In the past year, our Museum has made some significant choices and changes. Some of these are readily apparent, such as the renovations to our Lobby, and some are less visible but just as important. The most striking and substantial of these was the decision to focus our time, energy, and resources into Springfield and our surrounding communities rather than away from our community to attract a more regional audience.

As a municipal museum and one of our community’s oldest civic assets, we acknowledge our responsibility to serve as broad and diverse an audience as possible and we are committed to reaching out to all parts of our community, especially those underserved by the arts. However, recent analysis of our contact database has revealed that there are portions of our community with which we have little to no communication. Unfortunately, these are often parts of our community that could most take advantage of the Museum’s free admission, as well as the many free or low-cost programs we offer.

At the Museum, we are fond of saying “we are for keeping art accessible,” and we mean it. This means not only breaking down economic barriers for participation, but also creating an environment and philosophy that embraces inclusivity over exclusivity. That’s why we took note when a recent survey by Seph Rodney of membership materials at various museums uncovered alarming instances of anti-access language and attitudes: “elite benefits,” “privileged access,” “restricted,” “members-only,” “special access,” “exclusive viewing,” none of these phrases convey the welcoming, inclusive environment we strive to achieve here.

At the recommendation of Museum staff, and after careful consideration, the Board of the Springfield Art Museum has since voted to retire the Museum’s membership program. We feel strongly that maintaining a tiered membership program at the Museum defeats the purpose of inclusivity and sends a counterproductive message for our institution.

That is not to say that we are not extremely thankful to those who have previously chosen to support the Museum through membership and we will, of course, honor all current memberships. However, the Museum will not solicit membership renewals. Instead, we will simply ask patrons to support our Annual Appeal if they are able. Everyone should be able to feel a sense of ownership in the Museum regardless of their ability to donate at a specified level.

You will find an insert envelope included with this newsletter. As we enter the season of giving, we ask that you consider remembering the Museum in your end of year plans. We hope that you will partner with us in our efforts serving over 58,000 patrons this year alone, 6,500 of whom are students from over 30 counties across southwest Missouri – all without charging a single dollar in admission fees.
(Director’s Greeting Continued)

After all, the Museum continues to need financial support in order to maintain, let alone expand, the services the community demands (and deserves) from us. When our community asks more of us, we want to be able to responsibly answer with a resounding “Yes!” We want to be an organization that truly lives out our values of excellence, accessibility, relevance, and responsiveness.

As pointed out in a 2016 editorial from the Springfield News-Leader Editorial Board, “If we, as a community, decide we don’t want to pay more for public amenities, we must either scale back the amount of services we provide or be content with mediocrity.” However, when we work together, no one has to settle for mediocrity, instead we can derive from each other the resources we require to be magnificent.

SAVE THE DATE

1 Million Cups
Every Wednesday, 8:30-10 AM
Complimentary coffee and networking at 8:30 AM. Presentations from local entrepreneurs and innovators at 9 AM. www.1mcsgf.com for more info.

Tai Chi with Dee Ogilvy
Every Friday, 9-10 AM
Learn Yang style Tai Chi in the King Gallery underneath Anne Lindberg’s contemplative installation, tilted sky. Great for adults of any age and physical fitness level. Requires no special equipment. Beginners are welcome.

First Friday Art Walk Shuttle
Friday, October 6, 5:30 – 9 PM
Enjoy the final round of free shuttle service from the Museum to downtown Springfield’s First Friday Art Walk of the 2017 season.

Veterans’ Views Programs:
Movie Screening - Stray Dog, October 12, 2017, 5:30 PM - Museum Auditorium

Teen Writing Workshop, October 19, 2017, 6 - 7:30 PM - Eldredge and Spratlen Galleries

Voices From Vietnam, November 16, 2017, 6 PM - Museum Auditorium

Trick Art Treat
Saturday, October 28, 10 AM – Noon
Community Room
A spooky morning of family Halloween themed art projects, pumpkin decorating, and costume contest. This drop-in event is free and fun for all ages. Costumes not required.

The Structured Landscape

FREE Family Day: Crafts & Gift-Making
Saturday, November 25, 10 AM – Noon
Community Room
Family Days help kids and grown-ups explore the Museum together. These drop-in events feature hands-on activities and art-making for the whole family.

FOR MORE INFO ON EVENTS, JOIN OUR EMAIL LIST OR VISIT: www.sgfuseum.org

NEXT

RICHARD TUTTLE: LINES AND EDGES
December 9, 2017 – March 25, 2018
Eldredge Gallery

GRANT WOOD: LITHOGRAPHS
December 9, 2017 – March 25, 2018
Spratlen Gallery
RECENT ACQUISITIONS

We are pleased to announce the acquisition of Vegetables by renowned Regionalist, Grant Wood. The acquisition of Vegetables completes the Museum’s series of four prints created by Wood in 1939 to highlight the bounty of Iowa’s rich soil. The full portfolio also includes Fruits, Wild Flowers, and Tame Flowers. Of particular note, Vegetables was hand-colored by Wood’s sister, Nan, the female model for his iconic painting American Gothic.

This acquisition was made possible by generous donations from Amateur d’Art and the Southwest Missouri Museum Associates (SMM). Former Chairperson Rhonda Penn and Treasurer Suzie Ellis (seated) were among the many members of Amateur d’Art present at a special check presentation to Museum Director Nick Nelson in April 2017. We are grateful to both groups for strengthening and expanding the Museum’s collection of Art of the Midwest, an important focus area in the Museum’s Collection Plan. Plan to see Vegetables, and more in Grant Wood: Lithographs in December 2017.

In July 2017, the Jeannette L. Musgrave Foundation awarded the Museum a $3,000 grant to continue and expand our exploratory, open studio art-making sessions for pre-K kids, ages three to five, and their caregivers. These sessions began again in September and they run in four week sessions. Kids and their caregivers gather together at the Museum on Friday mornings at 10:30 AM to experiment with a variety of media, materials, tools, and techniques.

We are thankful to the Musgrave Foundation for understanding the importance of art classes like these that help build school readiness in our community’s youngsters by encouraging sensory exploration, discovery, social and emotional awareness, cognitive abilities, and fine motor skill development, among many other benefits. Due to the Musgrave Foundation’s support, these sessions are free, but space is limited so pre-registration is required. Register for upcoming sessions at sgfmuseum.org today!

In August 2017, Bass Pro Shops became a $1,000 Exhibition Sponsor for the current juried photography special exhibition, Veterans’ Views. Bass Pro Shops has a strong affinity for the armed forces and their families, a value that starts with founder and CEO Johnny Morris. His lifelong respect and gratitude to servicemen was strongly shaped by his father, a decorated World War II veteran who proudly served his country in the Battle of the Bulge.

We are deeply appreciative to Bass Pro Shops for their generous support of Veterans’ Views. Bass Pro Shops joins Drury University, the Missouri Arts Council, the Moxie Cinema,
EXHIBIT SPOTLIGHT:  
THE STRUCTURED LANDSCAPE

Watercolor lovers rejoice! There is always more watercolor to see at the Museum despite the closing of this year’s Watercolor USA. A new special exhibition, The Structured Landscape, opens in the Armstrong Gallery on November 11, 2017 and runs through March 25, 2018.

Buildings of all shapes, sizes, and styles are ever-present in our environment. Humans readily identify themselves with man-made structures, which perhaps explains one reason this genre is so popular among artists. A simple landscape becomes more interesting when dwellings or other architectural structures are included as part of the scene.

Architectural shapes also add a different dimension and scale to the composition. Along with components of atmospheric perspective, they move the viewer’s eye around the image, not just to the visual anchor which is the center of interest, but to all the supporting elements of the painting.

Familiar structures in a painting may help tell a story, evoke memories, indicate a place, or define a moment in time. They engage the viewer with questions such as: where is this place, who constructed these buildings, why were they built, and where are the people who built them? What memories will the artwork in this exhibit evoke in you?

Guest curated by Cindy Quayle, Exhibitions Manager, this exhibition is the sixth in a series, focusing on various artists, styles, and trends pulled exclusively from the Museum’s outstanding collection of contemporary American aquamedia. This exhibit features 24 works, 15 of which were purchased from previous Watercolor USA exhibitions, including Watercolor USA 1964.

Grant Wood: Lithographs opens on December 9, 2017 and runs through March 25, 2018. This special exhibition in the Spratlen Gallery features all nineteen lithographs that Wood produced in his lifetime. This exhibit examines the artist’s thematic concerns and role in the growth and popularity of printmaking in America.

Wood, born and raised in Iowa, achieved international recognition in the mid 1930s for promoting a style of art that depicted everyday scenes of Midwestern life. Coined “Regionalism,” Wood, along with fellow Midwestern artists Thomas Hart Benton and John Steuart Curry, gained popularity during the Great Depression for focusing on American scenes that upheld supposedly American values.

Wood was both a painter and printmaker. Beginning in the late 1930s, he began making lithographs that were sold through the Associated American Artists (AAA), a company that marketed print editions by major American artists for $5.00 each through mail-order catalogues and magazine advertisements. The reasonable price of these works allowed the public at-large a chance to own a work of art by a famous contemporary artist.

The Museum previously owned seventeen of Wood’s lithographs and we are excited to announce that we have acquired the final two lithographs, Fruits and Vegetables, to complete the set. Fruits was purchased with gifts (by exchange) of the late Jeannette L. Musgrave. Special thanks to the members of Amateur d’Art and SMMA for their generous contribution of funds to purchase the final lithograph, Vegetables.

Fans of Regionalism will also enjoy Thomas Hart Benton’s lithograph Prayer Meeting, currently on display in Creating an American Identity and John Steuart Curry’s Corn, in the anonymous Wonder Room focused on Prairie Printmakers.

Wonder Rooms
Ozark Collections
September 16, 2017 - February 11, 2018
Modern day museums developed out of two apparently basic aspects of human nature - our curiosity and our desire to collect. Early collections were arranged and contained within private homes in rooms referred to as 'cabinets.' These collections usually included a wide range of objects from taxidermy to paintings and sculpture. As their popularity grew, these rooms were called 'wonder' or 'curiosity cabinets,' from the German wunderkammer.

This exhibit is titled Wonder Rooms for its literal translation, but also because it reflects the power of objects to enchant, to promote contemplation, and to emit a sense of wonder. How many of us have come across an object – a tea towel, a pair of shoes, a vintage toy, or a painting – and felt an extreme desire to possess the object? This feeling often seems irrational; the meaning behind the need to own the object reveals itself later, over time.

Wonder Rooms examines the human desire - sometimes fanciful and eccentric, always irrepressible - to collect, with a specific focus on private collections in southwest Missouri, in order to discover the underlying stories and driving impulses behind collecting. Despite their differences, one common thread unites every collector. The objects themselves contain personal meaning. For some, specific pieces link to memories. For others, meaning relates to the pleasure of the acquisition. For some, the objects stand as records of friendships developed with an artist.

This exhibit presents representative works from ten local collections, and features a wide range of media arranged in cabinets or ‘rooms,’ simulating the private realms where these objects usually live. Of course, it was not possible to ask each collector to do without their chairs, rugs, and lamps, so instead the exhibit approximates wall color and they ways in which these works are installed in each home, such as salon style groupings, ledges, or shelves.

The eclectic nature of this exhibition, highlighting everything from late 19th and 20th century painted porcelain to rock posters from the 1960s, to photography, outsider art, local art, furniture, and prints and drawings, reveals the unique perspective each collector brings to his or her efforts. Featured collectors include William Brandon Bowman, Marian Stahl Chamberlain, Kaye Foster-Gibson, Art and Pam Haseltine, Tom and Kim Prater, Alex and Cathy Primm, John and Katherine Simmons, Tom Whitlock, and two anonymous collectors. We are grateful to these collectors for their willingness to share their insights and their works with our community.

Private collection of Kaye Foster-Gibson

PUBLIC PROGRAMS

Director’s Talk: October 5, 2017 at 5:30 PM, Auditorium. Join Nick Nelson, Director of the Springfield Art Museum, as he shares his thoughts on the nature of art collecting.

Collector’s Talk Series

Weisel and Kelly Galleries. Join collectors as they share stories and insights about their collections.

Alex and Cathy Primm:
October 26, 2017 at 5:30 PM

Marian Stahl Chamberlain:
November 9, 2017 at 5:30 PM

William Brandon Bowman:
December 7, 2017 at 5:30 PM

*Public programs continue in January 2018
This ornate cabinet featured at the entrance of Wonder Rooms was crafted in a style and manner made famous by 17th century Parisian cabinetmaker André-Charles Boulle. Boulle is particularly known for superb marquetry skills incorporating inlaid tortoiseshell, silver, and gilt bronze accents, as well as the quantity and quality of integrated sculptural details. Although he did not invent marquetry, Boulle was the greatest practitioner of the technique which led to the naming of this style as “boulle work.” Boulle was cabinetmaker to King Louis XIV and granted lodgings in the Palais du Louvre. This honor enabled him to work outside of the usual constraints imposed upon craftsmen by the trade guilds; most notably, Boulle could expand his trade to include both gilding and bronzing, crafting ornate chandeliers and clock casings, in addition to elaborate cabinets. Boulle operated three separate workshops and inspired many cabinetmakers to copy his style and technique.

This boulle work cabinet features an almost excessive amount of gilt bronze ornamentation on all three sides and the top including: a winged cupid, two three-quarter length cherub figures, four gilt portrait busts encircling the pediment, multiple busts of the West Wind, fauns, and twin-tailed sirens, and two figurative oval portraits inserted into the lower cabinet doors. Numerous additional details include groupings of acanthus leaves and grape clusters and ornate inlaid silver floral and scroll friezes. The lavish ornamentation indicates both the talent of the cabinetmaker, as well as the wealth and prestige of the owner. This cabinet would have been displayed prominently in the home, likely filled with books and art.
Kids are often great collectors, and they can find lots of inspiration in Wonder Rooms: Ozark Collections. Here are some questions and activities to try with your favorite young curiosity-seeker:

Which Wonder Room holds your favorite collection and why?

Imagine that the black cabinet at the entrance of Wonder Rooms is yours to fill. What will you put in your cabinet of curiosities?

Ask everyone that you meet today what they collect. Who has the strangest collection?

Visit the Family Art Lab and try assembling and arranging your own collection. To get warmed up, identify what was being collected in each of these photos:

Can you come up with your own ideas for things to collect and display in the Family Art Lab? You can leave your display out for others to see. What could you collect around your house or in your yard? If you already have a collection, maybe it’s time to show it off. Choose a couple of things from your collection that you especially like and make labels to tell people about them. Why is this object important to you? Where did you find it? How long have you had it? Think about how to arrange your collection. Should things be neatly organized or all in a jumble? Should they be in a small space or a large one? Inside or outside? On a table or on the floor? Last but not least, invite people to come see your collection.

Don’t have a collection? Start one! The Museum has 10,000 objects in its collection today, but it all began with Mary Butler’s paintings The King, Isterdalen, Norway and Gull Rock in Fog. You can see these paintings at the entrance to Creating an American Identity, located in the Museum’s Musgrave Wing.
Fall greetings to all! We had a great turn out for our first board meeting of the year. Trustees and Art Group Chairmen were treated to a luncheon with a program tracking SMMA's rich history, highlighting the years our art groups were organized. Marshfield Extension Group, organized in 1944 is our longest-standing group, closely followed by Cabool Extension in 1945, and Twentieth Century in 1948. Over the past 90 years SMMA has contributed over 2 million dollars to the Springfield Art Museum!

The Board of Trustees welcomes Linda Peacock, who will be fulfilling the unexpired term of Loretta Knutson. Thanks, Loretta, for your service. Another welcome to a new face—Sheri Duncan has been appointed as the new publicity chairman. Thanks to all of you who ordered Mums. They will be a welcomed sight on our doorsteps this fall.

The Fall Fashion Show, Aphrodite’s Afternoon Affair, will be held on Oct. 23 at the White River Convention Center. A $40 ticket will provide valet parking, the popular silent auction, a sumptuous Greek-themed luncheon, special drinks including Aphrodite’s Afternoon Delight, entertainment by the cast of Springfield Little Theatre’s Mamma Mia and authentic Greek dancing! Annie & Ernie Pierce have again generously donated a week at their condo on Perdido Key in Florida for a raffle—tickets are available for $5 each or 5 for $20. Reservations and raffle tickets may be purchased through the SMMA office. The Fashion Show is open to the public with prepaid reservations.

SMMA’s commitment to children continues with our providing transportation to the Springfield Art Museum for every 5th grader in the Greater Springfield area. In addition, we financially support Placeworks, an outreach program to children in 30 outlying school districts. If you share our vision and are interested in joining an art group, forming a new group, or becoming a supporting member of SMMA, please call our office at (417) 874-2869 to find out how you can be a part of this exciting organization. Visit our website at artmuseumassociates.org, follow the link on the Springfield Art Museum’s website sgfmuseum.org, and like us on Facebook!
In April 2017 the Museum Shop, previously run by an extremely dedicated corps of volunteers from SMMA, officially closed its doors. In May, the Museum announced its intention to transform the former shop space into a new flexible social gallery that combines exhibitions, retail, and limited beverage and snack service. This new flex space will be called “Avant Art,” literally the thing you do before you enter the Museum’s galleries, due to its prominent location near the lobby.

The gallery portion of this new flex space, set to reopen in late October 2017, will feature an exhibit entitled Art In Our City, which will highlight local artists and the character of Springfield’s unique neighborhoods. The Museum received over 50 entries during the course of the summer and we are pleased to announce that 35 of these local artists have been selected to show their work over the next two years.

The first six month rotation of Art In Our City will feature eight artists from five neighborhoods located in City Council Zone 1. Congratulations to Christiano Bellotti, Annie Campbell, James Catron, Sarah Jones, Johnny Kriebel, Christine Schilling, Kori Smalley, and Jennifer Rose Wolken who live or create in the Downtown, Midtown/C-Street, Westside, Woodland Heights, and Young Lilly neighborhoods.

These artists’ works range from painting, to sculpture, to etchings and mosaic, and highlight the adage that “Creativity Lives Here.” Their work will show through March 2018, when the exhibit will rotate to feature nine new artists from four different neighborhoods in City Council Zone 2. Stay tuned for the announcement of those artist’s names and their artful locations. And make sure to patronize Avant Art for all your Museum merchandise needs.

“This new flex space will be called “Avant Art,” literally the thing you do before you enter the Museum’s galleries,”
Richard Tuttle: Lines and Edges is set to open in the Eldredge Gallery on December 9, 2017 and will run through March 25, 2018. This special exhibition highlights Tuttle’s exploration of line within the limits of printmaking, and reflects his desire to bend those constraints outward. Pulled from the Museum’s permanent collection, this exhibit features three significant portfolios by the artist including The Edge, Line, and Edges.

Tuttle has spent the majority of his career working within a very limited set of formal constraints - line, color, and form - to explore deeper issues of abstraction. His practice has encompassed a wide variety of materials including etchings, aquatints, and woodcuts to more ordinary materials such as cardboard, Styrofoam, wire, wood, cloth and rope. From nearly the beginning of his career, line has been elemental to his work ranging from simple filaments of wire to thin pencil marks drawn directly on the wall.

He is particularly interested in seeking the answer to this basic question - when does a line become a sign?

Tuttle’s work has been shown all over the world including the Pace Gallery in New York City, Gemini G.E.L. in Los Angeles, the Whitechapel Gallery in London, and the Tomio Koyama Gallery in Tokyo. His work is in the collections of many prestigious institutions including the Whitney Museum of American Art, the National Gallery of Art, and the Tate Modern.

A video profile produced by, and provided courtesy of, Art21 will screen in the exhibition. Visitors will enjoy the juxtaposition of Tuttle’s small, intimate works with Anne Lindberg’s large, sweeping tilted sky installation in the King Gallery and will note the importance of line, color, and subtle pencil marks in both.

In September 2017, new works by Thomas Hart Benton, Renée Stout, Anne Lindberg, Andrew Abramoff, Mary Mark, Ernest Trova, and Robert Mejer, among others rotated into the semi-permanent exhibition of our permanent collection entitled, *Creating an American Identity*.

Music lovers will enjoy multimedia selections of Nina Simone performing *See-Line Woman* that accompany Renée Stout’s screenprint of the same name. Stout has noted that she listened to Simone perform the song on repeat as she developed her work. Visitors with a QR code reader on their tablets or smartphones won’t want to miss an embedded video of Mary Mark producing her linocut *Coffee Shop*, on view now. If you don’t have a QR code reader app downloaded, feel free to use the Museum’s free Wi-Fi (Cityguest) to do so, no password required!

The Museum has been collecting works of art for almost 90 years and we have almost 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 of American art from the 18th century onward, fresh and relevant to our patrons.

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. We now have 500 entries available for perusal and research on our website. Missing a favorite piece that has gone off view? Find it online at www.sfgmuseum.org/129/browse-the-collection
COMING SOON

ALL SCHOOL EXHIBITION

March 3 – April 29, 2018

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

Call 417-837-5700 to schedule tours, receive information on exhibits and classes, or visit us on our website at www.sgfmuseum.org

ADMISSION IS ALWAYS FREE!

Monday: Closed
Tuesday & Wednesday: 10AM - 6PM
Thursday: 10AM - 8PM
Friday & Saturday: 10AM - 6PM
Sunday: 1PM - 5PM

We are closed on city and National Holidays

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