



Springfield Art Museum
Board of Directors Meeting

February 19, 2026

5:00 PM

**Meyer Alumni Center
300 S Jefferson Ave, 2nd Floor
Conference Room (RM 201)
Springfield, MO 65806**

TENTATIVE AGENDA

- 1. Call to Order**
- 2. Consent Agenda**
 - 2.1. Minutes
 - 2.2. Financial Report
- 3. Reports**
 - 3.1. SMMA
 - 3.2. FOSAM/SAM Foundation
 - 3.3. Director's Report
 - 3.3. City Council Meeting
 - 3.3. Upcoming Programs
 - 3.4. Committee Reports
 - 3.4. Executive Committee

In accordance with Americans with Disabilities Act (ADA) guidelines, if you need special accommodations when attending any City meeting, please notify the City Clerk's Office at 417-864-1651 as soon as possible to ensure our ability to accommodate your needs.

3.4. Acquisition Committee

3.4. Budget & Finance Committee

3.4. Building & Grounds Committee

3.4. Strategic Planning Committee

4. Adjournment

**Springfield Art Museum
Board of Directors Meeting Minutes**

DATE: Thursday, January 15, 2026

**Meyer Alumni Center 300 S Jefferson Ave, 2nd Floor Conference Room, Springfield, MO 65806
5:00 p.m.**

Board Members Present:

☐ Nora Cox	☒ Lindsey McDaniel	☒ Misty Tollett
☒ Lindsey Kelsay	☒ Debra Mergen	☒ Mark Wheeler
☒ Mitzi Kirkland-Ives	☒ Amanda Stadler	

Staff Members Present: Nick Nelson (Museum Director), Mary Bozarth (City Attorney)

Others Present: Kate Francis, FOSAM Executive Director

Call to Order: Meeting called to order by Lindsey Kelsay at 5:02 PM

Approval of Consent Agenda: Mitzi Kirkland-Ives made a motion to approve the consent agenda. The motion was seconded by Misty Tollett. The motion passed and the consent agenda was approved.

Reports:

SMMA: None

FOSAM/SAM Foundation: Kate Francis provided the FOSAM report. She marked her second week as full-time Executive Director for FOSAM. She stated that a joint letter was sent to the Citizens' Advisory Board and the Art Museum Board. She provided an update on the joint meeting between the Citizens' Advisory Board and City Council (Attachment #1). Kate stated that she will attend the Salute to Legislators event in Jefferson City as well as Arts Advocacy Day. She stated that several legislators have been on hard-hat tours recently including Senator Lincoln Hough and Representative Stephanie Hein. Kate informed the Board that she plans to make a \$3MM ask of the State. In addition, she is working on a \$108K gift that is currently under consideration.

Director's Report:

Nick Nelson gave the Director's Report. He provided an update on the Citizens' Advisory Board. The CAB will meet on January 22 to follow up on recommendations. He also discussed the presentation that will be given to the CAB and the media that will be released in the run-up to the meeting.

Executive Committee: There was no Executive Committee report or other committee reports.

Other Items:

Art Museum/Foundation Joint Letter: Lindsey Kelsay presented a copy of the joint letter to the Citizens' Advisory Board and City Council sent on behalf of the Art Museum Board and the FOSAM/SAM Foundation. A copy of the letter is attached as Attachment #2.

Board Committees: Nick Nelson provided a copy of the Art Museum Committee Roster. He will reach out to committee members to set up their initial meeting. The Roster is attached as Attachment #3.

Adjournment: Amanda Stadler made a motion to adjourn. Motion was seconded by Mark Wheeler. The meeting adjourned at 5:46 PM.

Submitted by: Nick Nelson, Museum Director

ATTACHMENT #1

Friends of the Springfield Art Museum, Inc. Follow-Up to Citizens Advisory Board and City Council Joint Meeting – January 12, 2026

Springfield Art Museum Director Nick Nelson and Friends of the Springfield Art Museum Foundation Executive Director Kate Francis attended the joint meeting of the Citizens Advisory Board and Springfield City Council on Monday, January 12, 2026. We appreciated the thoughtful discussion and the opportunity to listen to the priorities, questions, and concerns raised as both bodies continue their important work overseeing the effective and impactful distribution of the ½-Cent Spring Forward SGF tax.

This letter is intended to clarify key points discussed at the meeting and to respond directly with information regarding the Museum project funding, operational readiness, and long-term stewardship.

Phase II Funding: Completing a City-Owned Project

Phase II of the Springfield Art Museum expansion represents the completion of a fully designed, City-owned capital project. As a City department, the Museum cannot proceed with Phase II construction without full funding secured and in-hand.

The total cost of Phase II is \$37 million. To date, the Museum and its Foundation have already secured private commitments equal to 10% of that total, continuing the Museum's success in diversifying sources of revenue since the start of the capital project in 2020 (see attached revenue sources & uses spreadsheet).

To responsibly manage the Spring Forward SGF tax and avoid concentrating all available funds in a single year, the Museum requested Phase II funding be allocated over two fiscal years:

- \$15 million in FY2027
- \$18 million in FY2028

Should the Citizens Advisory Board recommend funding across two fiscal years, the Friends of the Springfield Art Museum Foundation is prepared to cover interest and related costs incurred by the City if a short-term private placement loan is used to bridge the second-year funding. This approach would allow construction to begin in fall 2026.

Beginning construction in 2026—rather than delaying until FY2028—offers clear public benefit. It reduces exposure to construction cost escalation, preserves equipment warranties that could otherwise expire prior to opening, improves labor and scheduling efficiencies, and maintains public confidence in the City's ability to complete a major, transformational project that serves tens of thousands of residents and visitors each year.

Operational and Maintenance Planning

Both the Citizens Advisory Board and City Council appropriately emphasized the importance of operational sustainability and maintenance planning. The Museum has taken—and continues to take—these responsibilities seriously.

Maintenance and Deferred Maintenance

- Beginning in FY2027, the Museum will formally budget for depreciation related to the expanded facility. This is in addition to the Museum's ongoing annual facilities and maintenance budget.
- While not legally required to do so, the Museum has consistently maintained a fund reserve equal to 20% of average annual operating revenue, plus an additional six months of operating reserves beyond that balance.

SPRINGFIELD ART MUSEUM - 2026 CAMPAIGN
Revenue Sources To-Date

MASTER PLAN & SITE PREPARATION: \$4.2 Million			
Amount	Source Description(s)	Funding Type	Notes
\$2,114,178	City of Springfield	Public	Funding from 1/4 cent capital improvement/stormwater fee for Fawnright Creek naturalization, parking lot construction & amphitheater improvements including stormwater/water quality, trail and lighting improvements.
\$624,972	Federal and State Funding	Public	Funding from EPA 319 Grant, Federal Dept of Natural Resources grant, and Missouri Dept of Conservation Grant for Fawnright Creek naturalization and amphitheater improvements including stormwater/water quality, trail and lighting improvements.
\$500,000	Sunderland Foundation	Private	Funding for north parking lot
\$500,000	Art Museum	Private	Private deaccession funds restricted to outdoor art for the project.
\$425,000	Individual, Corporation, and Foundation Contributions	Private	\$250,000 from private family for funding for Master Plan design and initial concept renderings; Additional private individual contributions.
\$276,000	Art Museum	Public	Fund Balance Allocation
\$4,440,150	Site Prep/Master Plan Investment - Fully Funded		
	Site Prep/Master Plan Funding Distribution: 48% City Funding; 32% Private Funding; 14% Federal and State Funding; 6% Museum Funding;		
PHASE 1:			
Amount	Source Description(s)	Funding Type	Notes
\$14,988,000	City of Springfield	Public	Funding via 1/4 cent capital improvement/stormwater fee
\$9,699,193	State of Missouri Appropriation	Public	\$10,000,000 State of Missouri appropriation (see 2% holdback by the State).
\$3,250,000	Sunderland Foundation	Private	\$5 Million Lead Private Campaign gift. Served as matching funds to leverage public funding.
\$3,000,000	Competitive ARPA Allocation of Federal Funds	Public	Via City of Springfield ARPA funding competitive grant process
\$2,752,750	Competitive ARPA Allocation of Federal Funds	Public	Via Missouri Department of Economic Development competitive ARPA grant process. Museum's award tied for the largest MOORE award in the State with the Gateway Arch Foundation.
\$33,679,943	Phase 1 Project Cost - Fully Funded		
	Phase 1 Funding Distribution: 46% Federal and State Funding; 44% City Funding; 10% Private Funding.		
PHASE 2:			
Amount	Source Description	Funding Type	Notes
\$33,400,000	1/4 Cent Spring Forward SGF (Pending Request)	Public	Museum Director Nick Nelson made this request to the Citizens Advisory Board in October 2025.
\$1,750,000	Sunderland Foundation	Private	Balance of \$5 million gift not allocated/used for Phase 1.
\$1,972,844	Individuals, Corporations, and Foundations	Private	
\$77,156	Funds Yet-to-be-Raised	Private/Public	The Foundation currently has over \$300,000 in pending contributions under consideration by private donors.
\$37,200,000	Phase 2 Estimated Project Total		
	Phase 2 Funding Distribution: 90% City Funding (Pending); 9% Private Funding; <1% Yet-to-be-Raised.		
SUMMARY			
\$41,842,937	Total Public and Private Funding Committed to the Museum Project To-Date		
	Total Funding Distribution To-Date : 41% City of Springfield Funding; 38% Federal and State Funding; 20% Private Funding; 1% Museum Funding.		
\$33,400,000	Pending Request with Citizens Advisory Board.		Request is over two fiscal years (\$15 million FY27; \$18.4 million FY28) affording other projects to be funded from 1/4 Cent Tax in addition to the Museum.
\$77,156	Yet-to-be-Raised from Private Sources.		The Foundation currently has over \$300,000 in pending contributions under consideration by private donors.
\$75,320,093	TOTAL MUSEUM PROJECT INVESTMENT FROM INCEPTION TO FINAL COMPLETION		

ATTACHMENT #2



January 5, 2026

City Council, Springfield, Missouri
Citizens Advisory Board for the ½ Cent Tax
840 Boonville Avenue
Springfield, MO 65802

Dear Members of the Springfield City Council and Citizens Advisory Board:

On behalf of the Springfield Art Museum Board and Friends of the Springfield Art Museum—the Museum's private 501(c)(3) fundraising arm—thank you for your continued stewardship of Springfield's public assets and for your prior support of the Springfield Art Museum Expansion and Renovation Project.

We respectfully request that the Citizens Advisory Board and City Council affirm the community's strong support for this transformational project by approving \$15 million in FY2027 and \$15 million in FY2028 from the ½ Cent Tax to complete the Museum's expansion and renovation.

We recognize the demands on your time and the responsibility you carry in evaluating capital investments. We therefore wish to be clear and direct: the Springfield Art Museum project meets—and in many cases exceeds—every voter-approved objective of the ½ Cent Tax.

1. No New or Ongoing Debt

This request fully funds the capital project without creating any long-term debt obligation. Concurrently, the Museum's Foundation is actively securing unrestricted operating support, program-designated grants, and endowment funding to sustain operations well into the future.

2. Significant Matching Funds Secured

More than 50% of the \$70 million total project cost has already been raised. Phase 1 is fully funded at \$33 million, and the Foundation currently holds over \$3 million in private matching funds awaiting investment in Phase 2.

ATTACHMENT #3

SPRINGFIELD ART MUSEUM BOARD COMMITTEE ROSTER 2026

Executive Committee: Lindsey Kelsay, Mitzi Kirkland-Ives, Amanda Stadler

Acquisitions Committee: Lindsey Kelsay, Amanda Stadler, Mitzi Kirkland-Ives

Budget & Finance Committee: Debra Mergen, Lindsey McDaniel, Misty Tollett

Building & Grounds Committee: Amanda Stadler, Nora Cox, Mark Wheeler

Strategic Planning Committee: Lindsey Kelsay, Mizti Kirkland-Ives, Misty Tollett

Analysis

The Museum realized \$0.00 in revenue in January 2026. This is highly unusual and further investigation is needed. Expenses for January 2026 were higher than usual due to capital expenditures of \$3,354,839.37. Month-to-Date and Year-to-Date expenses remain lower than expected, which is a trend that should continue with changes to staffing and the cancellation of leases. As more donated revenue is passed through Friends of the Springfield Art Museum, changes in cashflows are expected.

Recommendations

- The Museum should:
- 1. Continue monitoring monthly revenue and expenses,
 - 2. Create a detailed plan for the coming budget year considering the cancellation of the lease and changes in staffing,
 - 3. Continue engaging in long-term budget development to better track and forecast monthly revenue and expenses.

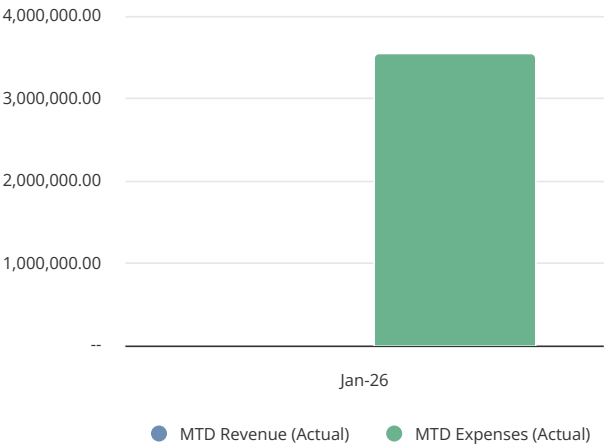
Why

Comparing revenue to expenses on both a month-to-date (MTD) and year-to-date (YTD) provides a snapshot of financial health indicating success generating revenue and managing expenses. Comparisons of budgeted and actual revenue and expenses provides insights into the Art Museum's ability to track and predict cost and allocate resources to the proper areas.

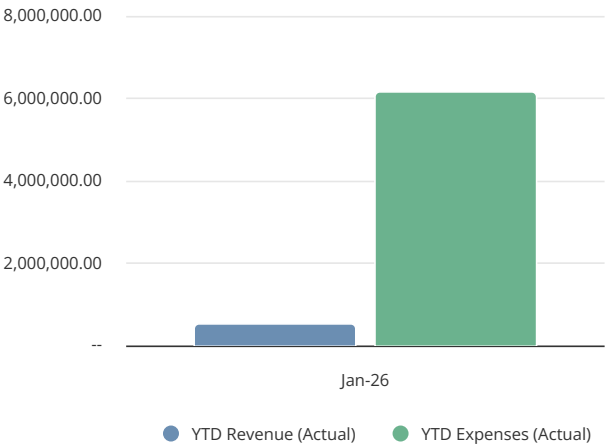
Limitations and Notes

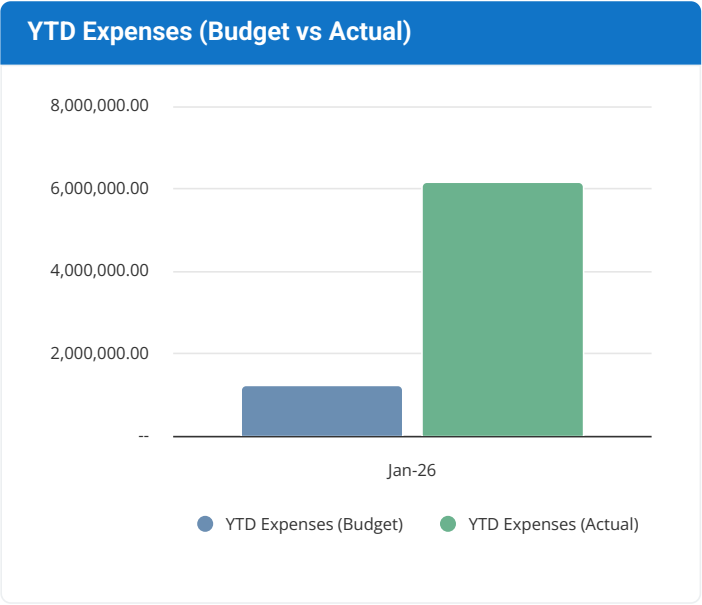
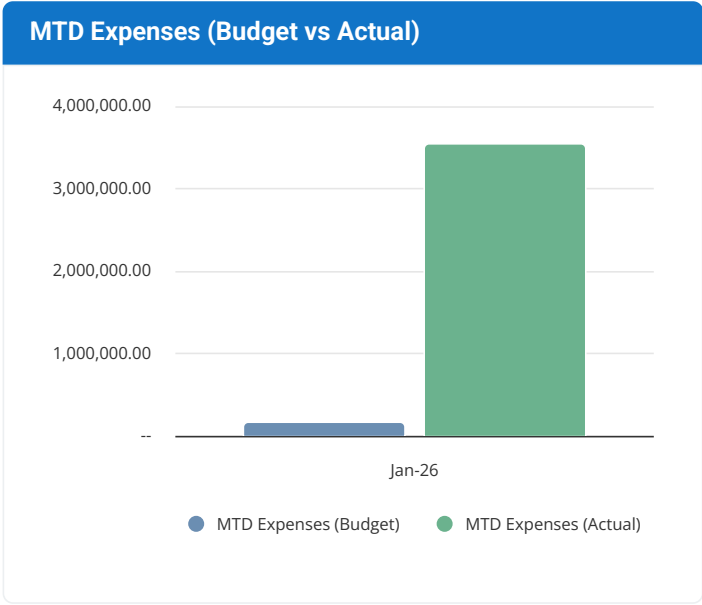
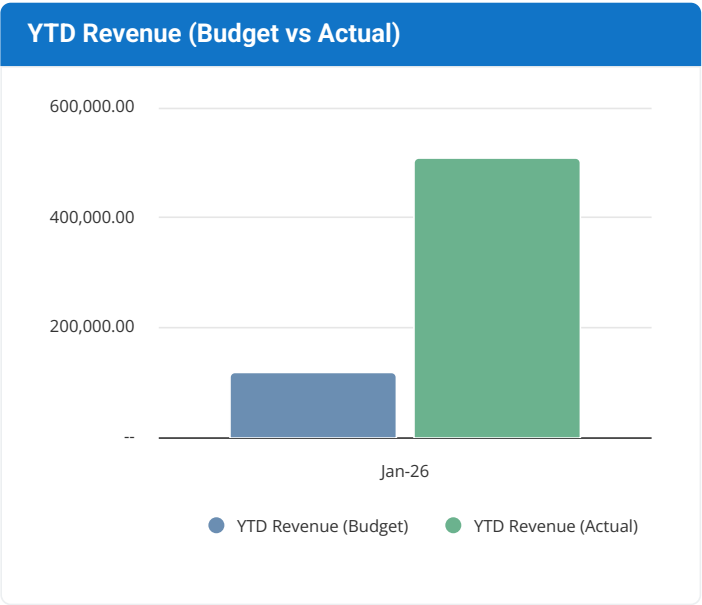
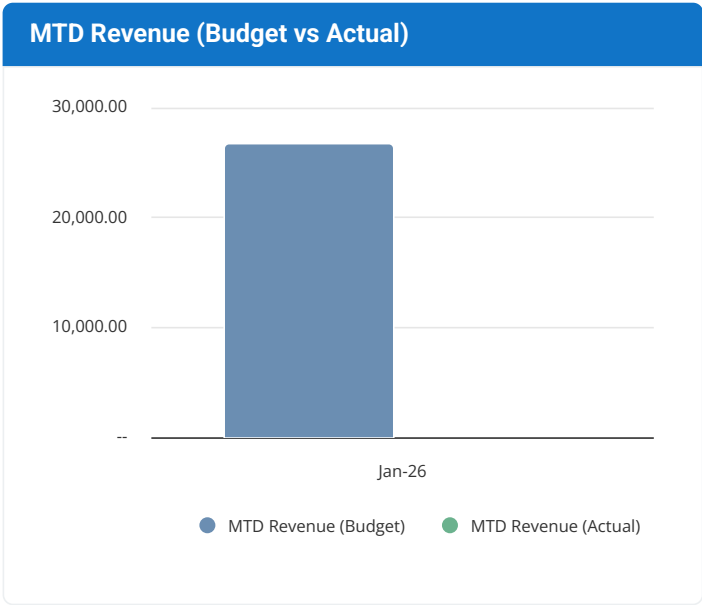
Variance in MTD budget and MTD actuals is due in part to challenges with monthly budget tracking. With new tools for tracking and forecasting revenue and expenses, there should be less variance in the future.

MTD Revenue vs Expenses



YTD Revenue vs Expenses





KPI Data		
Series	Jan-26	
MTD Revenue (Budget)	26,669.47	
MTD Revenue (Actual)	--	
MTD Expenses (Budget)	166,704.89	
MTD Expenses (Actual)	3,537,921.99	
YTD Revenue (Budget)	118,652.65	
YTD Revenue (Actual)	506,989.46	
YTD Expenses (Budget)	1,208,947.12	
YTD Expenses (Actual)	6,166,323.98	
% of Fiscal Year Completed	58.00%	

Reporting Frequency
Monthly

Responsibility
 Nick Nelson (Art Museum)

Unit

Collaborators

Analysis

Total fund balance for January 2026 was just over \$6.9M with a restricted fund balance for capital expenditures and acquisitions at \$6.89M. Total available fund balance is \$43K not including funds in the Art Museum Endowment (29120). No revenue was reported for January 2026, which may be the reason for the low fund balance. Additional investigation is needed.

Fund balance dropped considerably due to payouts on the Art Museum construction project.

Recommendations

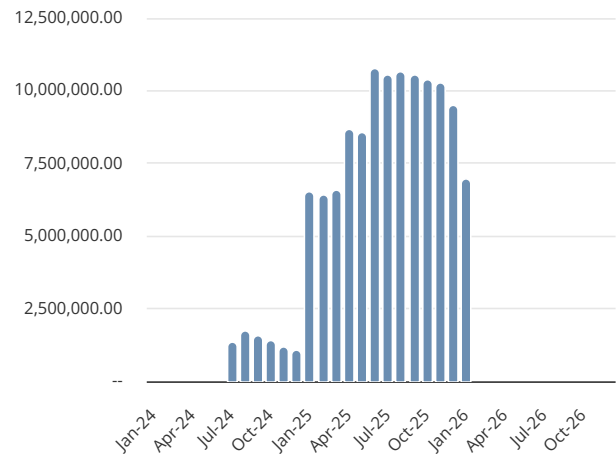
The Museum should continue monitoring fund balance and manage expenditures and revenue to proactively manage a healthy reserve. With the establishment of FOSAM/Foundation and the hiring of a full-time executive director, the Museum should explore ways to move funds in the Art Museum Endowment (29120) to management by FOSAM/Foundation. These funds currently total \$376K, which could serve as a basis for a true operating or programmatic endowment for the Museum. These funds alone could provide up to \$15K in revenue based on a standard 4% draw with continued growth in principal.

Why

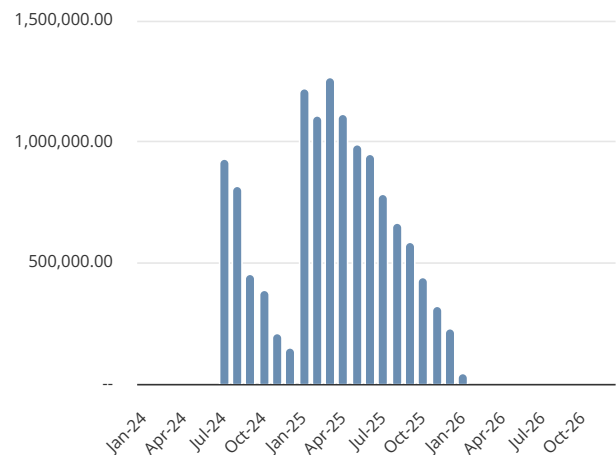
The Art Museum manages a number of funds including those designated for operations, those containing temporarily restricted funds used for specific projects, grants, or other purposes, and those permanently restricted by donors. Fund balances are an important measure of financial health as well as accountability to the public and grantors and donors. The Art Museum must maintain sufficient available fund balance to cover its operational cost while maintaining a 20% reserve.

This KPI aligns with the City Council Priority of Operational Excellence as adequate fund balance including operating funds and reserve funds are indicators of financial health and help to ensure the long-term sustainability of the Museum as a city-owned facility and demonstrate proactive maintenance and

Total Fund Balance



Available Fund Balance

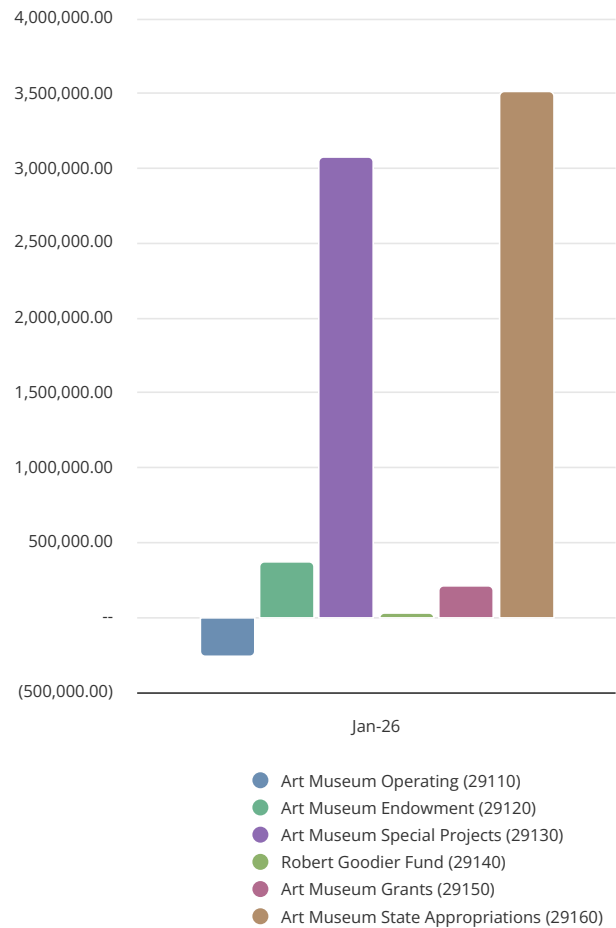


optimized resource alignment related to the Museum.

Limitations and Notes

The Art Museum has a number of funds containing permanently restricted funds including the Art Museum Endowment (29120) and the Robert Goodier Memorial Fund (29140). The Art Museum Endowment was established in 1998 per a Declaration of Endowment. Per the Declaration of Endowment this fund is managed like a quasi-endowment rather than an true endowment. The Robert Goodier Memorial Fund was established in 2000 and is permanently restricted. The interest earned from this fund is to be used to fund the Robert Goodier Award given to artists participating in Watercolor USA.

Fund Balance by Fund



KPI Data

Series	Jan-26
Total Fund Balance	6,942,857.47
Restricted Fund Balance	6,899,222.09
Available Fund Balance	43,635.38
Art Museum Operating (29110)	(263,126.75)
Art Museum Endowment (29120)	376,046.68
Art Museum Special Projects (29130)	3,080,187.50
Robert Goodier Fund (29140)	25,149.47
Art Museum Grants (29150)	210,860.00
Art Museum State Appropriations (29160)	3,513,740.57

Reporting Frequency

Monthly

Responsibility



Nick Nelson (Art Museum)

Unit

Collaborators

Analysis

Operating expenses for the month of December were \$183,082.60 higher than the 12-month average of \$149,263.49. This is due to three pay periods falling in January. Operating revenue for the month of December was \$0.00, which is highly unusual. The Museum realized \$0.00 in revenue and \$3,354,839.37 in expenses related to the expansion and renovation project. Monthly operating revenues are more difficult to average due to the Museum receiving the bulk of its revenue in Property Tax in a lump sum over the months of December, January, and February. Property Tax is not recorded until the end of the Fiscal Year in June. The Museum expects lower than budgeted expenses in the second half of FY2026 due to changes in staffing and the termination of leases.

Recommendations

The Museum should:

- Investigate the \$0.00 in revenue for January 2026.
- Continue to forecast and monitor expenses considering significant changes to staffing and leases.
- Continue to develop capacity for cash flow management.
- Continue to work to diversify revenue streams.

Unit

Reporting Frequency

Monthly

Why

This KPI provides a Monthly Report on Revenue and Expenses.

Limitations and Notes

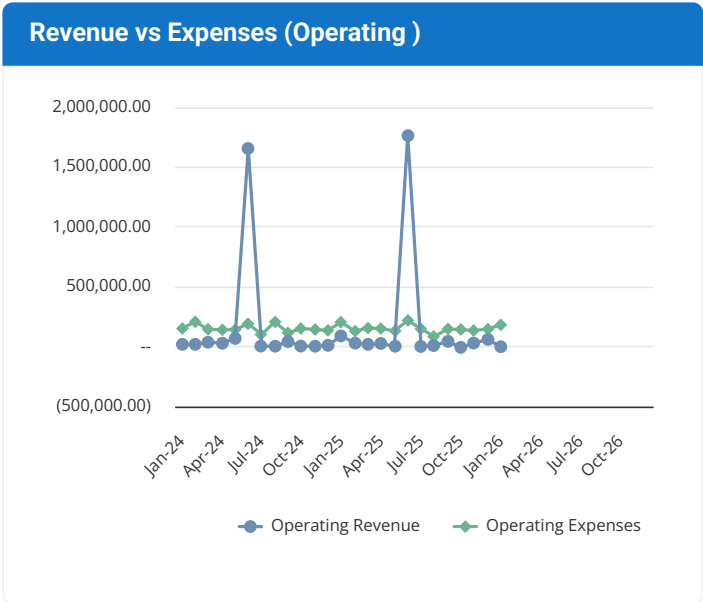
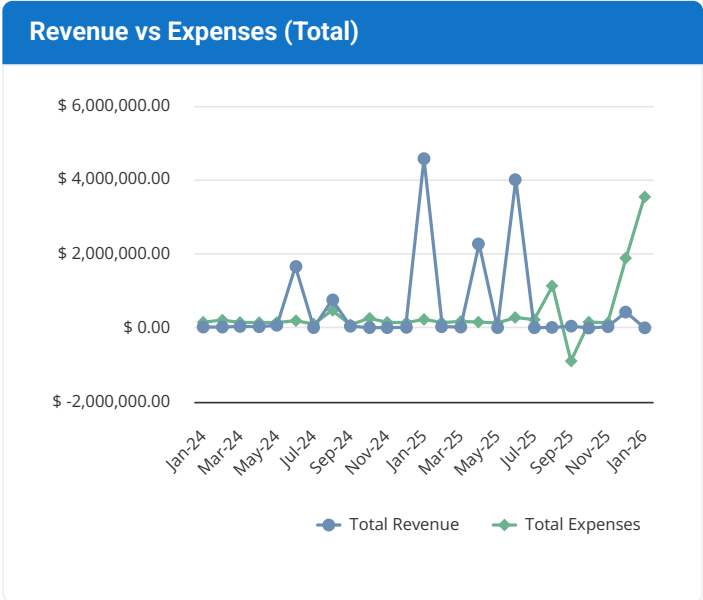
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Responsibility



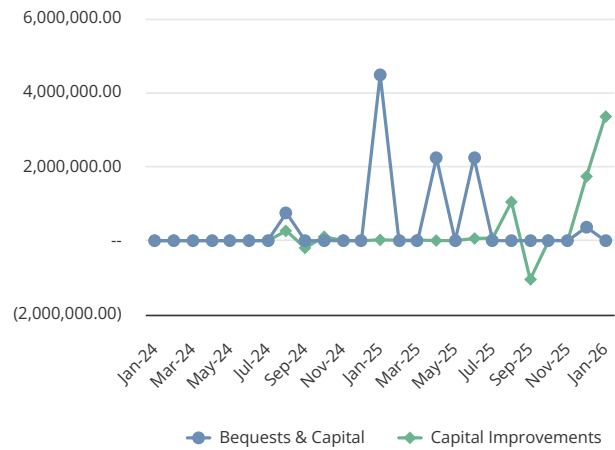
Nick Nelson (Art Museum)

Collaborators

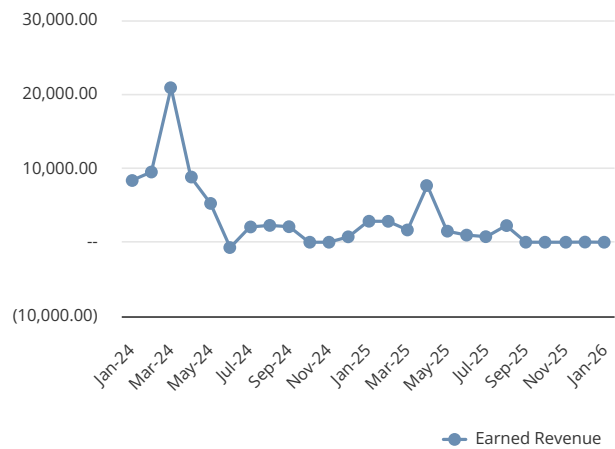


revenue in Property Tax in a lump sum over the months of December, January, and February. Property Tax is not recorded until the end of the Fiscal Year in June.

Revenue vs Expenses (Capital)



Earned Revenue



KPI Data

Series	Jan-26
Operating Revenue	--
Total Revenue	--
Property Tax	--
Gifts & Donations	--
Earned Revenue	--
Other Revenue	--
Transfers & Reimbursements	--
Bequests & Capital	--
Operating Expenses	183,082.60
Total Expenses	3,537,922.00

Series	Jan-26
Salaries & Benefits	166,958.54
Supplies & Services	16,124.08
Acquisitions	--
Capital Improvements	3,354,839.37
Transfers	--
Other Expenses	--

Proposed Acquisitions | Winter 2026

Curatorial Recommendations

Proposed Acquisitions: Local Artist Purchases (6)



ART OF THE MIDWEST:

Various artists

Julie Blackmon



Julie Blackmon, *Floating*, 2024, pigment ink print, 36 x 46.3 inches.

ABOUT THE ARTIST:

Julie Blackmon (American, b. 1966) was born and raised in Springfield, Missouri. Her precisely choreographed photographs explore domestic life in various states of child-provoked disarray. Partly inspired by the work of 17th century Dutch painters like Vermeer and Jan Steen—whose hectic depictions of families at home produced the phrase “a Jan Steen household”—Blackmon draws on the lives of her own family and those of her sprawling extended family and neighbors to move beyond the documentary to explore the surreal, imagined, and mythic elements of everyday life.

Seeming at once both contemporary and timeless, Blackmon’s beautifully lit environments are often inspired by classical paintings but verge on the fantastic. Her photographs present a world where children reign supreme and parents, when visible, appear caught in a dreamland, disconnected from the chaos around them. Blackmon’s child-focused narratives recall such fanciful tales as *Alice in Wonderland* or *Peter Pan* as the mundane, in these images, becomes transcendent.

Blackmon says, “I have an idea of what I want, but I also let certain moments happen. There may be a documentary quality to my work, but I do not make documents. I work like a fiction writer. I create an imaginary world that is fun to step into; it feels like play when I do this.”

Blackmon’s work is held in numerous permanent collections both nationally and internationally including the National Gallery of Art, Washington, D.C.; Nelson-Atkins Museum of Art, Kansas City, MO; North Carolina Museum of Art, Raleigh, NC; Musée Français de la Photographie, Bièvres, France; and the Walt Disney Corporation among many others.

The Museum mounted a solo exhibition of Blackmon’s works in 2013 titled, *The Power of Now and Other Tales from Home*, and has seven works by the artist in the collection.

ABOUT THE WORK:

In photography, there is no script. The script is written by the viewer...because you only have the moment that happened before and the moment that happened after. So, whoever is viewing it has to fill in the blanks and they write the narrative.
—Julie Blackmon

Floating is from Blackmon’s more recent river series, a group of works featuring family and friends on the water photographed near her cabin on the Finley River. The beautiful reflections of the clouds in the water take center stage while three swimsuit-clad figures float aimlessly in a small boat. This familiar scene could be found on nearly any body of water in the Ozarks in late August.

For those of us who live in Springfield, Blackmon’s work has become a touchstone for how we might feel about the town where we live and work. We see familiar shops, streets, and faces (our neighbors, our local grocery, or the Finley River) in the background and at once are both grounded in the familiar and transported as our familiar world is made magical through her eye. As Blackmon has said, Springfield is a “generic town with a generic name, in the middle of the country, in the middle of nowhere,”ⁱ but her work asks us to focus on and consider the specifics of that which makes our town (Springfield) unique and also that which makes our town universal.

AUTHENTICITY/CONDITION: Authentic. Excellent condition.

PROVENANCE: Created by the artist in 2024; on hold at Haw Contemporary, Kansas City, MO

PROPOSED STORAGE LOCATION: Upper Vault 4: Rack 30 A

METHOD OF ACQUISITION: Museum Acquisition Fund [\$15,000]

Significance of the objects to the collection: The Museum has seven photographs by Blackmon in the collection. However, six of those were all gifted in 2009 and the remaining work was gifted to the Museum by the artist at the close of her solo exhibition in 2013. Therefore, the Museum has not added any recent work by the artist to the collection in over a dozen years. Adding this work will continue to develop the

Museum's collection of work by Blackmon who is arguably the most well-known contemporary Springfield artist currently working today [See related work on the next page].

Additionally, this work adds a contemporary landscape photograph to the collection of our local waterways, an area of the collection that is thematically deep beginning with the Museum's very first purchase of Tom Barnett's painting of a swimming hole titled *A June Day* [See related work].

This work fits firmly within the Museum Collection Plan in the following areas:

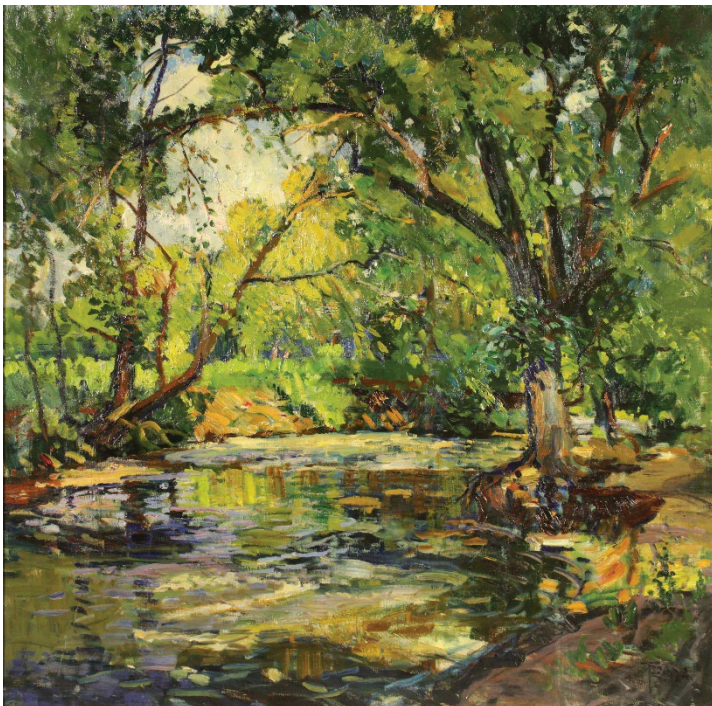
Art of the Midwest [Intellectual Framework #2/Priorities for Acquisition #2].

Related work in the Museum's collection:



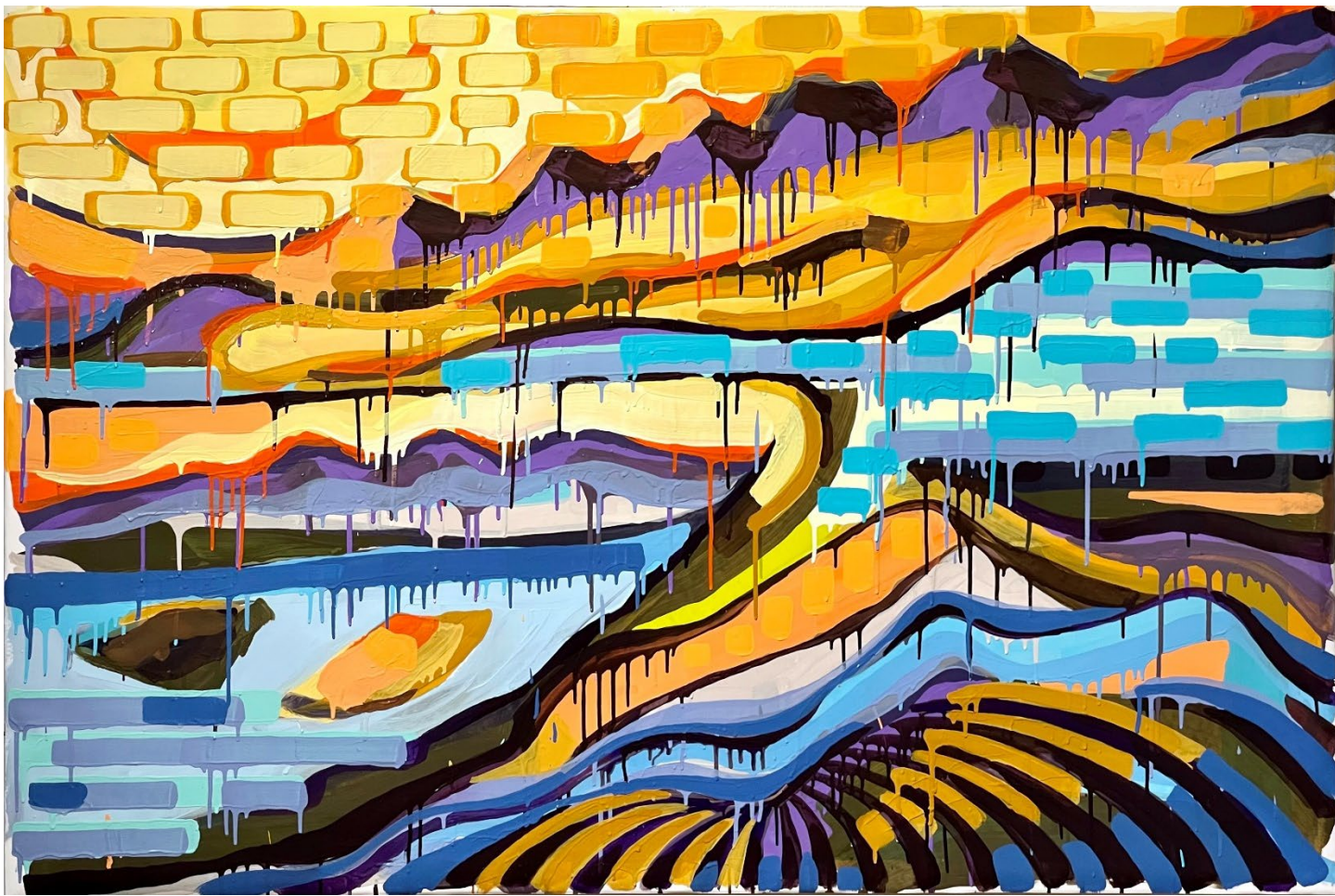
Above left: Julie Blackmon, *Portrait*, 2009, c-print mounted on gator board. SAM 2013.7

Above right: Julie Blackmon, *Candy*, 2008, c-print on paper. SAM 2009.39.3



Left: Tom Barnett, *A June Day*, 1924, oil on canvas. SAM 1928.4

Todd Lowery



Todd Lowery, *Dusk Upon the Shores*, 2023, acrylic on canvas, 44 x 66 inches.



Todd Lowery, *Aegeus Waits*, 2025, watercolor on paper, 18 x 24 inches.

ABOUT THE ARTIST:

Todd Lowery (American, b. 1964) is a painter and multidisciplinary artist. His work considers the experiential and psychological qualities of place and place-making and has been widely shown in solo and group exhibitions, including the Michael Cacoyannis Foundation and the Phoenix Gallery in Athens; the McGill Galleries in Montréal; IsNotGallery in Nicosia; Galleri S in Östersund; the Arnados Cultural Center in Tinos; and Raum Für Drastische Maßnahmen in Berlin.

Lowery's work is included in numerous private and public collections both nationally and internationally. He is a Professor of Design and Fine Arts at Drury University, and a regular visiting artist for the Phoenix Athens Residency Program. His work has been selected for exhibition at the Springfield Art Museum in several annual *Watercolor USA* shows.

AUTHENTICITY/CONDITION: Authentic. Condition Excellent.

PROVENANCE: *Dusk Upon the Shores* was created in 2023 and included in the exhibition *Diatopos* held at the Pool Art Center Gallery, Drury University, Springfield, 2024. *Aegeus Waits* was created in 2025; currently in the collection of the artist.

PROPOSED STORAGE LOCATION: Upper Vault 4: Rack 12 A

METHOD OF ACQUISITION: Museum Acquisition Fund (\$3,500 for *Dusk Upon the Shores*; \$640 for *Aegeus Waits*) \$4,140 total

ABOUT THE WORKS:

Both of these works are from Lowery's "Diatopos Series." The *Diatopos* series (2022–present) draws upon memories of the eastern Mediterranean, layering paint to materialize aspects of natural and human-built structures, psychological associations, and remembered physical sensations. Hovering between depiction and abstraction, these paintings remain in an ambiguous state, allowing them to resonate as specific yet shifting places—simultaneously present and elusive.

Lowery says *"My work explores the experiential and psychological dimensions of place and place-making. I am fascinated by the ways in which sensory and cognitive elements, filtered by recollection, coalesce in our minds to form our understanding of distinct locations—and how painting can function to (re)present as locus, locale, and place."*

*Since 2007, my home-base has been divided between the American Midwest (Missouri) and the Petralona neighborhood of Athens, Greece. My work reflects this dual existence, exploring bilocation and transcending distance through painting's unique ability to both **be**—as a sensory object in physical space—and **transport**—as a mental and emotional space.*

*I see my paintings as "**experience maps**," interpreting moments within spaces, places, and time. Through the interplay of barriers, boundaries, lines, and layered histories, these works evoke the spatial, cultural, and socio-urban forces that shape our sense of place."*

Both of these works deal with grief in one form or another. *Dusk Upon the Shores* was painted two weeks before Lowery's father died; his grief is embedded in the deeper color palette. *Aegeus Waits* is concerned with the story of Aegeus as he watched from the shoreline looking for a white sail as the ships came in, which would be a sign that his son, Theseus. Unfortunately, Theseus failed to raise the white sail and so Aegeus, filled with grief, flung himself into the sea (into what is now called the Aegean Sea). The spiraling forms in the water and the sky might be read as expressions of the feeling of grief as we spiral into and out of sadness.

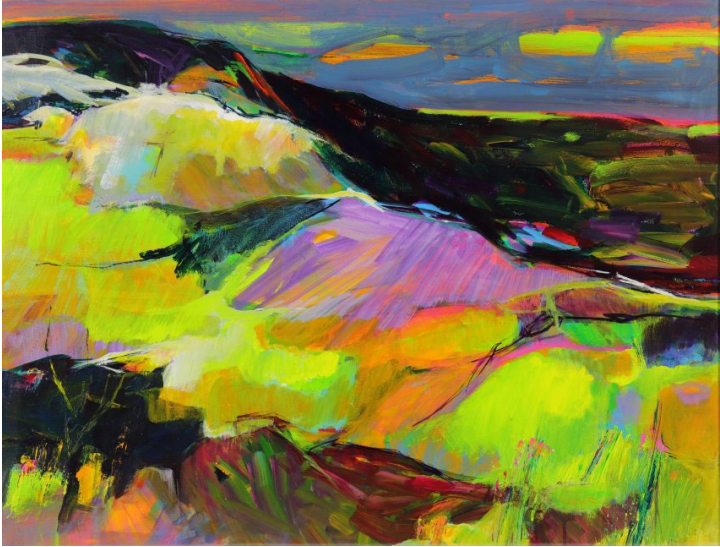
The Museum has no work by this artist in the collection.

Significance of the object to the collection: The addition of these works would add a new Springfield-based artist to the Museum's strong collection of local and regional artists, reflecting the visual concerns and interests of our local, contemporary art scene [see related work on next page]. Additionally, both works would add to the Museum's extensive collection of landscape paintings as well as contemporary watermedia. As an artist living in both the American Midwest and in Europe, this work also provides an American Midwestern perspective on the landscape of Athens and creates underlying connections between the two locales through the artist's practice.

This work fits within the SAM Collection Plan:

Contemporary American Watermedia and Art of the Midwest [Intellectual Framework #1 & #2/ Priorities for Acquisition #1 & #2;].

Related work in the Museum's collection:

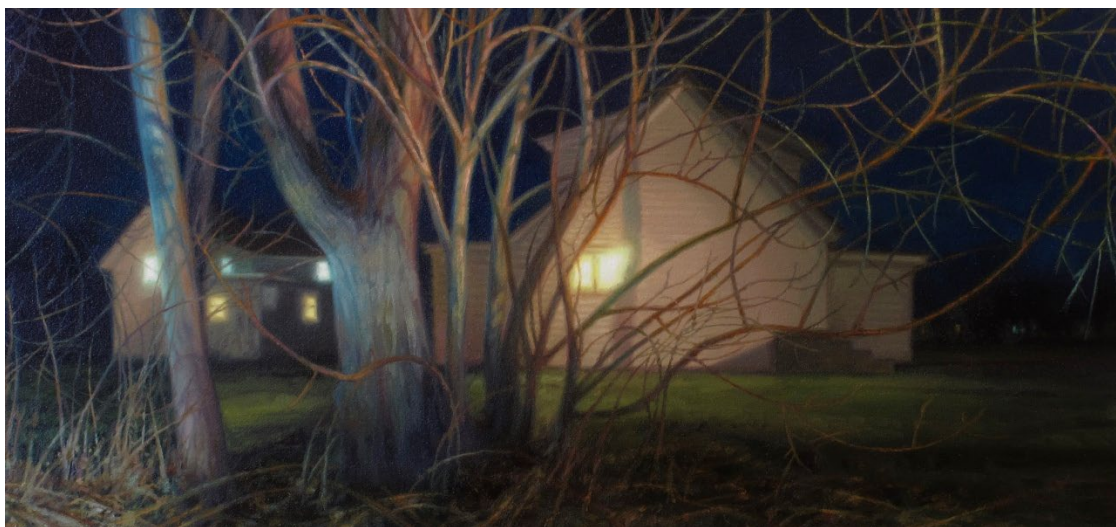


Above, left: Ruth Selwitz, *Fantasyscape*, 1967, acrylic on paperboard. SAM 1967.19. Above, right: Deborah Weisel, *Landscape*, n.d., watercolor on paper. SAM 1951.060

Sarah Williams



Sarah Williams, *Wood Street*, 2022, oil on board, 11.5 x 29.5 inches.



Sarah Williams, *Alley*, 2025, oil on paper, 7 x 15 inches.

ABOUT THE ARTIST:

Sarah Williams (American, b. 1984) is deeply influenced by her upbringing in north Missouri. Her work examines the shifting landscape of rural communities and the layered histories they hold. What began as a way to ease the artist's own sense of homesickness after leaving her childhood town has grown into an exploration of memory, place, and belonging. Each painting serves as a kind of souvenir of the structures, streets, and scenes most familiar to her, now marked by change.

With the attentive eye of being both a native and a visitor, Williams captures the quiet persistence of the rural Midwest while also bearing witness to its transformations. Storefronts once central to her hometown now stand empty, and landmarks that once felt permanent show signs of entropy. Yet Williams' work is not simply elegiac, her paintings are an inquiry into how places shape us, how disappearance can carry meaning, and how cycles of change might be understood differently by those who remain and those who return. Through her luminous canvases, she invites viewers to reflect on their own ideas of home, memory,

and the landscapes that define them.

Williams notes, "Strong emotions can be prompted by a place. Over time, ways of life shape and define the people and the spaces in which they live. I am drawn to areas and structures that show character acquired from the history and memory of the people that formed that environment."

Williams is a professor of art at Missouri State University and has exhibited her work widely. She is represented by Talley Dunn Gallery in Dallas; Moody Gallery in Houston; and Andrea Schwartz Gallery in San Francisco.

AUTHENTICITY/CONDITION: Authentic. Condition Excellent.

PROVENANCE: *Wood Street*: created in 2022; included in solo exhibit "Pretty Rural" at Andrea Schwartz Gallery, San Francisco, CA in March 2023; currently in artist's collection. *Alley*: created in 2025 as a sketch, in artist's collection.

PROPOSED STORAGE LOCATION: Upper Vault 4: Rack 12 A; Upper Vault 1: Flat File A: Drawer 8

METHOD OF ACQUISITION: Museum Acquisition Fund (\$3,500.00 for *Wood Street*; \$1,300.00 for *Alley*) \$4,800 total

ABOUT THE WORKS:

"In this new body of work, I continue to use my paintings to honor my own regional history which I will always tie to my upbringing in north Missouri."
– Sarah Williams

Wood Street is a moody nighttime scene depicting several homes located along Wood Street in Williams' hometown of Brookfield, Missouri. Williams' deft use of light and saturated color creates a quiet vista onto the back and side views of this small neighborhood. The glowing backyard light mimics the moon as it dispenses harsh contrasting light to the immediate outbuildings and softer, more diffuse light on the backs of neighboring structures. Although tied to a very specific place, this scene could be found in nearly any town in America and in particular, nearly any town in the Midwest. The specific housing vernacular is hyper-Midwestern and the associated outbuildings reflect the more rural nature of this small Midwestern town.

This specific home is about a block or so from the house where Williams grew up. She is very familiar with the home, even though she does not know who currently lives there. As a child, her parents would often send her or her sister to the local butcher to pick up meat for dinner. She would walk by this house on the way there and back.

Williams has noted that this work was one of the earliest where she began to shift from looking at just the house or structure to also including the environment around it. Her work has continued to shift gradually towards this viewpoint, a 'yard-scape' if you will.

Alley is a very new work on paper created as an 'experiment' to work out new ideas on composition. It reflects Williams' continued and more recent interest in the environment surrounding the built structures of her hometown as evidenced by the grouping of trees placed front and center. In this work, the houses are only visible through the 'screen' of the trees, as background to nature. Adding this work to the

collection allows us to see the artist's working process – how she formulates new ideas and new compositions – as well as how her technique translates to paper (her finished pieces are nearly always on panel or canvas).

The Museum has no work by this artist in the collection.

Significance of the object to the collection: The addition of these works would add a new local, contemporary artist to the Museum's strong collection of local and regional work. It would also add to the Museum's deep and rich collection of landscape paintings, with a particular addition to landscapes featuring scenes from the Midwest, and Missouri in particular. The inclusion of the 'sketch' or 'experiment' would also add to the Museum's collection of preliminary drawings, paintings, and maquettes – a subset of the larger collection that reflect the process of making art.

This work fits within the SAM Collection Plan:

Art of the Midwest [Intellectual Framework #2/ Priorities for Acquisition #4].

Related work in the Museum's collection:



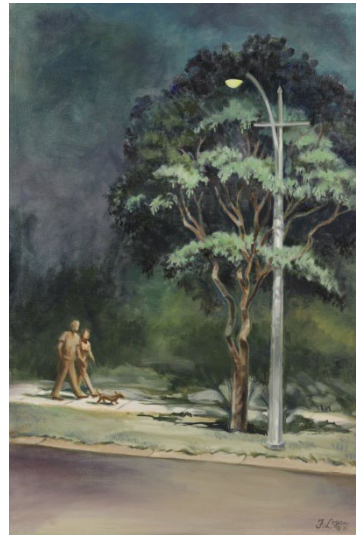
Above, left: Mary Kathryn Boswell, *Pole Beans and Hollyhocks*, c. 1940, watercolor on paper. SAM 1940.2



Above, right: Henry Gasser, *Winter Pathway*, c. 1945, watercolor on paper. SAM 1945.02



Above, left: Robert E. Smith, *2419 South Marlan Avenue*, n.d., oil on canvas. SAM 202.3.24



Above, right: Frieda Logan, *Summer Night*, 1981, oil on canvas. SAM 2004.01.01

Bobby Ross



Bobby Ross, *Flip Side*, 1997, oil on linen, 39 x 42 inches.

ABOUT THE ARTIST:

Bobby Ross (American) has been living and painting in Springfield since 2012. His work is inspired by the techniques of the great Renaissance masters and are noted for their meticulous detail and magical realism. Ross' paintings are incredibly time-consuming to create, involving multiple layers. He says, "Contradiction is the principal theme in my work. Good battles evil; harmony dances with discord; truth confronts lies. Questions posed are not answered."

Ross has exhibited widely throughout the United States in both solo and group shows. He has taught painting, drawing, and design at the Maryland Institute College of Art, Drake University, Carnegie Mellon University, Ohio University, and the Universities of Kentucky, Arizona, and Nevada-Reno. Ross has been awarded The Pollock-Krasner Foundation Grant for Painting and the National Endowment for the Arts Award in Painting. His work is in the collections of Peter and Eileen Norton, Michael Eisner, Charles Sims, Marti Koplin, Neil Ovsey, and the Oklahoma State Museum of Art.

The artist currently resides in Springfield, Missouri, where he continues to work on paintings and drawings that present contemporary narratives and question social attitudes.

AUTHENTICITY/CONDITION: Authentic. Condition Excellent.

PROVENANCE: Created in 1997; currently in the collection of the artist.

PROPOSED STORAGE LOCATION: Upper Vault 4: Rack 12 A

METHOD OF ACQUISITION: Museum Acquisition Fund (\$6,750)

ABOUT THE WORK:

I employ an illusionistic narrative form to convey my ideas. The images are compiled in an additive process analogous to collage, unplanned yet reconciled to an internal logic. - Bobby Ross

Flip Side follows Ross' primary concerns regarding contradictions. The central image features two figures fighting in a pixelated representation, recalling early video games like *Street Fighter*, while the side bar includes a filmstrip-like scroll of pop culture imagery including a portrait of cartoon character Donald Duck, whose shoulders are populated by his own angel and demon in conversation with each other. The references to television abound with screens, cords, and pixelation throughout. Yet, Ross leaves his commentary open-ended for the viewer to determine the meanings. He notes, "Life demands great efforts, discipline, honesty, and sacrifice. Making art is the theater in which I struggle to act this out."

Significance of the object to the collection: The addition of this work would add a new local, contemporary artist to the Museum's strong collection of local and regional work. Ross' work has the ability to engage in conversation with other works in the collection that comment on, investigate, and interpret popular culture and technology [see related works].

This work fits within the SAM Collection Plan:

Art of the Midwest [Intellectual Framework #2/ Priorities for Acquisition #2].

Related work in the Museum's collection:



Above, left: Kent Addison, *On Target with Jan van Eyck* #2172, 2009, watercolor on paper. SAM 2010.13

Right: Mark Messersmith, *Travelers*, 2021, oil on canvas with carved wooden accents. SAM 2022.8ab

