There is much to celebrate and be grateful for at the Springfield Art Museum. This March we announced a $5 million lead gift from The Sunderland Foundation to our 2028 Campaign. The goal of this campaign is to raise sufficient funds to complete the Museum’s entire Master Plan by our centennial year in 2028. We also celebrate the decline in COVID-19 cases (at the time of printing) in our community and the return and expansion of Museum programs.

On April 9, we will open Yoko Ono: Mend Piece, an interactive and participatory installation by the influential conceptual artist. In the words of the exhibition text, our visitors will be invited to “mend with love” by constructing small sculpture out of broken pieces of porcelain cups and saucers, a symbolic act we hope brings healing to our community. A suite of programs and performances are scheduled to foster a greater understanding of Yoko Ono and her work but also to provide space for mental health and wellness. We are excited to partner with our community in these efforts.

By the end of April, we anticipate completing the naturalization of Fassnight Creek south of the Museum. As part of the Museum’s Master Plan, the creek was taken out of its concrete channel and reconstructed to resemble an Ozarks stream rambling across the south side of our grounds. The project includes planting more than 20 trees and hundreds of Missouri native shrubs, grasses, and wildflowers. The primary reason to naturalize the creek is to mitigate flooding at the Museum and surrounding properties. This project removes the Museum from both 100- and 500-year floodplains.

Beyond this most pressing need, the naturalization of Fassnight Creek also has positive environmental impacts. The native flora will attract pollinators, birds, and other beneficial wildlife to the area and will also help to filter out pollutants in run-off from nearby streets, thereby improving water quality. From the beginning of the master planning process, the Museum has focused on design that engages nature and the outdoors, and prioritizes environmental responsibility, sustainability, and stewardship.

It is the same focus on sustainability and stewardship that has prompted changes to the Museum’s newsletter. Beginning in July 2022, the Museum will go paperless and begin producing and distributing this publication in an all-digital format. The Museum’s contact list has grown from 3,000 in 2015, to well over 11,000 households, all of whom receive a printed copy of this publication. With rising print and material costs and concerns about environmental impact, the Museum has elected to make this change while ensuring the accessibility of the newsletter for all with internet access.

We are excited about the possibilities for a newly reformatted digital publication that can be more interactive and provide expanded content across digital platforms. Additionally, funds used to print and deliver the newsletter will be redistributed back into programs, activities, and other direct services as we re-open more and more fully to pre-pandemic levels. We hope that you continue to engage with us online and in-person. I hope to see you soon at our Springfield Art Museum!
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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ENJOY
Exhibition Spotlight
Yoko Ono: Mend Piece 5
The Open Window 7
MSU MFA Showcase 8

Fresh Rotations
Survey of Asian Art 9
Creating an American Identity 10

LEARN
Recent Acquisitions
Linda Lopez, Shiner Dust Furry 11
Emmi Whitehorse, Watershield 12

Collection Spotlight
Exhibition Planning 13

CREATE
Education Spotlight
All School Exhibition 15

SUPPORT
From SMMA 16
Sunderland Foundation Gift 17
Art In Bloom 18

NEXT
Missouri State University MFA Showcase
May 7 - 22, 2022
Weisel and Kelly Galleries
Opening Reception: May 6, 5:30-7:00 PM

Watercolor USA 2022
June 4 - August 28, 2022
Weisel and Kelly Galleries
Opening Reception sponsored by SMMA:
June 3, 5:30 - 7:00 PM
This is the final print issue of our newsletter. All future issues will be available electronically (along with back issues) on our website. Ensure that you are signed up to receive our e-communications on our website at www.sgfmuseum.org/150/Newsletter.

Rising production costs including paper products, printing, and postage have made this shift in information delivery necessary. Additionally, since 2015 the Museum’s contact list has almost quadrupled – with no end in sight. Currently, the Museum spends approximately $24,000 creating, printing, and distributing our printed newsletter every year. With this change, these funds can be moved back into direct services to our community.

So, please join us – and save some trees – by reading our quarterly newsletter online beginning with the July August September 2022 issue. We are looking forward to keeping you in the loop about all the happenings at YOUR Art Museum.
Beginning April 9, 2022, the Springfield Art Museum invites our visitors to engage with the participatory exhibition, Yoko Ono: Mend Piece (Andrea Rosen Gallery, New York City version), from the Rennie Collection, Vancouver.

Yoko Ono (b. 1933, Tokyo, Japan) is widely recognized for her pioneering conceptual art, which has encompassed performance, instruction, film, music, and writing. She also continues to work tirelessly for world peace.

Mend Piece embraces the metaphor of the ancient Japanese art of Kintsugi, a technique of repairing broken or cracked pottery using brushstrokes of gold and silver, a philosophy that treats the breakage and repair as part of the object’s history - an important and precious detail, rather than something to disguise. With straightforward directions, the artist asks participants to let go of preconceptions and consider larger ideas: “Mend with wisdom, mend with love. / It will mend the earth/at the same time.”

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.

Experience Yoko Ono: Mend Piece through July 10, 2022 in our Eldredge Gallery. Support for the Springfield Art Museum’s presentation of Yoko Ono: Mend Piece is generously provided by lead gifts from the National Endowment for the Arts and the Melinda J. McDaniel Charitable Trust, UW, Bank of America, N.A., Trustees, with additional support from Howard C. and Nadia T. Cavner.
Public Programs:
These programs - which include art workshops, mindfulness and awareness exercises, self-care practices, and litter cleanup - offer hands-on opportunities to engage with the exhibition’s theme of mending that which needs repair.

Do-It-Yourself “Fluxus” Project
Space: April 9 - July 10, 2022
Spratlen Gallery

Be Well Experience: Brain Health & Creative Expression:
Thursday, April 14, 6:00 PM - 7:00 PM
Wednesday, June 8, 6:00 PM - 7:00 PM
Auditorium

John Cage Symphony Performance:
Saturday, April 16, 5:00 PM - 6:30 PM
Auditorium

Kintsugi Workshop with Kyle Bird:
Friday, April 22, 6:00 PM - 7:30 PM
Community Room

Slow Viewing with Shauna LeAnn Smith:
Sunday, April 24, 11:45 AM - 12:45 PM
Sunday, May 22, 5:15 PM - 6:15 PM
Eldredge Gallery

Art Journaling Workshop with Nicole Chilton:
Saturday, May 14, 2:00 PM - 4:00 PM
Community Room

Fassnight Creek Litter Clean Up & Fix-It Fair: Saturday, May 21, 10:00 AM - 2:00 PM
Museum Grounds

Tai Chi Workshop with Dee Ogilvy:
Saturday, May 28, 10:30 AM - 11:30 AM
Sunday, June 5, 2:00 PM - 3:00 PM
Auditorium

Tai Chi Showcase with Dee Ogilvy:
Saturday, May 28, 11:30 AM - 12:00 PM
Sunday, June 5, 3:00 PM - 3:30 PM

Family Day: Saturday, June 11, 10:00 AM - 12:00 PM
Family Art Lab & Book Nook

“Plarn” Workshop: Sunday, June 19, 2:00 PM - 4:00 PM
Community Room

For full descriptions and registration information, please visit: sgfmuseum.org/261/Yoko-Ono-Mend-Piece.
“First of all, on the surface on which I am going to paint, I draw a rectangle of whatever size I want, which I regard as an open window through which the subject to be painted is seen.” - Leon Battista Alberti, *De Pictura* (translated by Cecil Grayson, 1972)

Also opening April 9, the Museum is pleased to present *The Open Window*, featuring 18 works from the permanent collection that follow - or challenge - the metaphor of “Alberti’s Window.” The cornerstone of this focus exhibition is Lois Dodd’s 1987 painting *Broken Window with View*.

In *De Pictura* (*On Painting*, 1435), Italian Renaissance theorist Leon Battista Alberti instructed painters to consider the frame of the painting as an open window. This treatise laid out a method for effectively creating perspectival (single point) space in painting and, consequently, served as a defining concept for theories of painting, architecture, and moving pictures going forward.

Of course, this theory has been challenged repeatedly by modern artists through painting movements like Cubism, photographic collage, avant-garde film, and multiple modes of Contemporary Art. Dodd’s *Broken Window with View* takes Alberti’s trope literally - a painting of a window where the window’s frame is also the frame of the work - but also challenges the metaphor through alternating planes of pictorial depth and flatness. This visual push and pull guides your eye through the window to the view beyond, and also stops your eye, drawing attention to the fact that the painting is not a window, but rather an object on the wall.

The works in this exhibition provide an intellectual space in which we might consider how our own views are framed, and with what perspective? For many of us, the last two years have been largely lived through a variety of “windows,” from the physical windows in our living and work-spaces, to the virtual windows on our phones, tablets, and device screens. How has this framing of perspective changed us? Ponder this question and more in *The Open Window* through July 10, 2022 in our Armstrong Gallery.

**Public Programs:**

**FREE Take-Home Project Bag:** reserve yours today at sgfmuseum.org/262/The-Open-Window.

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 several 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 graduate students pursuing their Master of Fine Arts in Visual Studies in the Missouri State University Art + Design department.

This year, the Missouri State University MFA Showcase returns from May 7 – 22 in the Weisel and Kelly Galleries. An opening reception will be held on May 6 from 5:30 PM to 7 PM. The opening reception is free and open to the public.

This special exhibition features a body of thesis work by Haley Biere, with additional works from Dana Bridges, Rick Briggenhorst, Mary (Mara) Cressey, Tawn Dickison, Adana Garrotte, Nadia Issa, Meidi Karampour, Teddy Osei, Anton Pleshka, Erin Sedara, Shauna LeAnn Smith, Shelby Theis, and Jean Paul Vivas. The students will exhibit paintings, photography, mixed media, ceramics, sculptures, fiber art, new media, video and performance art, and installation art. These works cover a range of interest and research areas by the MFA students including - but not limited to - explorations of language and autism, social interactions, the lived transgender experience, and traditional and contemporary global culture.

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.

Public Programs:

Opening Reception: Friday, May 6, 5:30 PM – 7:00 PM

Photo credit: Andie Bottrell, Designing Indie.
In late January, nine new objects rotated onto view in our survey of Asian Art objects located in the Hartman Gallery. Rotations include several depictions of the Buddhist bodhisattva Avalokiteśvara, the bodhisattva of Compassion (also known as Guanyin and/or Kannon), ceramics and Imari ware, and a Cambodian temple rubbing. The temple rubbing is on view due to a generous loan from Al and Rita Garcia.

Two of the works on view in our Hartman Gallery feature repairs using the art of Kintsugi, a technique of repairing broken or cracked pottery using seams of precious metals. Though Kintsugi is Japanese (it translates to “golden joinery”), the technique is present throughout East Asia. For example, the Shallow Bowl pictured here is from Korea and likely dates to the Goryeo Dynasty (918-1392 CE). The golden seams highlight and enhance the object’s random breaks, creating visual appeal while honoring the bowl’s unique history and use.

The Guanyin Bodhisattva Statue by Chinese artisan Xuejn Su features a gold gilt lacquer finger in place of a lost porcelain original, a design detail in the tradition of Kintsugi. Kintsugi encourages viewers to consider the impermanence of objects, the value of age and experience, and the resilience of forms. These works pair aptly with the current participatory art-making exhibition experience Yoko Ono: Mend Piece.

Rotating works of art on and off view helps conserve and preserve our artwork and allows us to feature a more equitable selection of Asian art objects present in our collection. This rotation was curated by Museum Registrar Kyle Clymore.
Beginning April 19, five new works will rotate onto view in Creating An American Identity, the semi-permanent exhibition of our permanent collection. Works by Wayne Conyers, Josh Dorman, Jason Mejer, Robyn Rognstad, and Jimmy Wright will join the ongoing narrative of 18th Century American art to today, installed in the Musgrave Wing of the Museum.

The Museum has been collecting works of art for over 90 years and we have 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 hosting of our collection. We now have over 1,575 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 *Shiner Dust Furry*, a porcelain sculpture by Linda Lopez. This work was most recently on view in the major solo exhibition *Linda Lopez: Long Lost* in our Eldredge, Spratlen, and Armstrong Galleries. Lopez is a regional ceramicist who lives and works in Fayetteville, Arkansas. Lopez is currently an Assistant Professor of Ceramics at the University of Arkansas.

Lopez received a BFA in ceramics and BA in art education from California State University of Chico (2006). She received an MFA in ceramics from the University of Colorado at Boulder (2010). Lopez has exhibited her work in New Zealand and throughout the United States including the Craft and Folk Art Museum, Los Angeles; Long Beach Museum of Art, Long Beach; Crystal Bridges Museum of American Art, Bentonville; Vertigo Art Space, Denver; The Clay Studio, Philadelphia; and the Museum of Art and Design, New York. She is represented by the Mindy Solomon Gallery and the David B. Smith Gallery.

*Shiner Dust Furry* is representative of Lopez's largest body of work, and the work for which she is perhaps most recognized, the “dust furries.” The playful form is a physical manifestation of a dust bunny, come to life. The work is notable for its color gradation, beginning with a royal blue at the top and working its way down to a deep navy glaze, creating an ombre effect. The colors, combined with the title, might make you think of a black eye - sometimes referred to as a “shiner.”

Lopez is one of the most noted contemporary ceramicists in the Midwest. Acquiring this work expands our extensive collection of American ceramics, while diversifying the collection through the addition of work by an American woman artist of Mexican and Vietnamese heritage. Prior to this acquisition, the Museum had no work by this artist in its collection.

RECENT ACQUISITION: WATERSHIELD

The Museum is also pleased to announce the acquisition of Watershield, an oil and pastel painting by Emmi Whitehorse. Whitehorse is a Navajo painter and printmaker based in New Mexico. Her art is inspired by the American Southwest, evoking impressions of the landscape with a warm atmospheric palette, visual texture, and sharply articulated graphic details. Her paintings focus on the narrative of land over time – the omnipresent energy of nature – and are meant to be viewed slowly.

Watershield is a generous bequest to the Museum from Judith Armstrong. Armstrong passed away in September 2021. She was the Director of the Library and Professor of Library and Information Services at Drury University. She was instrumental in creating the Women’s Studies program at Drury and developed a strong collection of feminist titles and gender studies materials for the library. Armstrong purchased Watershield on a trip to Santa Fe, New Mexico.

At first glance, Watershield appears predominantly abstract. Upon closer inspection, there are shapes and forms, like petroglyphs, that float in and around the painting. Underlying her work is the Navajo concept of hózhó – a word that roughly translates to the interconnectedness between beauty and harmony. This concept is made manifest in Whitehorse’s work through the balance between: dark and light tones, drawn and painted elements, and the representational and abstract.

Prior to this donation, the Museum had one work by this artist – a 2011 color monotype with collage - in its collection. The addition of this work not only allows for a broader representation of Whitehorse’s artistic practice, it also complements our collection of landscape paintings, and increases the Museum’s representation of work by contemporary Indigenous artists.

“Her paintings focus on the narrative of land over time – the omnipresent energy of nature – and are meant to be viewed slowly.”

Over the course of my career as a curator, I have been asked a version of this question over and over again by friends, family, co-workers, and museum visitors: How do you decide what becomes an exhibit?

At the Springfield Art Museum, the simplest answer is that all exhibitions are based on their relationship to the Museum’s permanent collection. A new exhibition must do one of three things: augment the collection, fill a gap in the collection, or highlight works in the collection.

For an exhibition to augment the collection, it needs to offer an opportunity for us to tell a story more deeply. This usually means we start with something already in the collection and then add to these works with loans from museums, galleries, artists, and private collectors. For example, in 2014 we had five paintings and drawings by Rose O’Neill in the collection. I augmented these works with loans of an additional 87 paintings and drawings and over 40 items of archival materials to mount the 2018 Rose O’Neill retrospective. These efforts allowed us to illustrate the breadth and depth of O’Neill’s life, to expand her story outward, in a way that was not possible with our then-existing collection of her work.

To fill a gap in the collection, an exhibition must allow us the opportunity to tell a story that we otherwise couldn’t. For example, the Museum has no work in the collection by Yoko Ono, nor work by any of the most noted Fluxus artists. It would be almost impossible for us to examine Ono’s work or the Fluxus movement utilizing the Museum’s collection. Yoko Ono: Mend Piece, organized by the American Federation of Arts, allows us to do just that. Borrowing or hosting exhibitions from other museums and traveling exhibition services gives us an opportunity to showcase art and artists not in our collection – which temporarily ‘fills the gaps’ in the collection.

Perhaps the more difficult question to answer is how do objects within our collection become prioritized for exhibition – or ‘highlighted.’ These exhibits are focused entirely on work already within the collection without supplemental loans. The answer to this is less specific because it takes a variety of factors working together. But there are a series of questions that must be answered first:

- Has this work been on exhibit in the last 10 years? If not – I consider it; if so – I bump it down the list in favor of work that has not recently been on view.

- Is this work part of a series or portfolio that has not been fully documented by our staff? If so, let’s see if there is a good spot for it so that the curatorial team can conduct additional behind-the-scenes work on the pieces including full condition reports, assessing for conservation or preservation issues, researching the art and artist, and replacing any non-archival frame materials. The recent Dante’s Inferno exhibit was scheduled for this exact reason.
-What do we know about this work? If there is very little research – the work will generally bump towards the top of the list so that I can try to answer the questions we may have about the artist or piece.

-What is the media? Over the course of a calendar year, I try to ensure that each exhibit presents a different range of media, styles, techniques, and artists. So, for example, if we have a lithography show already scheduled, then I might look at following it with paintings or sculpture. Solo exhibits are interspersed with group shows or thematic exhibitions. This fall I have scheduled two exhibits focusing on local artists - Rodney Frew and Frieda Logan – both of whom worked in a more realistic mode. I’ve paired them intentionally with an exhibit of big abstract paintings so there are multiple avenues for visual engagement.

All these factors go into the coordination of collection-focused exhibitions and underlie the choice to take an object in our collection and augment it further with loaned work. There are many works in the collection that have caught my eye over the years and sparked curiosity. Sometimes this leads to an exhibition and other times not.

I think this is the part that is harder to explain, and that tends to create an assumption that I’m just up in the vaults picking random artwork to feature. But what is invisible to others in my process, is that nothing is ever random, some of the ideas for exhibits have been festering and building in my mind for years and it just takes a final ‘spark’ to make it onto the official exhibition schedule. Sometimes that spark is other work in the collection, a conversation with an artist, discussions with co-workers, a project happening in our education or audience development departments, or an inquiry from members of our community or community partners.

“...the simplest answer is that all exhibitions are based on their relationship to the Museum’s permanent collection. A new exhibition must do one of three things: augment the collection, fill a gap in the collection, or highlight works in the collection.”

Sometimes the spark ignites quickly – for example, a community partner might reach out with an idea or project, and we have a way to respond. Other times it is a slow burn and may take years. I may start and stop my research, make multiple calls and inquiries, or have a series of possibly unrelated conversations with artists until something clicks that drives the idea or project forward. The upcoming Humanities, Vol. 2 exhibition is a great example of this slow burn process.

But at the end of the day, the simplest answer is still that everything relates back to the Museum’s collection in some way. With over 10,000 objects, there is no shortage of works to feature, ideas to examine, or connections to make!
2022 marks the 90th year of the All School Exhibition – a tradition almost as old as the Museum itself. Each year the community is invited to view the student artwork filling the Museum’s Weisel and Kelly Galleries— from cotton ball Santa Clauses to highly technical digital art, and everything in between. The artwork in the galleries is just a small portion of the work created by students at Springfield Public Schools, private and parochial schools, and homeschool groups across the region. Even with this small segment of Springfield student artwork displayed, it’s easy to see how the variety of student aesthetics, interests, and skills are expressed through artistic creation.

The All School Exhibition is an amazing showcase for student artwork, but I suggest that its importance is rooted in something even deeper—the power of art education. When students learn about art, they also learn about innovation, self-expression, and collaboration. When students make art, they are challenged to consider new possibilities, solve problems, think critically, and communicate in new ways. The skills and techniques with which art teachers empower their students can act as conduits through which students learn how to translate their feelings, hopes, and dreams into art. Art-making acts as an outlet for emotions and creativity, so providing that release for students is an amazing gift that art educators give students every day.

Deborah Weisel, the founder of the Art Study Club that eventually became the Springfield Art Museum, was a champion for art education. In a column for the Springfield News-Leader dated January 29, 1928, Weisel wrote: “I have long wanted someone to give to the boys and girls of Springfield the... opportunity for the study of art... The great point would be that another means of self-expression would be opened up. I am a firm believer in providing means of self-expression in young people, especially self-expression of an ennobling sort.” I have the feeling that Deborah Weisel would be ecstatic to know that the All School Exhibition has become a cornerstone of the museum that she founded.

Photo Credit: Andie Bottrell, Designing Indie.
It is such a pleasure to be able to report that we were able to hold our annual Honors Luncheon, where we had the opportunity to shower appreciation and show support for our wonderful Extension Groups. These groups are some of the oldest in our association and have been with SMMA since the early 1950s.

This was one of the first major get-togethers we have been able to hold since the COVID-19 pandemic began. SMMA Vice President Tina Stillwell and her committee worked diligently to plan this event, which was held at the end of March at Twin Oaks Country Club.

I am also thrilled to be able to announce that SMMA will be a Rose Sponsor for this year’s Art In Bloom event later this month. If you have not taken the opportunity to visit the Museum for this event, you have truly missed an amazing and breath-taking experience. The creativity each florist uses to express their interpretation of their chosen piece of art is spectacular and not like anything you would see done for a party or table decoration!

Everyone in the city should make plans to attend this event at the Museum. As always with your Museum, it is free and open to all in Springfield and the surrounding communities April 30 and May 1. It opens the evening of April 29 with a Preview Party. If you think you would like to attend that, please contact the Museum directly for ticket prices.

SMMA is always on the lookout for new members, and we are looking for new ways to continue our support of the Springfield Art Museum. Our Art Groups meet at various times and days each month. If you are interested in finding a way that you can work to support the Museum through SMMA, please feel free to call our office at (417) 874-2869 and leave a message. Our delightful Executive Secretary, Abbie, will get back to you just as soon as she is able to do so and will match you up with an Art Group that can work into your schedule.

SMMA Announcements 2nd Quarter 2022
Board of Trustees Meetings: April 27, 2022 (Community Room), 10 AM; May 25, 2022 (Auditorium), 10 AM and immediately following BOT meeting will be the Annual Membership meeting. All SMMA members are encouraged to attend.

Members of Décor Feminique, an SMMA Art Group, participated in a January 11 AR Workshop on do-it-yourself plaque-making in Springfield.
In early March 2022, the Museum announced the largest gift in our history – and one of the largest private capital donations to any arts institution in Springfield – a $5 million lead gift to our 2028 Campaign from The Sunderland Foundation. The Museum’s 2028 Campaign is our capital campaign to realize the Museum’s master plan by our 100th Anniversary. With this incredibly generous gift, the Museum has raised $9 million to-date toward the $25 million campaign.

Our announcement event was attended by 100 patrons and members of the media where Museum Board Chair Tiffany Brunner, Museum Director Nick Nelson, and Springfield Mayor Ken McClure addressed the excited crowd. The Sunderland Foundation’s Chairman Kent Sunderland shared prepared remarks, “We can trace both our family and business roots back to Springfield and the surrounding area. Sunderland family members performed on the Museum’s amphitheater stage many years ago. We make this gift not only to honor our heritage but to inspire others to invest in the Museum as the leader for cultural tourism, quality of place, and arts education in this region. We are proud to be a part of launching the Museum’s next 100 years of service to citizens today and for generations to come."

“We cannot thank The Sunderland Foundation and its board and family members enough for their confidence in the Museum’s ambitious goals for its future. The Springfield Art Museum’s master plan is truly transformational – for the institution and for our community,” added Museum Director Nick Nelson. “We have envisioned a place that speaks to all our visitors’ senses with a modern, creative building and beautiful landscapes. Whether indoors or outdoors, visitors will be immersed in an artistic experience. The Sunderland Foundation’s lead gift helps propel this project from concept to reality.”

The Sunderland Foundation committed an initial $500,000 in early 2020 to fund a new parking lot – currently under construction - that will ultimately connect the Museum to its WPA-era amphitheater via continuous greenspace, while reducing groundwater contamination through green paving technology.

For more information about contributing to the 2028 Campaign, please contact me directly at kate.francis@springfieldmo.gov or (417) 874-2865. The Museum’s nonprofit 501(c)(3) foundation, Friends of the Springfield Art Museum, Inc., is receiving and managing the Museum’s 2028 Campaign private contributions.

Thank You To The

From left to right: Springfield Mayor Ken McClure, Museum Director Nick Nelson, and Museum Board Chair Tiffany Brunner.
On April 29 – May 1, Art In Bloom returns, taking center stage at the Museum. You won’t want to miss this three-day festival celebrating fine art and fantastic floral displays. At Art In Bloom, you will see incredible floral creations from florists and floral designers throughout southwest Missouri that interpret the artwork on view in our galleries. You will also have the opportunity to create something beautiful of your own at one of our floral arranging workshops. Back by popular demand – the People’s Choice Award. Purchase People’s Choice Award votes for $1 per vote all weekend long! Proceeds from paid Art in Bloom events benefit and strengthen the Museum’s art acquisition and exhibition initiatives.

ART IN BLOOM JURORS OF AWARDS
Heather Parker, Executive Director – Friends of the Garden; Sarah Patton, Creative Director – 417 Magazine; Dylan Turk, Curatorial Assistant – Crystal Bridges Museum of American Art

FLORAL PRIZES
$1,000 Cash Award: Best In Show; $500 Cash Award: Best Creative Arrangement; $500 Cash Award: Best Traditional Arrangement; $500 Cash Award: People’s Choice Award

FEATURED FLORISTS
Tyler Baxley & Jessica Janeway, Floral Designers
Katie Bennet, Floral Designer
Pam Carroll & Raleigh Jones, Wickman’s Garden Village
Dee Dahlman, Lilly’s Floral (Springfield)
Henry Day, Sunday Flower Company
Neletha Fuemmeler, Hickory Hills Country Club Floral
Jennifer Grace Duran, Floral Designer
Brooke Heithold, 417 Floral Bus Co.
Jennifer Herman, Countryside Gardens
Cherrelle & Samuel Hitchcock, Flora & Forge
Flower Farm & Blacksmith
Stephanie Hornickel & Alex McQueary, Queen City Blooms

Melissa Looper, Mears Floral Products
Georgeann McGinnis, Floral Designer
Audry McMannis-Sowards, Schaffitzel’s Flowers
Rcena 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, Floral Designer
Sarah Rein, Rosewood Floral
Nick Selby & Preston Jordan, Botanical Designers
Amanda Smith, Lilly’s Floral (Springfield)
Sarah Stracke, Locust Floral
Tia Marie Wilson, Flower to Da People
Bobbi Wixson, Floral Designer

ART IN BLOOM PAID EVENTS
Preview Party
Friday, April 29, 6:30 PM – 9:00 PM, Lobby & Galleries
Sponsorships begin at $1,000; Advance Tickets $35; Door Tickets $45
Be first to view the amazing floral interpretations at the Art In Bloom Preview Party, where our Jurors of Awards will announce the winners of this year’s cash prizes. Enjoy an artful evening including valet parking, fine art and floral displays, complimentary beverages, small bites, and desserts from Split Social Kitchen, live music from 83 Skidoo featuring Kristi Merideth, and an unforgettable nature-inspired runway show coordinated by Jennifer Vaughn, Sew-It-All by J & Joseph Pyatt. Attire with floral notes is encouraged!

Floral Arranging Workshops
Saturday, April 30, 10:00 AM – 12:00 PM, Community Room
Saturday, April 30, 3:00 – 5:00 PM, Community Room
Join us for a floral arranging workshop inspired by Art In Bloom. $50 workshop tickets include all materials. This is the perfect event for anyone interested in the art of floral arrangement. All skill levels are welcome. Workshops will sell out, so purchase your tickets in advance!

www.sgfmuseum.org/229/Art-In-Bloom or (417) 837-5700 to purchase tickets and/or sponsorships.

ART IN BLOOM FREE EVENTS
Public Viewing Hours with Free Admission
Saturday, April 30, 10:00 AM – 6:00 PM & Sunday, May 1, 1 PM - 5 PM
Museum Galleries
Purchase People’s Choice Award votes in the Museum’s Lobby for $1 per vote and cast your ballot all weekend long!

**Hickory Lane Plants Pop-Up Shop**
Saturday, April 30, 10:00 AM – 6:00 PM  
Museum Grounds

Shop Hickory Lane Plants, Springfield’s first mobile plant truck greenhouse specializing in houseplants, in the Museum’s parking lot.

**Family Art Lab Floral Art-Making**
Sunday, May 1, 3:00 PM – 5:00 PM

Join Museum staff in the Family Art Lab for art-making activities inspired by flowers, plants, and the natural world.

**THANK YOU SPONSORS AND DONORS!**

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**LILY SPONSORS**
Bill & Trish Hedrick  
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**ADDITIONAL SPONSORS**

**THE FOLLOWING DONORS MADE GIFTS TO ART ACQUISITIONS IN PLACE OF ART IN BLOOM 2020 DUE TO EVENT CANCELLATION CAUSED BY THE COVID-19 PANDEMIC:**


***lists current as of March 4, 2022***
Watercolor USA 2022
June 4 – August 28, 2022.
Opening Reception sponsored by SMMA: June 3, 5:30 – 7:00 PM

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

Monday: Closed
Tuesday - Saturday: 10AM - 6 PM
Sunday: 1PM - 5PM

ADMISSION IS ALWAYS FREE!

@sgfmuseum
www.sgfmuseum.org
We are closed on city and National Holidays