society of Ozark Painters in 1914, based on a shared love of the dramatic landscape of the Ozark Mountains and the “delicate color of its hazy atmosphere.”

This painting, the generous gift of M. Christine Schwartz, depicts a rocky precipice at the top of a cliff overlooking the vista of a river, forest, and hills. There are several sites throughout the Ozarks named “Lover’s Leap,” and at least one in the Galena, MO area. These sites are usually so-named due to romantic myths and legends connected with the tragic fate of two lovers.

The work likely depicts a view of the James River, which runs through Galena. The warm orange and russet colors of the leaves suggest the work was painted during autumn. The work is painted in a traditional academic style with a focus on Realism and atmospheric effects. Prior to this acquisition, the Museum owned work by only one member of the Society of Ozark Painters, Oscar Berninghaus.

The addition of this painting further contextualizes the Museum’s collection of landscape paintings of the Ozarks region, many of which were recently on view in the focus exhibition Afloat: Artists and Rivers (December 12, 2020 – April 18, 2021). It also adds a representative work by Ingerle, a founding member of the Society of Ozarks Painters, the North Shore Art League, and a former president of the Chicago Society of Artists. His work is included in the permanent collections of the Art Institute of Chicago and Princeton University.

The Museum is also pleased to announce the acquisition of two exquisite Asian textiles, a monumental Burmese tapestry and a Kashmiri shawl with gold thread. These works supplement and enhance the Museum’s collection of pan-Asian art objects and our textile collection. These works are the generous gift of Nancy and Donald V. Schmidt, who acquired them during Schmidt’s tenure as Acting Director and Civil Air Attaché for the U.S. Embassy in Singapore and while working in the Pakistani-administered southwest region of Kashmir.

The *Shwe-Chi-Doe* tapestry (known as “Kalaga” in Western literature) is the name given to Burmese tapestries elaborately adorned, embroidered, and bejeweled through an artisan process of the same name. This example, likely post-World War II era, features eight panels depicting figures from the Buddhist *Jataka Tales* and the Hindu *Yamayana* combined to form a covering for a coffin.

The embroidered shawl was produced in Kashmir, a culturally distinct territory in the western Himalayas contested by India, Pakistan, and China. The shawl features opulent gold thread in the *tilla* style of circle-stitch embroidery. This work provides a comparative example of Kashmiri textile working traditions alongside the Museum’s single extant work of Kashmiri weaving.

These two textiles add unrepresented object types to the Museum’s current holdings of Burmese art and South Asian textiles. Their acquisition further develops, strengthens, and diversifies the Museum’s Asian art collection.
I don’t know about you, but 2021 was a much more difficult year for me than 2020. There has been more personal loss, sadness and grief, and a deeper sense of unease and confusion. I have been reflecting on grief quite a lot lately and as so often happens, I found connection in the Museum’s collection when I began researching a print by May Stevens set to go on view in Creating an American Identity in late November 2021.

In an interview, Stevens discussed the body of work (one of her last) to which this piece belongs, noting that the paintings and prints combined “the ubiquitous impact of water and writing as a way to harness and process her grief.” The series developed following the death of several close family members. The work features various depictions of iridescent water, sometimes with small figures in rowboats. Many of the pieces are overlaid with handwritten text that, although pulled from specific writings that hold meaning for the artist, are not intended to be legible.

The Museum has several prints by Stevens in our collection, and even organized a touring exhibition of this larger body of work in 2005 titled The Water Remembers. During my tenure, I have often encountered the prints while working in our storage vault. I always admired Stevens’ use of color, the inky blues and murky greens, but had never felt compelled to dig deeper. In the fall of 2020, I began selecting objects for the 2021 rotations in Creating an American Identity, and realized I had not yet featured Stevens, despite the Museum’s deep holdings, so I selected a print whose title intrigued me, ...work, the starry waters, and put it on a list for later research.

As I dove further into the work, I began to understand that previously, I just wasn’t ready to connect with the themes tackled in this series. Even if I had spent more time during past encounters, I don’t believe I would have felt a deep connection. Before, I had been fortunate to have experienced only a few run-ins with grief – the loss of
my grandparents, an uncle, a beloved pet. But now, as a parent and spouse in mid-life, more than eighteen months into a global pandemic, I have lost much more and live daily with the specter of how much more I could lose.

What struck me most deeply about these water paintings was the knowledge that Stevens had tragically lost a son. She said:

“I’m always aware of death. When Steven [her son] died, I remember at first I thought I couldn’t bear to walk up the street where we lived knowing that this was the path that he took as he went to his death [of suicide]. Later on I thought about all the people who had walked on that street and have since died. People have died who lived in this house. People have died who swam in that water.

I scattered Steven’s ashes in the Hudson. When my mother died we brought her ashes and scattered her ashes in the same place in the Hudson....it’s all one body of water that connects my childhood, my love of water, my swimming…”

The water remembers. Can we bear to consider the lives of all who have died in the last year? Maybe just in Springfield? In Missouri? Is it even possible to consider over 750,000 lives that have been lost in the last 20 months just due to COVID-19 in the United States alone?

I find it hard to do so, my mind can’t fully grasp that sorrow. But looking at Stevens’ work, I feel as though she is offering a possible option for just such a problem – a symbol, both real and abstract, that might be capable of holding a feeling this large.

She has suggested a place where we might put that grief – in the water – to let go, and to allow grief to do what it must. I am reminded of all those qualities of water that the metaphors serve: it ebbs, it flows, it freezes, it melts. These same metaphors could also be applied to grief. But “the water” can also be a real site, for Stevens it is the Hudson River, maybe for you it is Table Rock Lake or Fassnight Creek.

Regardless, it is a place where we can check in with our grief in person, where we can remember, in those moments when we can summon the strength, to consider our losses. When confronted with the endless horizon of the ocean, I find it difficult to contemplate its enormity, much like grief. But I also find it restful and restorative. Perhaps allowing our grief to exist in the water can also be calming, an acknowledgment and expression of the enormity of feeling that it creates.

…work, the starry waters now resonates with me deeply. It has reminded me that we are not always ready for every encounter with a work of art. Not every book, painting, movie, or song will speak to us all the time, or even any of the time, but sometimes, if you are open to it, Art will find you when you need it.
One of the first big tasks I had as the new Museum Educator was to create project bags for each fifth-grade classroom in the Springfield Public School system. The months-long process of planning, assembling, and delivering the project bags to 35 schools around the city, serving 1,735 students, was exhausting but incredibly rewarding!

To create the classroom project bags, I recycled some of the amazing materials that former Museum Educator Kate Baird had developed during the pandemic. Each fifth-grade class received a mini museum catalog with examples of artwork from our permanent collection and all of the supplies needed to create three art projects, each tied to a particular work in the Museum’s collection.

Students can create a mixed media collage inspired by David Driskell’s The Practice, which features a portrait in a vibrant and busy background. The second project encourages students to use yarn to play with density, inspired by Anne Lindberg’s tilted sky. Lastly, each student can use air-dry clay to create a hybrid sculpture modeled after Richard Hunt’s Stopped Hybrid.

There were a lot of components that needed to be measured, sorted, and assembled into the 82 project bags – one for each of SPS’s fifth-grade classes with enough materials for every student in each class. Docents and FOSAM members answered my request for volunteers with resounding enthusiasm and were an essential part of bringing this project to fruition.

When the bags were ready to deliver, I drove across Springfield - from the Academy of Fine and Performing Arts housed in the historic Springfield Little Theatre building, to the sprawling modern buildings at Hickory Hills on the eastern outskirts of town! I visited Pleasant View Elementary, which boasts absolutely breathtaking views of farmland and rolling hills and the historic Rountree Elementary building, which is over 100 years old. Soon I’ll be delivering ten more fifth-grade project bags to Marshfield’s three elementary schools – expanding the Museum’s reach into even more classrooms!
Beginning January 3, 2022, the Museum will begin accepting entry applications for *Watercolor USA 2022!* The 61st annual juried exhibition of the very best in contemporary American watermedia is scheduled for June 4 – August 28, 2022. This exhibition is open to artists from all 50 states and U.S. territories. This year’s exhibition will be judged by Kevin Umaña, co-founder of The Ekru Project, a Kansas City-based artist-run gallery focused on contemporary, emerging, and historically excluded artists.

All artists (age 18+) using watermedia as critical components in their work can enter. Artists whose work pushes the boundaries of traditional watermedia are encouraged to enter. Approximately $20,000 in cash prizes and Museum purchase awards are available. Support for *Watercolor USA* has long been provided by the Southwest Missouri Museum Associates, with additional cash and artist materials awards generously provided by the Watercolor USA Honor Society.

Artists who are interested in participating can view sample works from previous exhibitions by visiting: www.sgfmuseum.org/246/Watercolor-USA, reviewing previous *Watercolor USA* photo galleries on our Facebook page, or by reviewing previous “July August September” issues of our printed newsletter at www.sgfmuseum.org/150/Newsletter. In addition, you can request *Watercolor USA* catalogs dating back to the 1980s by contacting the Museum at (417) 837-5700.

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

“We are actively seeking what is now and what is next in the world of watermedia...”

For full information on entry rules and how to submit your work, please view or download the prospectus at: www.sgfmuseum.org/246/Watercolor-USA or contact Exhibition Manager Cindy Quayle at cquayle@springfieldmo.gov or (417) 874-2863.
As quickly as it has come around, 2022 is here and I’m sure everyone will join me in hoping we will really begin to put the pandemic behind us. SMMA is planning and looking forward to being able to once again carry on with our special events throughout the year. Our first event will be to honor our very special members who make up our three extension groups from Marshfield, Ava, and Cabool. We are always thrilled to keep up with their activities in those communities. This lunch will also honor those members who passed away last year. We will be celebrating with a Mexican Fiesta at Twin Oaks Country Club.

Since Abbie Hobbs has joined us as our Executive Secretary, we are making a concerted effort to let everyone see what our Art Groups are doing in their meetings. Abbie is posting photos of these groups and their events and meetings on our Facebook page. We invite everyone to join us on Facebook so you can see what all is going on.

As an example, our American Progressive group had a visit from Janet Perry who makes wonderful period costumes for some of the lineage societies in the area. Janet wore one of her beautiful creations, an early 1900’s period mourning frock, to the meeting. The Amateur d’Art group got together to create delightful snowmen and snow angels from salt & pepper shakers for the holidays. And the Décor Feminique group was treated to an uplifting talk from Tracy L. Bruton on how we can all experience “Creatively Aging.”

We are also looking forward to presenting another great evening of music at the Museum at SMMA’s Spring Special Event. We plan on building on the outstanding success we had with our “Thomas Hart Benton Birthday Bash.” Details are coming together, and we will be sharing those in the next newsletter. We are also working with our Futures Committee to come up with a fresh and new approach to SMMA’s Fall Event. We have some wonderfully creative members who are ready, willing, and able to get back into the swing of things!

SMMA Announcements 1st Quarter 2022

Board of Trustees Meetings: January 26, 2022; February 23, 2022; March 23, 2022

*Meetings will be held weather permitting. If Springfield Public Schools cancels classes, meetings will also be cancelled.

SMMA Honors Luncheon: March 23, 2022

Photo Courtesy of Amateur d’Art Group
In November 2021, the Museum transformed our Foyer Gallery into a Master Plan Display area where the community can view the vision of our Museum’s exciting future! The new Master Plan Display is complete with informational text and take-aways, full color concept renderings of the building and grounds, a ground-breaking video with interviews and information about the development of the Master Plan, and a spot to gather community input.

We have been gathering our community’s thoughts in response to prompts that we update as we continue to realize the ambitious goals of the Master Plan. We’ve enjoyed reading this feedback and are sharing some highlights with you. Make sure to visit our Master Plan Display and share your ideas with us!

**Prompt 1: I believe now is the time to launch the Museum’s Master Plan because...**

“I want my kids to have more opportunities to learn about & engage with art!”

“Art has a positive impact on children and people of all ages.”

“Art is a blessing meant to be shared... when we create more and better options for all ages to have access, we encourage all to live better and experience MORE.”

“We have an AMAZING Museum, and I want more people to enjoy it! I think by launching our Master Plan now, more people will hear about us and be interested!”

“Art tells the story of history in a way everyone can understand. Art is a universal language.”

“Art brings emotion to life!”

**Prompt 2: What kinds of activities or amenities would you like to see or have on the Museum’s improved grounds?**

“A space for local vendors to sell their artwork!”

“More interactive art like the viewfinder! And absolutely concerts – that would be awesome!”

“Concerts and plays on the stone stage.”

“Places in/around the museum to be active! (Yoga classes inside, running, biking trails outside, etc.)”
Art In Bloom is the Museum’s largest signature event in terms of attendance, engaging more than 2,000 patrons over the course of the three-day event. In its first two years, Art In Bloom has featured 54 floral designers, representing 26 regional floral businesses, and awarded $4,000 in cash awards for design. Art In Bloom includes floral arranging workshops, art-making opportunities, and an opening night preview party complete with live music and a floral-inspired fashion show featuring bespoke looks from local designers.

We are currently seeking floral designers to participate in Art In Bloom 2022. This year’s three-day festival (April 29 – May 1) will once again invite floral designers from throughout the region to imaginatively interpret works of art on view in our galleries and present their arrangements alongside those works for the community’s enrapt enjoyment.

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

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

Contact Joshua Best, Museum Affairs Officer for Audience Development at jbest@springfieldmo.gov or (417) 874-2859 for more information on how to become a featured florist, or to join the event planning committee. Contact Kate Francis, Museum Affairs Officer for Development and Fundraising at: kate.francis@springfieldmo.gov or (417) 874-2865 if you are interested in becoming an Art In Bloom sponsor.

This unique event, inspired by spring, is a wonderful marriage of floral interpretation and fine art. All proceeds from Art In Bloom benefit the Museum’s Art Acquisition Fund.

“Featured florists receive an opportunity to win $2,500 in juried prize money...”

(Detail) Audry McMannis Sowards, Schaffitzel’s Flowers, Best In Show arrangement inspired by Alison Saar, Black Bottom Blues, Art In Bloom 2018.
L.A.W.N. (Lawn Art With Neighbors) is a city-wide public art exhibition made for front lawns by community members located in and around Springfield. Mark your calendars! L.A.W.N. 2022 is popping up April 23 - May 8.

Established in April 2020 as a response to stay-at-home orders issued due to the COVID-19 pandemic, L.A.W.N. was created as an effort to encourage art-making and art viewing as a form of bolstering individual mental health and collective community building. Now L.A.W.N. endures as an opportunity to engage with public art that is open to all community members and art forms. Past L.A.W.N. exhibitions have included sculptures, paintings, installation art, video projections, podcasts, social practice projects, and more.

Learn more about how to participate, get involved with this place-making initiative, and see the 100+ artwork installations from past years by visiting the L.A.W.N. website at sculpturewalkspringfield.org/sculptures/lawn-art-with-neighbors/ or contact: LAWNSGF@gmail.com.

L.A.W.N. is founded and organized by Sculpture Walk Springfield, the Springfield Art Museum, Missouri State University Art + Design Department, and the Greene County MU Extension Council.

Photos Courtesy of L.A.W.N.
Yoko Ono: Mend Piece
April 9 – July 10, 2022

This exhibition is organized by the American Federation of Arts (AFA). The presentation of Yoko Ono’s Mend Piece (Andrea Rosen Gallery, New York City version) is part of Art Room, an ongoing series of contemporary art installations organized by the AFA.


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We are closed on city and National Holidays