Recently, the Museum created a Post-It wall in its Education Wing. It’s a simple set-up that provides a question for visitors to answer by writing on Post-it notes and sticking their answers directly to the wall. Questions have included those focused on the Museum’s Master Plan, as well as our visitors’ experiences. One question asked about our visitors’ favorite memories of coming to the Museum.

Reading each answer to that question was both enlightening and inspiring. So many cited memories made with loved ones as they visited together including first dates, anniversaries, family get-togethers, and outings with friends. If you are aware of current trends in economic development, city planning, and community development, you’re likely familiar with the term “placemaking.” If you are not familiar, placemaking refers to the design and maintenance of public spaces to promote community cohesion and a strong sense of community identity by creating a sense of place.

As demonstrated by the Museum’s Post-It wall, a person’s memories of a place are often more connected to other people than the place itself. A memorable place is one filled with memorable people, namely those we care about most. With this in mind, the Springfield Art Museum has been a staple of placemaking in our community for almost 95 years. The Museum’s formula is simple: People + Art + Place = Community. As we continue our work to realize our ambitious Master Plan, we consider this formula and how this plan focuses on creating more places for people inside and outside of the Museum.

We are excited to announce that the Museum has been awarded $2M in tax credits from the Missouri Development Finance Board (MDFB) toward these efforts. The tax credits are designed to spur private investment in the Museum’s Master Plan. Qualified individuals and corporations can receive a 50% Infrastructure Development Fund Tax Credit based upon their contribution. More information about this opportunity can be found here: MDFB Tax Credits.

In addition to the work on our building and grounds, the Museum is planning other initiatives to connect with people and help them make more memories. In September, the Museum will change its hours, opening later during the week so that more people have opportunities to visit after work and in the evening hours. This will also allow us to expand programming during those times as well. With new exhibitions, new programs, and new opportunities to engage, I invite you to make more memories at the Museum with the ones you love.

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.

MUSEUM STAFF
Nick Nelson, Director
Sarah Buhr, Curator of Art
Joshua Best, Museum Affairs Officer – Audience Development
Kate Francis, Museum Affairs Officer – Development & Fundraising
Lori Gipson, Museum Educator
Jenny Schwartzberg, Gallery Services Associate
Robert McGinnis, Facility Coordinator
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Save The Date

The Museum is excited to announce a change to our public hours of operation coming soon! This shift is being made so that the Museum will remain open later during weekdays to better serve our community. Beginning Wednesday, September 14, 2022, the Museum will be open from 12:00 PM to 8:00 PM on Wednesdays, Thursdays, and Fridays. Weekend hours will remain unchanged with the Museum being open Saturday from 10:00 AM to 6:00 PM and Sunday from 1:00 PM to 5:00 PM. In addition to the shift in hours, the Museum will begin closing on both Mondays and Tuesdays for internal work, such as exhibition installation and maintenance, class and program preparation, facility maintenance, and staff training.

Later hours during the week will allow the Museum to build its presence in the “nightlife” of the community, attracting people who might attend after the traditional working hours of 9 to 5. We hope to further cement the Museum as a destination for education, entertainment, and as a gathering place for our community. The hours change also provides the Museum with the opportunity to expand programming hours for classes and other events during the week.

The Museum is required to remain open to the public for at least 1,000 hours per year to maintain its accreditation with the American Alliance of Museums. With the shift in our public hours of operation, the Museum will remain open to the public for 1,872 hours.

**New Hours beginning Wednesday, September 14, 2022:**

- **Monday & Tuesday:** Closed
- **Wednesday - Friday:** 12:00 PM – 8:00 PM
- **Saturday:** 10:00 AM – 6:00 PM
- **Sunday:** 1:00 PM – 5:00 PM

The 61st exhibition of Watercolor USA was judged by Kevin Umaña, co-founder of The Ekru Project. Santa Fe, New Mexico artist Chris McLean took home the top prize, the **Kenneth M. Shuck Memorial $3,000 Award** for their entry *The Boot*. McLean’s artworks are visual exemplifications of their personal neuro-diverse experiences. Their paintings, prints, and installations aim to communicate and affirm what living on the Autism spectrum is like. One of the visual nuances of Autism that the artist experiences is immediate pattern recognition. The artist experiences this “patterning” instantaneously, and it asserts itself everywhere in their daily interactions. Patterns also signify an interaction of time for the artist; particularly the patterns presented by plants.

McLean holds a BFA in Painting from the Milwaukee Institute of Art and Design and an MFA in Printmaking from the San Francisco Art Institute. They have exhibited their work at the San Francisco Art Institute, the Crewest Gallery in Los Angeles, the Center for Contemporary Art in Santa Fe, and the Amarillo Museum of Art. McLean also participates in public art projects including chalking and projections. Other top awards include:

**Greg G. Thielen Memorial $2,000 Award:** Ed Labadie (Oregon), *Harbor Life*, 2022, Watercolor collage on paper.

**Bill Armstrong Memorial $1,500 Award:** Howard Kuo (Missouri), *Plein Airing*.

**Robert E. Goodier Memorial $1,000 Award For Traditional Transparent Watercolor:** Mark Grosserode (Oklahoma), *Image and Apparition*.
Of the 386 entries submitted by 236 artists from 37 states, Umana selected 85 works by 85 artists representing 26 states for inclusion in the exhibition. Umana notes, “... I knew this was going to take tough decision-making. I was truly impressed by the quality of the applications... I was particularly drawn to artists who were able to set themselves aside from the rest with their innovative perspectives and who possessed unique style and originality. Masterful skills were definitely considered, especially works that encompassed rich color and dynamic compositions, and carried out an unconventional approach to the challenging medium.”

Watercolor USA 2022 also features two Watercolor USA Honor Society (WHS) lifetime achievement award winners, Marilyne Bradley and Cheng-Khee Chee, who were each invited to exhibit a work of their selection along with the juried entries. This brings the total number of works on view to 87.

Overall, 14 artists from Missouri were selected for the exhibition including Judge Bockman (Battlefield); Robert Klausing (Butler); Fred Schollmeyer (Chamois); Howard Kuo (Hannibal); Kelly Eddington (Monroe City); Mattilyn Stacy (Poplar Bluff); Mary Jane Mooneyham (Republic); Nadine Ellman, Todd Lowery, Andi Snethern, Gary Tebbencamp, and Sharon Warren (Springfield); Terry Lay (St. Louis); and Trevor Doell (Walnut Grove). Other states that are well represented include California, Florida, Illinois, New York, and Texas 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, “Each year it is encouraging to see not only artists whose work we have come to know and enjoy over the years, but also emerging and mid-career artists represented in the exhibition... Of course, due to space and sheer numbers of entries, not every artist can be chosen for the exhibit... Kevin has selected an impressive cross-section of subject matter, styles, and techniques which have resulted in a very well-rounded exhibit.”

WHS donated 11 additional $300 cash awards, a $500 WHS Board of Directors cash award, and three artist materials award packages valued at $500 each. These awards were selected by WHS members Gary Cadwallader and Norma Herring. Our sincere gratitude to the Southwest Missouri Museum Associates (SMMMA), WHS, 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, its opening reception, and its generous awards possible. See all the award winners and more through August 28.

New this year is a People’s Choice Award in-gallery vote! Patrons who visit the show can vote for their favorite work by casting a ballot located in the Weisel Gallery. The People’s Choice Award winner will be announced following the exhibition closing. Look for the announcement in the next issue of our newsletter.

The Watercolor USA catalog, a complete record of this year’s show is available for purchase in the Museum’s Lobby for $20. 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 efforts.

“Each year it is encouraging to see not only artists whose work we have come to know and enjoy over the years, but also emerging and mid-career artists represented in the exhibition...”
Opening July 23, Humanities, Vol. 1 begins a new series of special exhibitions organized by our Curator of Art Sarah Buhr, that seek to investigate the “spark” that begins a connection with art by examining disparate works in the Museum’s collection with a wide range of community members.

Our Museum is supported by a wide variety of staff roles. It takes everyone from security to custodial, to curatorial and education, to development and administration to keep the Museum running smoothly. Regardless of job duties, everyone at the Museum works in some capacity alongside the permanent collection. Does this impact our relationship with the art objects on view? What connections with art have we made as we secure the building, manage contracts, coordinate school tours, and write grants?

This exhibition seeks to answer these questions by highlighting the people who keep the Museum moving forward including staff, board and committee members, and community partners as illustrated through a range of objects they have selected during vault tours of the Museum’s permanent collection. This exhibit features 49 works from 36 co-curators. To learn more about how this exhibition was organized, read the Collection Spotlight on pages 16-17 of this newsletter! See Humanities, Vol. 1 July 23 – November 13 in our Eldredge, Spratlen, and Armstrong Galleries.

Public Programs: Visit https://www.sgfmuseum.org/265/Humanities-Vol-1 for full program descriptions and registration information.

Opening Day: Saturday, July 23, 10:00 AM - 6:00 PM

Slow-Viewing with Shauna LeAnn Smith: Saturday, July 30, 10:30 AM - 11:30 AM, Hush by Douglass Freed Saturday, August 20, 2:00 PM - 3:00 PM, Fulton Hotel by James Davis

Collaborative Curation Discussion Panel: Wednesday, August 10, 6:00 PM

Gallery Talk with Nick Nelson: Thursday, September 29, 6:00 PM

Opening September 17, the Humanities series of special exhibitions continues with Humanities, Vol. 2. What sparks a connection between you and a work of art? Is it color? Is it form? Is it story? What moves you to look longer? This exhibition began with these questions, and more specifically, directing these questions towards the Museum’s permanent collection of over 10,000 objects.

What does our collection mean to Springfieldians? What works in the collection speak to you? What do we mean when we talk about collection connections? To seek answers to these questions, Curator of Art Sarah Buhr invited three local artists in different disciplines – musician Jin J. X, poet Kate Murr, and dancer/choreographer Sarah Wilcoxon - to tour the Museum’s vaults and look at art together. These tours, and the conversations they produced, have resulted in an exhibition that begins to investigate that “spark,” while also illustrating different ways in which we might connect with a work of art.

Each artist has selected a group of objects from the collection. Their selections are exhibited alongside new work each artist has created in their own medium in response to, and inspired by, the collection objects. Every object has a story to tell.

Public Programs: Visit www.sgfmuseum.org/266/Humanities-Vol-2 for full program descriptions and registration information.

Opening Day: Saturday, September 17, 10:00 AM - 6:00 PM

Artist Talk & Performance with Jin J. X: Thursday, October 13, 6:00 PM

Artist Talk with Sarah Wilcoxon: Thursday, October 27, 6:00 PM

Curator Talk with Sarah Buhr: Thursday, November 10, 6:00 PM

Artist Talk & Reading with Kate Murr: Wednesday, December 7, 6:30 PM
In early July, five new objects rotated onto view in our survey of Asian Art objects located in the Hartman Gallery. Rotations include a Chinese jadeite depiction of the Buddhist bodhisattva Avalokiteśvara, the bodhisattva of Compassion (also known as Guanyin and/or Kannon), a Japanese woodblock print by Hasui Kawase, a Japanese over-robe wedding kimono (uchikake), and a carved narra wood male Bulul figure and woven knapbasket (Pasiking) from the Ifugao province of the Philippines.

Two of the five works rotating on view in our Hartman Gallery are recent acquisitions and this will be their first time on view. The carved jadeite Guanyin Bodhisattva Statue is the generous gift of Al and Rita Garcia. The figure was carved by an anonymous Hong Kong artisan in the late 20th century, and is an example of the type of devotional statue accessible to the everyday Chinese Buddhist practitioner. With this rotation, all of the Museum’s three-dimensional depictions of Guanyin are currently on view. The second recent acquisition to be featured is a 1960s silk Over-Robe Wedding Kimono (Uchikake). This garment is one of two that are the generous gifts of Dr. Larry H. & Mrs. Nancy Roberts. Read more about this recent addition to the Museum’s permanent collection on page 15 of this newsletter! Rotating works of art on and off of 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. Support for this rotation of the Asian Art exhibition has been generously provided by The Lee Family – Albert, Alia, Kieran, and Braedan.

*For more information about how you can sponsor an exhibition at YOUR Art Museum, please contact Kate Francis, Museum Affairs Officer for Development and Fundraising at kate.francis@springfieldmo.gov or (417) 874-2865.*

In August, six new works will rotate onto view in Creating An American Identity, the semi-permanent exhibition of our permanent collection. Works by Michael Barnes, Sue Coe, Victoria Goro-Rapoport, Jean Gumpper, Jason Mejer, and Caroline Thorton 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 1,600 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 Exquisite Corpse, a suite of 18 lithographs drawn by visiting artists to the Tamarind Institute at the University of New Mexico between 2000 and 2015. Also referred to as “exquisite cadaver,” the suite is based on a popular parlor game of the same name, which became a favored game in the 1920s in artistic circles, especially among artists of the Surrealist movement. Each lithograph depicts a figure composed of three separate parts: a head, torso, and legs. Exquisite Corpse generates collaborative and free-form compositions. This portfolio similarly promotes creativity through the variety of options for installation. New figures are created through mixing and matching the three components of each lithograph.

Artists included in the portfolio include José Bedia, Larry Brown, Nick Cave, Elena Climent, Suzi Davidoff, Andrea Dezsö, Victor G. Goler, Yoshimi Hayashi, Gendron Jensen, Hung Liu, Enrique Martínez Celaya, Toyin Odutola, Osmevy Ortega Pacheco, Liliana Porter, Hayal Pozanti, Robert Pruitt, Mary Snowden, and William Wiley. This list of artists is incredibly diverse and includes both nationally known, as well as internationally respected artists. The Museum has contextual work by Nick Cave, Suzi Davidoff, and William Wiley in the permanent collection. The acquisition of this portfolio introduces 15 new artists into the collection.

Exquisite Corpse continues to develop the Museum’s important collection of prints while providing a more diverse representation of printmakers in the permanent collection. Additionally, this unique portfolio provides an opportunity for interactivity in presentation by offering choices in how each work, or combinations of work, can be presented. This suite of work was purchased for the Museum’s collection with funds from Art In Bloom 2022 and in recognition of Kate Baird’s tenure as Museum Educator.

The Museum is also pleased to announce the acquisition of two Japanese over-robe wedding kimonos (uchikake). Uchikake are highly formal outer garments worn like a coat by Japanese brides over their wedding kimono and obi. It is customary that a bride wears an uchikake kimono to the wedding reception, over the white kimono worn during the wedding ceremony. Extra-long uchikake trail along the floor, thus necessitating a padded bottom hem.

These kimonos are the generous gift of local collectors Dr. Larry H. & Mrs. Nancy Roberts. Both were purchased from a Tokyo antique shop during the couple’s travels through Japan and China in 1999. The primarily red silk kimono, currently on view in our Hartman Gallery, dates to the 1960s. A primarily navy blue silk kimono, not currently on view, is a pre-World War II example. Each piece represents characteristics indicative to its period of manufacture. The individual artisans responsible for production of these works are anonymous and will likely remain unable to be determined, as such objects were made in studios or workshops where the individual maker was downplayed in favor of celebrating the studio of production.

Both kimonos feature motifs and symbols of longevity associated with wedding paraphernalia in Japan. The kimono currently on display features elaborate brocades of white cranes (tsuru) flying above patterned gold brocades of diamonds, rivers, and floating clusters of chrysanthemum blossoms (kikusui), embroidered atop a red silk fabric ground. In Japanese culture, the crane is the preeminent symbol of longevity and good fortune. This association would make it an auspicious motif for a bride to wear, symbolizing a long and happy marriage. The addition of these kimonos supplements and enhances the Museum’s existing Asian Art and textile special collections.
Over the course of my 20-year art career, I’ve become more and more fascinated with trying to understand what it is about a work of art that speaks to us. This is obviously a complex and nuanced experience that differs for almost everyone because we all bring something different to the work – our own life experiences, interests, and expectations. But what continues to drive my work, is that even within the enormous multitudes of people and art objects that might interact, I often witness shared connections – or works that connect with multiple people – even though they may connect in different ways.

To further understand what it is about a work of art that really connects with someone, I began to conceptualize a series of exhibits – that we are now calling the Humanities projects – where I conduct vault tours with various members of our community to look at art and discuss what objects “spark” an interest and why.

I am thrilled to open the first in this series in July with Humanities, Vol. 1. For this first investigation, I chose to invite our staff, board, committee members, support groups, and various community partners to select a work. All participation was voluntary – I ended up with 36 collaborators for the project.

As you might imagine, with 36 different viewpoints, backgrounds, and experiences, the resulting exhibition includes an incredibly wide range of objects including paintings, prints, drawings, sculptures, furniture, textiles, ceramics, and ethnographic objects. This has produced a visually varied exhibition, so you might think at first glance that there is little to connect these unique choices.

I also asked each participant to write their own label explaining why they selected each work. As I read through the texts, I noticed certain words were used in multiple labels, words like “memory,” “family,” and “home,” and phrases like “I wanted to know more,” “it left me with questions,” and “I kept thinking about it.” As these shared terms emerged, I began to see common themes connecting certain labels. Eventually, after closely reading through these texts multiple times, and remembering the conversations I had with each collaborator during our tour, I felt it was possible to distill the exhibition down to five common themes. These themes are not based on the objects but are based on the type of connection that each participant made with the work. Subsequently, I have arranged the exhibition by these themes:

1) Formal Art Techniques: These works sparked initial connections based on their formal properties like color, shape, or the specifics of the subject matter.

2) Curiosity: Works in this category provoked questions, queries as to what was going on in the image, who made it, why they made it.

3) Memory: These objects sparked personal memories, reminding the viewer of childhood experiences, family members, or previous art encounters or events.

4) Personal Identity: Works in this category reflect or express ways that the collaborators feel about themselves or qualities that are important to their sense of self.

5) Home: Finally, a handful of collaborators noted that these works reminded them of home or “felt like home” and the positive connotations associated with that word.

These themes are not based on the objects but are based on the type of connection that each participant made with the work.

Again, understanding these connections is complex. Nearly every collaborator shared words or thoughts that reflected more than one of these types of connections within the tour experience. And so, I could have arranged the show in at least four or five slightly different ways. But the installation you will experience attempted to prioritize the most prominent of the five themes expressed by each participant.

Additionally – these five themes also seem to follow a logical if meandering path. (I have arranged the exhibition to follow this path, beginning with those works that most illustrate a connection with the formal properties of art installed in the first gallery to those works that elicited feelings of home in the last gallery). Most of us move through some, if not all five of these experiences while engaging with a work of art. Nearly every first encounter with an artwork begins with us noticing the formal properties of the piece – the color, the size, the line.

Sometimes our connection stops there. But other times, we stay longer and perhaps notice that something in the artwork sparks a personal memory or makes us curious. Or, if we are really engaged with the work, we might begin to feel a sense of home as we look deeper. A major factor between these levels of connections is time. If you only have ten minutes to walk through an exhibit, you will likely remember the work or works that jumped out for their formal considerations – the bright swirls and scale of Frank Owen’s Timing for instance; but if you have an hour, you might have a memory sparked as you look longer at Jasper Francis Cropsey’s tiny landscape of the Isle of Wight.

And coming back to the work in five years might move you further down the path of connecting. Maybe in the interim you’ve traveled to England and Cropsey’s landscape painting now feels familiar and reminds you of the trip you’ve taken, or you’ve lost a loved one and the tiny cemetery pictured in the foreground brings forth a different set of emotions.

Ultimately, this investigation into the "spark" has only served to pique my curiosity more and to provide deeper fodder for the next few iterations of the exhibit. Stay tuned as my next investigation, Humanities, Vol. 2, will open in September 2022.
The Springfield Art Museum was saddened to learn of the passing of SMMA President, Patty Johnson on June 29, 2022. Patty was an outstanding leader, a tireless advocate for SMMA, the Museum, and art education, a generous volunteer, and a wonderful and caring person who touched many people's lives through her service. She remains so in our memories and our thoughts are with her family, friends, and all members of SMMA. The following is Patty's final report for the Museum's Newsletter.

Time is quickly approaching when Southwest Missouri Museum Associates get ready to kick it into gear for another year. This will be a really exciting one as we start to work on creating new plans to refocus our programs and place a much stronger emphasis on working with the Museum to enhance and grow the Museum's educational programs.

Since 1949, SMMA has worked with the Springfield Public School system to see that every fifth grader in SPS has the opportunity to spend one day visiting the museum with their teachers and fellow students. It is an opportunity that stays with them and that they are excited to share with their own family. One of our first goals is to begin working with the Education Department at the Museum to explore ways in which this visit can be enhanced to make the experience even more meaningful to the students.

As we begin to set these new plans in motion, we will also be keeping a close eye on the Museum expansion plans and how they will be increasing the classrooms and learning facilities. SMMA hopes to have our projects in place to enable us to play a strong role in increasing the Museum's reach out into not only the Springfield community but also to communities that make up this region of the state. We will be working closely with our three strong extension groups—Ava, Cabool, and Marshfield—to help define their needs in a way that can be designed for other communities as well.

I hope everyone has enjoyed their summer vacation and is ready to continue their support of the efforts of SMMA. We are also interested in reaching out to new members who would like to see how you can get involved in supporting this wonderful treasure of a museum.

SMMA Announcements 3rd Quarter 2022

Board of Trustees Meetings: August 24 (12 PM) and September 28 (12 PM).

The Museum is fortunate to have a group of dedicated and skilled docents who make much of our educational programming possible. Docents are volunteers who support interpretation of Museum exhibitions through giving tours or guiding activities during field trips, volunteering at Museum events, and helping to create educational programs for the public. The term docent comes from the Latin docère, which means to teach. And although many of our docents have worked as educators, they come from all walks of life. The two things that everyone has in common are a passion for art and a desire to share that enthusiasm with others!

It has been such a joy to work with this group of extraordinarily talented and committed individuals. The docents' enthusiasm for sharing their knowledge and love of art is inspiring and has deepened my appreciation for what museum education can look like. Docents have created incredible experiences and art-making activities for visiting students, including a musical interpretation of Karl Schrag's Full Moon and Silence (currently on view in our Creating an American Identity exhibition), music-inspired drawings and themed multimedia collages, and even a movement activity drawn from textile art and the musical Hamilton. Truly, the docents' creativity knows no bounds.

We currently have a roster of 17 active docents, in addition to a few supporting members. Docents meet monthly to discuss upcoming education programs and exhibitions, engage in trainings and professional development, and share demonstrations of interpretive techniques. Each fall, the docents serve an essential role in the Fifth Grade Tour program, when over 2,000 students from throughout southwest Missouri visit the Museum. Since I arrived at the Museum last August, docents have helped to provide educational programs to over 1,000 students.

The Museum welcomes anyone with enthusiasm for education and art to consider joining the docent program – no experience is necessary! If you are interested in learning more about the Springfield Art Museum’s docent program, please contact me at jenny.schwartzberg@springfieldmo.gov.

ED SPOTLIGHT: DOCENT APPRECIATION

JENNY SCHWARTZBERG, MUSEUM EDUCATOR

Jenny Schwartzberg, Museum Educator

Image: Docent Debi Lee introduces students to Nick Cave’s Soundsuit. Docent Sonya Wise leads a group discussion about Roger Shimomura’s An American Enemy.
It’s been just two months since Museum Director Nick Nelson announced The Sunderland Foundation’s generous and inspiring $5,000,000 lead contribution to the Museum’s 2028 Campaign. This is the largest gift in the Museum’s history and likely one of the largest to any cultural institution in Springfield (other than the Universities or Colleges). Today we’re pleased to invite you, your friends, and your families to help the Museum realize its bold vision and expansion. Your charitable support will create a cultural destination that contributes to the region’s quality of life and place and you may also qualify for a substantial Missouri tax credit:

In mid-May the Missouri Development Finance Board awarded the Museum $2,000,000 in tax credits to help incentivize private contributions to the 2028 Campaign. Individuals and companies can qualify for a 50% Infrastructure Development Fund Tax Credit based upon the contribution size (e.g., a $50,000 contribution receives a $25,000 tax credit, or a $5,000 contribution receives a $2,500 tax credit). These tax credits benefit the contributor by reducing certain taxes due to the State of Missouri.

To learn more about how to advantage of these tax credits while helping the Museum achieve its ambitious goals, I encourage you, please do not hesitate to contact me directly or consult your tax, legal, and/or financial advisors on how best to meet your personal financial and philanthropic goals.

“We are so proud to assist the Museum with this incredible growth opportunity,” said Kimberley Prater. “As art collectors ourselves and as huge fans of the Springfield Art Museum, we are honored to serve.”

Selections from the Prater’s large collection of contemporary ceramics were a part of the Museum’s 2017-18 special exhibition Wonder Rooms: Ozark Collections.

“The Museum has contributed so much to our community for nearly 100 years,” added Tom Prater. “This Campaign will elevate the Museum’s education, exhibition, and outreach efforts for another 100 years. We’re thrilled to be a part of it and invite the community to join us in supporting the Museum’s 2028 Campaign.”

In addition to their leadership support for the Springfield Art Museum, the Praters have actively rallied for causes and efforts across the region such as the Sister Cities Association, Forward SGF, Community Foundation of the Ozarks, Drury University, Springfield Chamber of Commerce, Discovery Center, Springfield Daily Citizen, and Springfield Public Schools. Tom also served on City Council, representing Zone 2 from 2016 to 2019.

As always, if you have any questions about the 2028 Campaign or the many different ways you can support YOUR Art Museum, please do not hesitate to contact me directly or consult your tax, legal, and/or financial advisors on how best to meet your personal financial and philanthropic goals.

Please join us for the sixth 99 Times Party, 99x: The Return of Joy as we transform YOUR Art Museum into an interactive landscape of living art tableaux and performances - from the hottest local artists, tastemakers, and trendsetters - all inspired by John Grillo’s 1960s abstract painting Moon Goloph. This painting is notable for its striking use of the primary color yellow - the color associated with joy in modern color theory.

Since its inception in 2014, the 99x Party has raised over $93,000 in support of the Museum’s Conservation and Preservation Fund. 99x is the Museum’s signature fundraising event blending spirits, music, art, fashion, food, and frivolity. The name is fun, but the concept is simple. Hosted on an annual basis, this event helps preserve our collection for the next 100 years, so that it can continue to delight and educate audiences for generations to come. At the core of 99x, is a belief that this event is not just another fundraiser, but rather a unique experience that is intimately tied to our collection and our mission of community engagement and education through art objects.

This year’s event raises critical funds to repair and restore John Grillo’s 1963 large-scale painting acquired by the Museum in 1999. This work is currently on view in our Creating an American Identity permanent collection exhibition. Grillo was one of the most important of the West Coast (Bay Area) Abstract Expressionists. His signature style is marked by an interest in bold, warm colors, grid-like patterns, and sharp contrasts. His works are included in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, and your very own Springfield Art Museum.

Join the revelry at this one-night only event voted “Best Interactive Art” in 417 Magazine! Creative cocktail attire encouraged. The fashion inspiration for this event is 1960s abstract art and Mod fashion. This event is intended for patrons 21+

Event Details:
Saturday, September 24, 2022
Springfield Art Museum
6:00 – 7:00 PM Sponsor Hour;
7:00 – 9:00 PM General Admission

General Tickets
$35 (on sale August 15); Event will sell out!
Buy your tickets in advance.
Sponsorships begin at $500
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SAVE THE DATE

**Humanities, Vol. 1 Opening Day:**
Saturday, July 23, 10:00 AM - 6:00 PM

**Humanities, Vol. 1 Slow-Viewing:**
Saturday, July 30, 10:30 AM - 11:30 AM, Hush by Douglass Freed

**Humanities, Vol. 1 Collaborative Curation Discussion Panel:**
Wednesday, August 10, 6:00 PM

**Humanities, Vol. 1 Slow-Viewing:**
Saturday, August 20, 2:00 PM - 3:00 PM, Fulton Hotel by James Davis

**Watercolor USA 2022 Closes**
Sunday, August 28, 5:00 PM

**New Museum Hours Take Effect**
Wednesday, September 14

**Humanities, Vol. 2 Opening Day:**
Saturday, September 17, 10:00 AM - 6:00 PM

**99x: Return of Joy**
Saturday, September 24, 6:00 – 7:00 PM Sponsor Hour; 7:00 – 9:00 PM General Admission

**Humanities, Vol. 1 Gallery Talk with Nick Nelson:**
Thursday, September 29, 6:00 PM

COMING SOON

**RODNEY FREW**
NOVEMBER 26, 2022 - MARCH 19, 2023
ELDREDGE GALLERY

**FRIEDA LOGAN: SWAP MEET**
NOVEMBER 26, 2022 - MARCH 19, 2023
SPRATLEN GALLERY

**LYRICAL ABSTRACTION**
NOVEMBER 26, 2022 - MARCH 19, 2023
ARMSTRONG GALLERY

FREE ADMISSION

ADMISSION IS ALWAYS FREE!

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

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