



Springfield Art Museum
Board of Directors Meeting

October 17, 2024

5:00 PM

Community Room
1111 East Brookside Drive
Springfield, MO 65807

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
 - 3.4. Committee Reports
 - 3.4. Acquisitions Committee
 - 3.4. Executive Committee
- 4. Adjournment**

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.

**Springfield Art Museum
Board of Directors Meeting Minutes
Thursday, August 15, 2024
Springfield Art Museum Community Room - 5:00 p.m.**

Board Members Present:

☒ Nora Cox	☒ Lindsey Kelsay	☐ Christina Pike
☒ Calie Holden	☒ Mitzi Kirkland-Ives	☒ Amanda Stadler
☐ Cheryl Hom	☒ Debra Mergen	

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

Others Present: Tina Stillwell (SMMA President), Christina Pike (Guest)

Call to Order: Meeting called to order by Lindsey Kelsay at 5:00 PM

Approval of Consent Agenda: The 8/15/2024 Meeting Minutes were presented with an error. Debra Mergen's name was misspelled. Debra Mergen made a motion to approve the Consent Agenda items with corrections to the minutes. The motion was seconded by Calie Holden. The motion carried and the consent agenda was approved.

Reports:

SMMA: None

FOSAM/SAM Foundation:

Sonya Wise provided a written report for FOSAM. The report was as follows:

Friends of the Springfield Art Museum Chairman Report

- A proposed board member was voted on favorably. Bryan Musgrave will be joining FOSAM.
- An update on the \$10 Million state appropriation was given. The exact amount FOSAM will receive is not yet known. The promises exceeded the funds available.
- The Notice of Dissolution of FOSAM has been filed. Once the 20 day waiting period has been reached, the remaining paperwork will be completed to finalize the name change to Springfield Art Museum Foundation.
- The next FOSAM meeting will be held on Thursday, October 10, 2024.

Director's Report:

Nick Nelson provided the Director's Report. The following items were presented:

Museum Staff continues work in preparation for relocation including work on the Wilhoit Building. The Museum hired a new Communications Specialist who will start Monday, 9/23. Nicole Chilton will be taking on the position. We have several programs planned through the fall including:

Slow Viewing of Matt Moyer: Artifact

Brick City Gallery

Thursday, September 19, 2024, 6:00 PM

Slow Viewing of Legacy: Celebrating the Art + Design Department

Robert & Margaret Carolla Arts Exhibition Center

Thursday, October 24, 2024, 6:00 PM

Slow Viewing of Untitled by Josh Mitchell
The Fairbanks Community Hub
Wednesday, November 13, 2024, 6:00 PM

Roots & Reflections: Exploring Midwest Artworks
Schweitzer Brentwood Branch Library Community Room
Saturday, October 19, 2024, 2:00 PM

Artist Shauna LeAnn Smith delves into works that span from the 1930s – 2000s that capture scenes and experiences from the Midwest. Featured artworks will serve as a catalyst for personal reflection, prompting participants to consider how their individual experiences intersect or differ with featured artists Julie Blackmon, Thomas Hart Benton, Grant Wood, Trevor Doell, Beverly Hopkins, and more.

Meaning in Materiality: Exploring Found Objects in Art
Schweitzer Brentwood Branch Library Community Room
Saturday, November 16, 2024, 2:00 PM

Artist Shauna LeAnn Smith delves into artworks that incorporate found objects and depict everyday items. These assemblages carry a profound truth: what an artwork is made of becomes an integral part of its meaning. Participants will be encouraged to explore their own personal narratives - the heirlooms, fragments, and relics that form your life's tapestry. Featured artists include Nick Cave, Glyneisha Johnson, Blake Tiggemann, and more.

Construction documents for the renovation and expansion are completed for Phase I with bid opening on Oct. 17. Construction documents for Phase II will be completed by the end of November. The Museum is on track for construction to begin January 2025. We are beginning value engineering discussions to continue managing the project budget. Museum staff met with Whiting-Turner and the project team to begin planning community engagement efforts around the construction including printing works from the collection on the construction fence.

To date the 2028 CAMPAIGN has raised \$40,950,212 inclusive of funding raised and spent on Fasnicht Creek, Parking Lot, and Hatch Foundation Lawn projects. FOSAM has raised \$60,850 in ticket sales and sponsorships for 99X. The event will be Saturday, September 28 from 5:30 PM – 11:30 PM.

The Museum held a Family Day on Saturday, August 10 from 10 am – 2 pm. There were over 1,200 attendees in 4 hours. The Museum also held a Closing Party/Open House event on Saturday, August 24 from 2 pm – 3 pm with nearly 150 attendees. Speakers included Mayor Ken McClure.

Executive Committee:

Lindsey Kelsay gave the Executive Committee report. The Executive Committee met on Tuesday, September 10 at 4 PM. The committee discussed committee assignments, which will be discussed later in the agenda.

Budget & Finance Committee:

No report.

Building & Grounds Committee:

No report.

Strategic Planning Committee:

No report.

Standing Committees: Nick provided the Board with handouts on the Board's Standing Committees. Included in the handout were descriptions of the various committees as well as a sign-up sheet to rank each board member's preference for committee participation. Nick asked that board members complete the forms and return to him. These would be used to create committee assignments that would be discussed at the next meeting in October.

Adjournment: A motion was made to adjourn by Debra Mergen. Calie Holden seconded the motion. The motion carried and the meeting adjourned at 5:31 PM.

Submitted by: Nick Nelson, Museum Director

SPRINGFIELD ART MUSEUM FINANCIAL REPORT

YTD Period Ending 9/30/2024

FUND BALANCE

25% of Budget

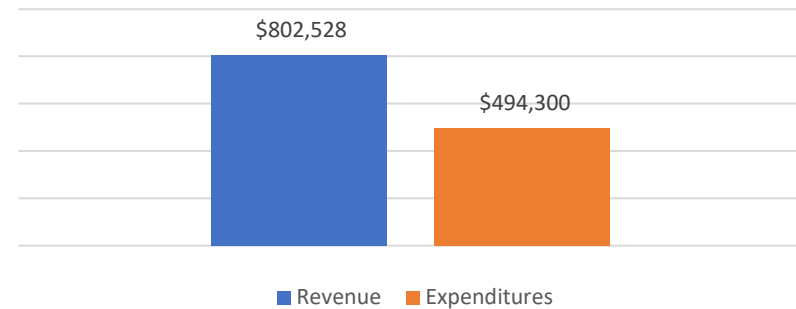
	Goal	Actual
Beginning Fund Balance	\$ 1,782,655	\$ 1,436,003
Current Fund Balance	\$ 1,449,098	1,546,772
Reserve	\$ 400,269	400,269
Restricted Funds	\$ 402,953	1,281,588
Available Fund Balance	645,876	(135,085)

YTD BUDGET VS ACTUALS

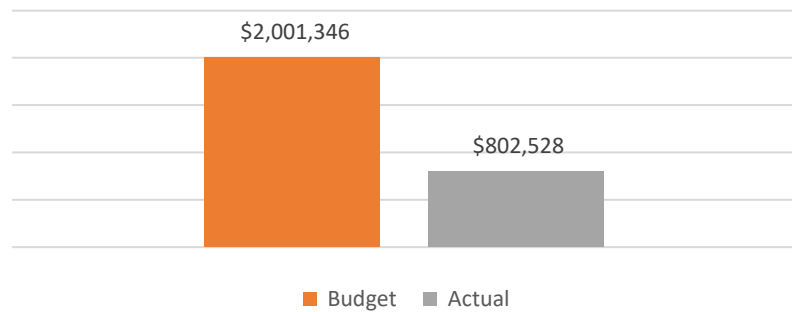
Revenue	Budget	Actual
Property Tax	\$ 1,678,629	\$ 2,255
Donations & Grants	\$ 234,500	\$ 793,839
Earned Revenue	\$ 9,500	\$ 6,434
Fund Balance Appropriations	\$ 60,000	\$ -
Other Revenues	\$ 18,717	\$ -
Change in FMV	\$ -	\$ -
Total	\$ 2,001,346	\$ 802,528
Expenditures	Budget	Actual
Personal Services	\$ 1,437,896	\$ 303,112
Supplies & Services	\$ 520,970	\$ 123,000
Capital/One-time Expenditures	\$ -	\$ 68,188
Transfers to Other Departments	\$ 42,480	\$ -
Total	\$ 2,001,346	\$ 494,300

Surplus(Deficit) \$ - \$ 308,228

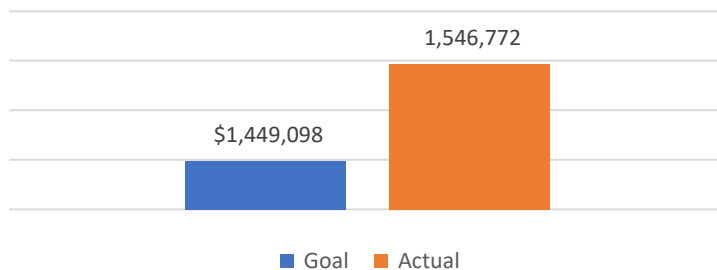
YTD Revenue vs Expenses



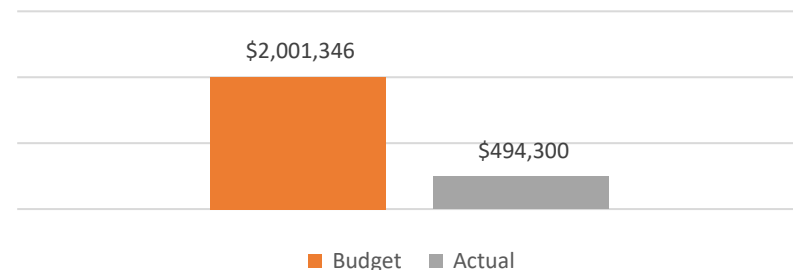
YTD Revenue (Budget vs Actual)



Fund Balance



YTD Expenses (Budget vs Actual)



SPRINGFIELD ART MUSEUM FINANCIAL REPORT

MTD Period Ending 9/30/2024

FUND BALANCE

25% of Budget

	<i>Goal</i>	<i>Actual</i>
Beginning Fund Balance	\$ 1,782,655	\$ 1,436,003
Current Fund Balance	\$ 1,449,098	1,546,772
Reserve	\$ 400,269	400,269
Restricted Funds	\$ 402,953	1,281,588
Available Fund Balance	\$ 645,875	(135,085)

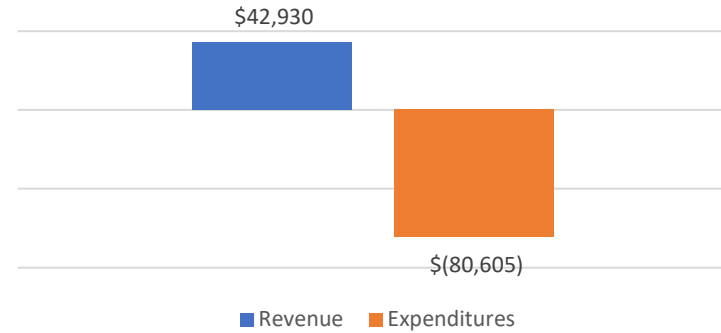
MTD BUDGET VS ACTUALS

Revenue	<i>Budget</i>	<i>Actual</i>
Property Tax	\$ 139,886	\$ 747
Donations & Grants	\$ 19,542	\$ 40,085
Earned Revenue	\$ 792	\$ 2,098
Fund Balance Appropriations	\$ 5,000	\$ -
Other Revenues	\$ 1,560	\$ -
Change in FMV	\$ -	\$ -
Total	\$ 166,779	\$ 42,930

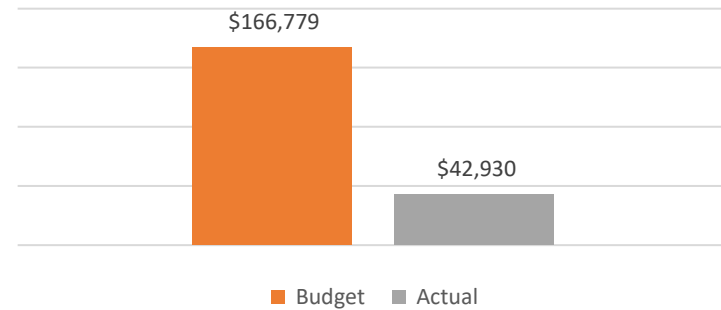
Expenditures		
Personal Services	\$ 119,825	\$ 101,613
Supplies & Services	\$ 43,414	\$ 14,605
Capital/One-time Expenditures	\$ -	\$ (196,823)
Transfers to Other Departments	\$ 3,540	\$ -
Total	\$ 166,779	\$ (80,605)

Surplus(Deficit) \$ - \$ 123,535

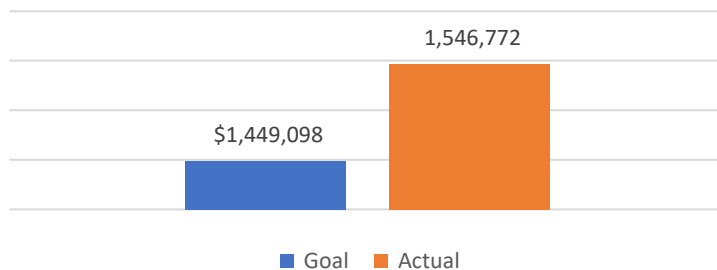
MTD Revenue vs Expenses



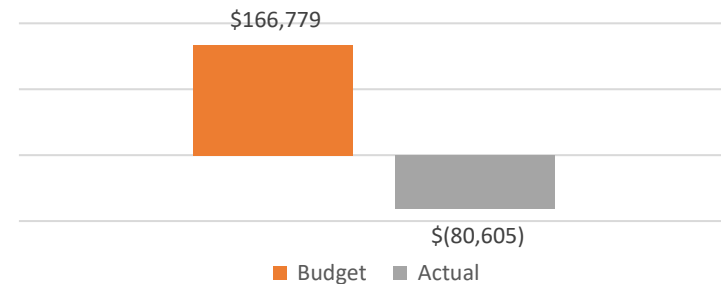
MTD Revenue (Budget vs Actual)



Fund Balance



MTD Expenses (Budget vs Actual)



Friends of the Springfield Art Museum Chairman Report

Friends of the Springfield Art Museum Meeting
October 10, 2024

UPDATE ON RENOVATION

- Nick reported on bid openings for Phase One of the renovation. Phase One is slated to start in January with Phase Two slated to start the end of November 2025.

HOLDINGS WITH CENTRAL TRUST COMPANY

- The FOSAM Finance Committee met and discussed re-investing holdings at Central Trust Company. It was decided to meet again on November 14th after it is known if the Bond issue passes on November 5.

NEED FOR A STRATEGIC PLAN FOR FOSAM/SAMF

- Once the 2028 campaign to renovate and expand the Art Museum is successfully completed, the Foundation Board will need to shift focus to sustain its role and take on new responsibilities. To ensure we transition smoothly into this next phase, FOSAM board members would like input from the Springfield Art Museum Board as to their expectations and recommendations as we prepare to solicit consultation. The Finance Committee will be meeting in November to compile a budget for the next fiscal year and will consider this item in the budget. In the meantime, Kate has sent the Strategic Plan for the art museum to all members of FOSAM for review.

REPORT ON 99X

- Kate gave a report on the 99x Music for the Muse event. Discussion was held about next years event. FOSAM feels our presence in the community is very important.

UPDATE ON STATE APPROPRIATION

- Nick reported that the actual amount we receive from the state will be 8.9 Million. This will be received in four payments and will go to the City of Springfield.
- The next FOSAM meeting will be held on Thursday, November 14, 2024.

APPENDIX A: ENAMEL ARTS FOUNDATION GIFT SPRINGFIELD ART MUSEUM

1



Ball, Mildred (1902-1997)

2020-006

Floral Brooch

1970s

Copper, enamel, silver

H: 2 W: 2 in. H: 5.08 W: 5.08 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

2



Butt, Harlan (1950-)

4021-097

Earth Beneath Our Feet: Incense Burner #7

2000

Copper, enamel, gold

H: 7.5 W: 5.675 D: 5.675 in. H: 19.05 W: 14.41 D: 14.41 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

3



Calderwood, Jessica (1978-)

4020-057

Spout Study Brooch

2020

Glass micro-beads, enamel, copper, sterling silver, stainless steel

H: 0.375 W: 2.125 D: 2.125 in. H: 0.95 W: 5.4 D: 5.4 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

4



Cantini, Virgil (1919-2009)

2015-005

Box with Plaque

1970s

Copper, wood

H: 3.75 W: 5.625 D: 4.5 in. H: 9.53 W: 14.29 D: 11.43 cm.

Overall: H: 4.5 W: 6.5 D: 2 in. H: 11.43 W: 16.51 D: 5.08

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 2

5



Casagrande, Herman A. (1917-2011)

2021-012

Floral Arrangement Plaque

1960s

Enamel on copper

H: 8 W: 5.5 in. H: 20.32 W: 13.97 cm.

Overall: H: 12.125 W: 9.625 D: 1.5 in. H: 30.8 W: 24.45 I

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 3

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

6



Chuduk, Mary (1955-)

4017-001

Woman of the World

2013

Enamel on steel

H: 8 W: 18 D: 0.5 in. H: 20.32 W: 45.72 D: 1.27 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 4

7



Cole, Kat (1985-)

4024-009

Fields of Oil Necklace

2016

Steel, enamel, decal

H: 8 W: 8 D: 0.25 in. H: 20.32 W: 20.32 D: 0.64 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 5

8



D'Orlando, Pauly (1915-1978)

2008-007

Orange Plate

1960s

Enamel on copper

H: 0.825 D: 6 in. H: 2.1 D: 15.24 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 3

9



Gebert, Linda (1939-)

4016-045

Big Bang Theory

2012

Enamel on copper

H: 12 W: 9 in. H: 30.48 W: 22.86 cm.

Overall: H: 14 W: 11 D: 0.625 in. H: 35.56 W: 27.94 D: 1

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 3

10



Hall, Doris (1907-2000)

2009-021

Lidded Round Box

1950s

Enamel on copper

H: 3 D: 6.5 in. H: 7.62 D: 16.51 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 5

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

11



Harper, William (1944-)

2009-016

Green Fish

1974

Enamel on copper

H: 0.75 W: 2.5 D: 2 in. H: 1.91 W: 6.35 D: 5.08 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 4

12



Harrell, Jan Arthur (1952-)

2021-010

Lemon Plate

2007

Enamel on copper

H: 16 W: 14.25 D: 1 in. H: 40.64 W: 36.2 D: 2.54 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 5

13



Helwig, Harold B. (1938-2012)

2011-012

Vitreaic

1978

Enamel on copper

H: 0.5 W: 4.25 D: 3.5 in. H: 1.27 W: 10.8 D: 8.89 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 4

14



Kubinyi, Kalman (1906-1973)

2021-023

Letter Holder

1962

Enamel on copper, wood

H: 4.75 W: 8 D: 8 in. H: 12.07 W: 20.32 D: 20.32 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 1

15



Lechtenberg, Zachery (1989-)

4019-013

Chaos Cactus

2019

Copper, silver, steel, enamel

H: 2.875 W: 2.5 D: 0.375 in. H: 7.3 W: 6.35 D: 0.95 cm.

Overall: H: 3.875 W: 3.875 D: 1 in. H: 9.84 W: 9.84 D: 2.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 1

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

16



Loving, Richard (1924-2021)

2007-032

Male Figure Bowl

1960s

Enamel on copper

H: 1.75 D: 11.25 in. H: 4.45 D: 28.58 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 2

17



Luft, William (1944-)

4021-046

Les Parapluies de Cherbourg (black & white)

2015

Enamel, copper, acrylic

H: 10 W: 16 D: 3 in. H: 25.4 W: 40.64 D: 7.62 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 2

18



Magden, Norman (1934-)

4021-078

Plate

1972-73

Enamel on copper

H: 0.825 W: 7.75 D: 7.75 in. H: 2.1 W: 19.69 D: 19.69 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 2

19



Malenda, James (-)

4021-082

Weapon I Pendant

2010

Enamel, fine and sterling silver, gold foil, pearl, glass beads

H: 5 W: 2.125 D: 0.375 in. H: 12.7 W: 5.4 D: 0.95 cm.

Overall: H: 14 in. H: 35.56 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 1

20



McDermott, Mary Ellen (1919-1998)

4021-052

Portraits

1970s

Copper, enamel

H: 12.125 W: 12.125 in. H: 30.8 W: 30.8 cm.

Overall: H: 13.125 W: 13.125 D: 1.375 in. H: 33.34 W: 30.8 D: 3.54 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 3

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

21



Minor, Barbara (1949-)
Circles to Ovals with Grit Pin/Pendant
2017

Enamel, copper, sterling silver

H: 3.5 W: 1.5 D: 0.33 in. H: 8.89 W: 3.81 D: 0.84 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 3

4018-030

22



Newhard, Helen F. (1908-1992)
Red Fish Platter
1960s

Enamel on copper

H: 1 W: 11.75 D: 11.75 in. H: 2.54 W: 29.85 D: 29.85 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 3

2015-014

23



Ng, Win (1936-1991)
Blue Dish
1960s

Enamel on copper

H: 0.5 D: 3 in. H: 1.27 D: 7.62 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

2000-281

24



Peck, Miriam (1910-1984)
Pendant
1950s

Silver, enamel

H: 1.75 W: 1.25 in. H: 4.45 W: 3.18 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

4021-051

25



Saneholtz, Marissa (1986-)
The hits just keep coming Brooch
2016

Copper, enamel, pearls, sterling silver, stainless steel pin wire

H: 3.5 W: 2 D: 0.25 in. H: 8.89 W: 5.08 D: 0.64 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

4017-023

ENAMEL ARTS FOUNDATION SPRINGFIELD ART MUSEUM

26



Schwarcz, June (1918-2015)

4017-100

Vessel #2199

2002

Enamel on copper

H: 10.75 W: 5.75 D: 4.5 in. H: 27.31 W: 14.61 D: 11.43 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 1

27



Schwarcz, June (1918-2015)

2020-032

Vessel #2122

1998

Electroplated copper, enamel

H: 9.625 W: 6.5 D: 7 in. H: 24.45 W: 16.51 D: 17.78 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 1

28



Statham, Leon (1912-1987)

2000-168

Aqua Fish Plate

1970s

Enamel on copper

H: 1.125 W: 10.5 D: 10.5 in. H: 2.86 W: 26.67 D: 26.67 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 5

29



Trippetti, Joseph (1923-)

2021-019

Music Way

1970s

Steel, enamel, silver

H: 12 W: 12 in. H: 30.48 W: 30.48 cm.

Overall: H: 17.25 W: 17.25 D: 1.75 in. H: 43.82 W: 43.82

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet H: Shelf 1

30



Trivigno, Helen M. (1920-1985)

4016-095

Still-Life Plaque

1960s

Enamel on copper

H: 11 W: 24 in. H: 27.94 W: 60.96 cm.

Overall: H: 19.25 W: 32.375 D: 1.5 in. H: 48.9 W: 82.23 I

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet H: Shelf 2

**ENAMEL ARTS FOUNDATION
SPRINGFIELD ART MUSEUM**

31



Winter, Edward (1908-1976)

1999-271

Large Red Bowl

1940s

Enamel on copper

H: 2.375 W: 11.75 D: 11.75 in. H: 6.03 W: 29.85 D: 29.85 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 5

32



Winter, Thelma Frazier (1903-1977)

4022-015

Still Life Plate

1967

Enamel on copper

H: 0.975 W: 10 D: 10 in. H: 2.48 W: 25.4 D: 25.4 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

33



Wong, Jade Snow (1922-2006)

2003-134

Blue Dinner Plate (P)

1950s

Enamel on copper

H: 1 D: 10.5 in. H: 2.54 D: 26.67 cm.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet G: Shelf 4

Proposed Acquisitions | Fall 2024

Curatorial Recommendations

Proposed Acquisitions: Enamel Arts Foundation Gift (33)
Helen Carnac (1)



CONTEXTUAL ACQUISITIONS:

Enamel Arts Foundation Donation

Various artists



Top Left: Mildred Ball, *Floral Brooch*, 1970s, copper, enamel, and silver.
 Top Right: Doris Hall, *Lidded Round Box*, 1950s, enamel on copper
 Bottom Left: Zachary Lechtenberg, *Chaos Cactus*, 2019, enamel on copper, silver, and steel
 Bottom Right: Mary Chuduk, *Woman of the World*, 2013, enamel on steel

ABOUT THE DONOR:

The Enamel Arts Foundation was co-founded by Harold Nelson and Bernard Jazzar in 2007 in Los Angeles, California. Their purpose is to “promote awareness, understanding, and appreciation of modern enameling as a vibrant art form.” Over the years, they have built the most significant collection of modern and contemporary enameled works in the country. Recently, they have decided to divest of most of the collection through significant gifts to public institutions. They received a grant from the Windgate Foundation in support of this work which covers preparation and shipping of gifts to their selected institutions.

We previously worked with the Enamel Arts Foundation with our 2023 exhibit *Holding Space: Contemporary Enamel Vessels*. The Foundation lent several works to the exhibit from their private collection and helped to facilitate a loan from the Arkansas Arts Center of five significant June Schwarcz pieces that had previously been in the EAF collection.

Hal was very impressed with our exhibition, our choice of works to purchase out of the exhibit, and particularly the exhibition catalogue, and reached out with an offer to donate a smaller, but significant number of works that would complement and augment our burgeoning collection of enamel.

ABOUT THE DONATION:

The Foundation is offering thirty-three works that offer a good overview of enameling in the United States from the 1950s to the present to help us establish an historic context for the contemporary works currently in our collection. We shared our Collection Plan with the Foundation, and they have offered works that also address our commitment to diversity as well as our focus on Midwest artists.

The list features several of the leading figures in mid-to-late 20th-century enameling including Harlan Butt, Doris Hall, William Harper, Harold B. Helwig, June Schwarcz (2 pieces), Joseph Trippetti, Edward Winter, Thelma Winter, and Jade Snow Wong. It also features work by some of the leaders in the contemporary field such as Jessica Calderwood, Kat Cole, Jan Harrell, Zachery Lechtenberg, and Marissa Saneholtz.

The list includes 18 works by women artists and works reflecting diverse cultural perspectives by artists such as Herman Casagrande (BPOC); William Harper, Harold B. Helwig, and Win Ng (LGBTQ+); and Win Ng and Jade Snow Wong (API). Finally, work is included by twenty-five artists who lived and worked in the Midwest ranging from western Pennsylvania and Ohio to Kentucky, Kansas, and Texas. Finally, the Foundation has included representative examples of various enameling techniques from cloisonné and champlevé to Limoges-style "painted" enamel, etc. produced in a variety of forms and formats from jewelry and more sculptural forms to wall-mounted plaques and panels so that we might also utilize the gift for education purposes.

A full list of works is attached as **Appendix A**.

ABOUT THE ARTISTS:

This donation would add 31 ‘new-to-SAM’ artists into the collection and one work by an artist already in the collection [Jessica Calderwood]. Several of these artists had work included in the Museum’s 2023 enamel

exhibit including Harlan Butt, June Schwarcz, Barbara Minor, Kat Cole, and Jessica Calderwood. The list of artists is incredibly diverse and includes both nationally known as well as internationally respected artists. A brief synopsis of a selection of these artists is below:

Mildred Ball: (American, 1902-1997) was an artist and educator. She was a founding member of the Art and Crafts Association of Winston-Salem (now the Sawtooth School for Visual Art). In 1963, she became a charter member of Piedmont Craftsmen, Inc., a guild for artists, collectors, and craft enthusiasts. She worked primarily as a jeweler. Her work is held in numerous public and private collections.



Jessica Calderwood (American, b. 1978) is an enamellist and metalsmith and an Associate Professor at Ball State University in Indiana. She was a Resident Artist at both the John Michael Kohler Arts and Industry Program and at the Mesa Arts Center in Arizona. She works as a sculptor and a painter and has made several enameled trays using graphite to draw images of personal and social commentary. She is particularly interested in using traditional craft media “both for their creative properties, as well as their historical references to ‘marginal art forms’, including enamel, fiber, and glass beads. These materials are important to my work, both for their visual sensuality and their references to the labor of craft.”

Calderwood has exhibited extensively including the Metal Museum, Memphis, TN; Pittsburgh Contemporary Craft Museum, Pittsburgh, PA; and the Musée des Beaux-Arts de Limoges, Limoges, France. The Museum has one work by Calderwood in the collection.



Mary Chuduk (American, b. 1955) is an enamellist and metalsmith whose work defies “categorization as she continuously experiments with a variety of materials and forms.” Chuduk was born in Chicago and tackles issues such as gender, ethnicity, religion, and how cultural bias shapes identity. She received her BFA from Illinois State University and her MFA at Northern Illinois University. Her most recent work has been informed by her international travels. She says, “I am following the thread of rich similarities within seemingly disparate human experiences from Eastern Europe and the mid-East, regardless of the strife and warring that plague these areas.”

Chuduk has exhibited extensively throughout the world including the United States, Korea, Switzerland, Japan, India, and Russia.

Doris Hall (American, 1907-2000) was born in Lakewood, Ohio, and studied painting in Provincetown, Massachusetts. She later graduated from the Cleveland Institute of Art. She first began to experiment with enameling in 1941, firing the enamels in the kiln her husband, noted printmaker Kalman Kubinyi, had built for their home. Hall was attracted to the rich palette and variety of colors that could be achieved with the medium. She is remembered as a highly creative and experimental colorist.



Harold Helwig (American, 1938-2012) was an imaginative enamellist known for “poetic compositions.” Born in Kansas, he studied art at Kansas State College. He pursued watercolor first and came to enamel in 1959 while assisting the jeweler, Deirdre Burant. After military service in Europe, he moved to Buffalo, New York, to take up the position of assistant director of the Creative Craft Center at the State University of New York. He resumed enameling which became his primary medium.

His work often depicts human figures in complex relationships. He used the grisaille technique to create vaporous and dreamy compositions. He later added basse-taille etching and impasto techniques to his repertoire, both which build up the surface of the medium.



Win Ng (American, 1936-1991) was deemed “one of the most versatile young craftsmen in the San Francisco area” in 1960 by local critic Yoshiko Uchida. Ng worked in clay, enamel, metal, watercolor, oil, collage and fabric design. He was a first generation American, the son of Chinese immigrants. He was drafted into the U.S. Army and served two years in France. After his tour of duty, he completed his BFA degree in ceramics at the California School of Fine Arts. He later finished his graduate degree at Mills College in Oakland. He started a design business with his

partner Spaulding Taylor in 1959, which eventually became “Taylor and Ng,” a retail shop specializing in well-designed decorative arts and crafts.

Herman Casagrande (American, 1917-2011) was an artist and educator. He taught in the Denver Public Schools for thirty-one years; retiring from teaching in 1982. Although he completed an MFA at university, his work with enamel on copper was mostly self-taught and features abstraction, florals, fish, religious subjects, and medieval subject matter. His work has been exhibited extensively throughout the United States and is in numerous public and private collections. He has said, “The art of enameling is of great interest to me because it affords me the opportunity to express many of my ideas or feelings towards things in this world which fascinate me. All of my work is done in the ‘as I go along manner.’”



Zachary Lechtenberg (American, b. 1989) is a master of the champlevé enameling technique which he uses to produce graphically bold contemporary jewelry infused with humor. He is inspired by street art, comic books, cartoons, and pop culture. Lechtenberg was born in Quincy, Illinois, and studied at Southern Illinois University, Edwardsville, where he received his BFA in Metals and Jewelry. He finished an MFA at East Carolina University. He embraced the champlevé technique because it allows him to merge his interests in drawing, metal, and enamel into one. He signs his work with the moniker “Yotburd” which is his alter ego who “in making his artwork, seeks to find a common

ground for people to connect and interact.”

AUTHENTICITY/CONDITION: Authentic. Excellent condition.

PROVENANCE: Collection of the Enamel Arts Foundation (the Foundation will share copies of their files on these works and these artists for our records; most objects were either purchased directly from the artist or gifted to the Foundation from the artist).

PROPOSED STORAGE LOCATIONS: See Appendix A.

METHOD OF ACQUISITION: Gift of the Enamel Arts Foundation.

Significance of the objects to the collection: The addition of this significant gift would greatly enhance and contextualize the Museum's burgeoning enamel collection [see related work on the next page]. The Museum currently has only seven examples of contemporary enamel in the collection; and several examples of historic enamel by unknown makers. This gift would begin to develop a small, but significant collection that could be exhibited in full, or as individual works augmenting other subject areas of the collection including but not limited to: jewelry, decorative arts, and sculpture.

This also helps to contextualize work by local artists. One of the pre-eminent contemporary enamellists in the country is Sarah Perkins, who lives and works in Springfield and was the primary artist in the *Holding Space* exhibition. As we continue to promote our local artists, these works will help to contextualize her contributions to the field and to allow us to tell deeper stories about enameling in general. Further, the addition of work by a diverse group of artists meets our goal of diversifying the collection in general and the inclusion of multiple regional artists fits within our collecting area of Art of the Midwest.

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

Special Collections: Contextual Acquisitions [Intellectual Framework #1.1/Priorities for Acquisition #4] and Art of the Midwest [Intellectual Framework #2/Priorities for Acquisition #2].

Related work in the Museum's collection:



Above Left: Sarah Perkins, *Merge*, 2021, copper, silver, and enamel. SAM 2023.6.1ab

Above Right: Jessica Calderwood, *Striped Crossweave: The couch in the waiting room of my son's piano teacher*, 2023, glass beads, vitreous enamel, spun copper. SAM



Above Left: Anonymous, Chinese, Two Guardian Lions with Ball, n.d., brass and cloisonné enamel. SAM 2011.19.6a-c

Above Right: Anonymous, Chinese, *Thumb Ring*, 19th century, copper and enamel. SAM 1949.19.12

CONTEXTUAL ACQUISITION

Helen Carnac

Ammil XII



Helen Carnac, *Ammil XII*, 2022, copper shim and vitreous enamel.

ABOUT THE ARTIST:



Helen Carnac (British, b. 1968) is a maker, curator, and academic who lives and works in London. Drawing, mark-making, the explicit connections between material, process, and maker and an emphasis on deliberation and reflection are all central to her practice as a maker and thinker. An internationally acclaimed enameller, she works with vitreous enamel on steel – it is the type of enamel used for domestic ‘white wear’ – including baths, sinks, pots and pans.

Carnac has a commitment to understanding where materials come from and how we may understand place through this. She is part of a group of artists who collectively meet as ‘Walking, Talking, Making’. Her philosophy of making may be broadly understood through this and she has run many thinking and making projects that begin and end with walking. About her work she says, “*My primary material is metal and from this I take my position of understanding, of not just other materials but of the world that we live in...*”

AUTHENTICITY/CONDITION: Authentic. Condition Excellent.

PROVENANCE: Created by the artist in 2023 for the *Holding Space: Contemporary Enamel Vessels* exhibition held at the Springfield Art Museum, April 8 – July 30, 2023. Exhibited at SAM. Gift of the artist.

PROPOSED STORAGE LOCATION: Upper Vault 3: Cabinet F: Shelf 1

METHOD OF ACQUISITION: Gift of the artist.

ASSOCIATED COSTS: The Museum would need to coordinate shipping of the work, estimated at \$700.

ABOUT THE WORK:

This work is part of an ongoing series that is, according to Carnac, “an expression of my fascination with mark-making in both two and three dimensions. I aim to record not only my thought process but also the connection of hand, eye and mind in a non-verbal discourse...Repetition of mark is key and enables me to focus.”

Carnac used techniques like sgraffito to create the marks in the material, only firing each part of the work once then grinding and abrading the surface to achieve a matte finish in places. This allows the steel substrate to oxidize naturally, creating new relationships with the enamel; a crossing point between control and chance.

Ammil XII is the first work that Carnac made for the *Holding Spaces* exhibition at the Springfield Art Museum. The term *ammil* means “a coat of glittering ice that covers (‘enamels’) grass, leaf & stone when freeze fast follows thaw (English, Devon).” The word ‘ammil’ is thought to derive from the old English *ammel* which means – enamel.

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

Significance of the object to the collection: The addition of this work would add a new artist to the Museum's small, but burgeoning collection of enamel work, complementing existing pieces by Sarah Perkins and Tanya Crane, as well as those being offered for donation by the Enamel Arts Foundation (see above). Carnac's approach to her work, and mark-making in general, is similar to the work of artist Anne Lindberg, whose *tilted sky* graces the Museum's King Gallery. Both artists bridge their media between drawing and three-dimensional objects [see related work on next page]. This would add an international perspective to the Museum's enamel collection, while also complementing works in other areas in the collection as noted above.

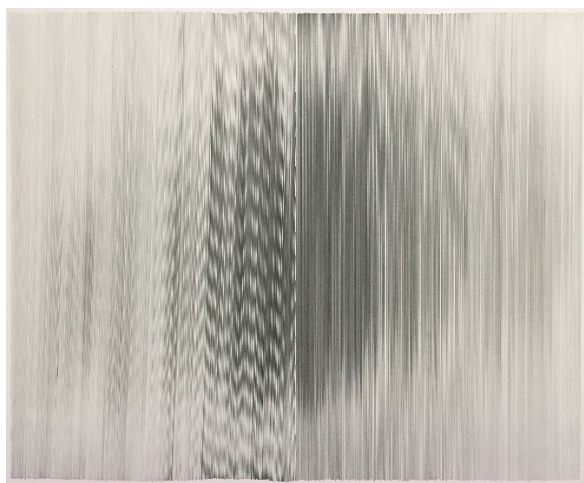
This work fits within the SAM Collection Plan:

Contextual Acquisitions [Priorities for Acquisition #4] adding to the Museum's enamel collection.

Related work in the Museum's collection:



Tanya Crane, *Time is Measured in Many Ways*, 2022, copper and enamel.



Anne Lindberg, *motion drawing 24*, 2012, pencil on matboard. SAM 2017.2

Springfield Art Museum

Executive Committee Meeting Minutes

October 8, 2024

**Springfield Art Museum Community Room
1111 East Brookside Drive, Springfield, MO 65807
4:00 PM**

Committee Members Present:

☐ Nora Cox	☒ Lindsey Kelsay	☐ Christina Pike
☐ Calie Holden	☒ Mitzi Kirkland-Ives	☐ Amanda Stadler
☒ Cheryl Hom	☐ Debra Mergen	

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

Others Present: None

Call to Order: Meeting called to order by Cheryl Hom at 4:05 PM

Approval of Minutes of Last Meeting: N/A

Agenda: The October Agenda will include:

- Acquisition Committee Report with proposed acquisitions
- Board committee assignments
- Director's Report with updates on construction and temporary location
- The Board should meet in closed session to discuss MOUs with support groups

Board Committees: The following committee assignments were discussed based on forms turned in by Board members with their ranked choice of committees:

Executive Committee: Cheryl Hom, Lindsey Kelsay, and Mitzi Kirkland-Ives

Acquisitions Committee: Cheryl Hom and Mitzi Kirkland-Ives

Budget & Finance Committee: Calie Holden, Debra Mergen, and Cheryl Hom

Building & Grounds Committee: Amanda Stadler, Nora Cox, and Calie Holden

Strategic Planning Committee: Lindsey Kelsay, Mitzi Kirkland-Ives, and Christina Pike

Committees should establish meeting times with the first order of business being selecting a committee Chair.

Director's Report: None

Adjournment: Meeting adjourned at 4:25 PM

Submitted by: Nick Nelson, Museum Director