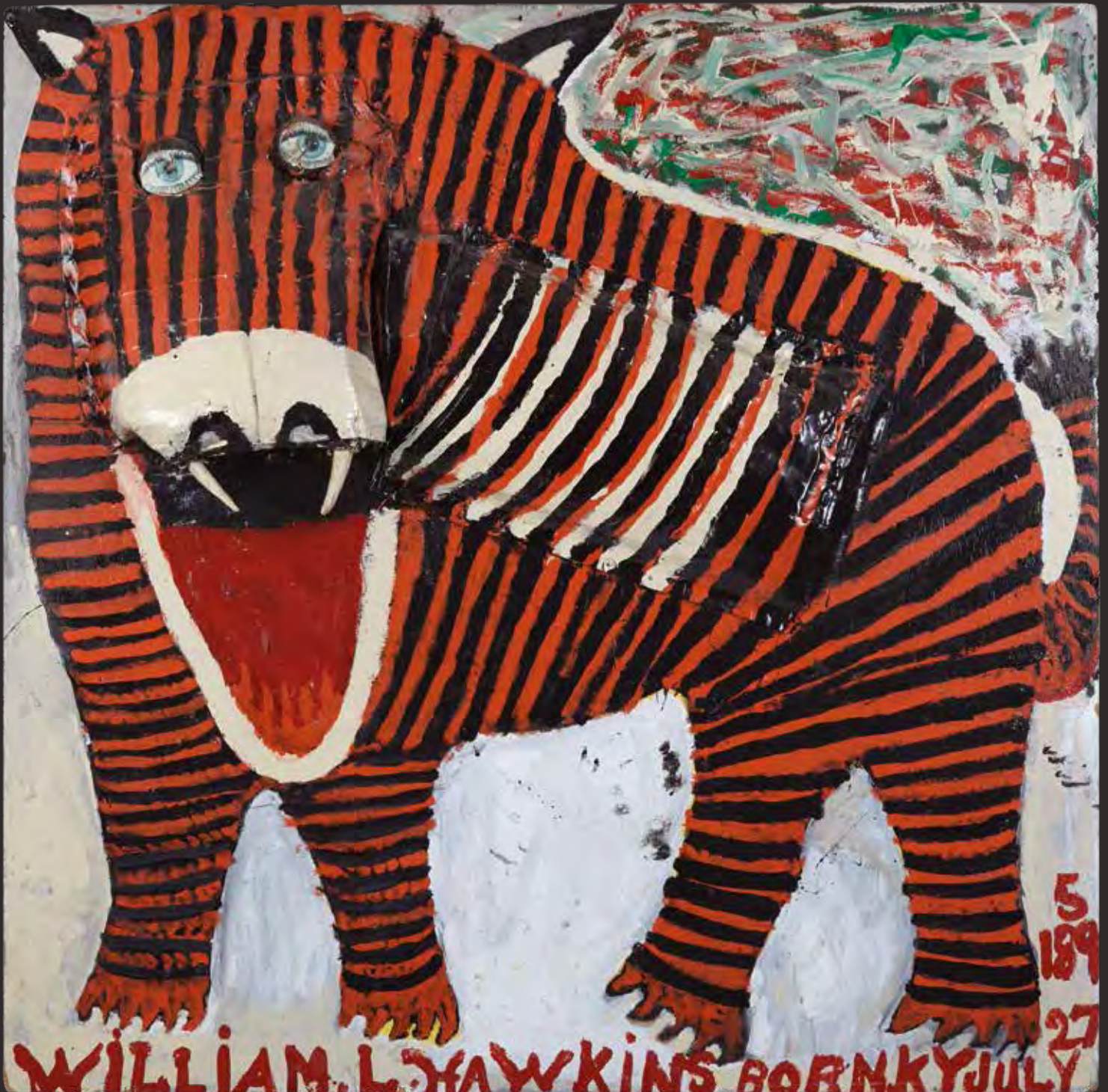


FIGGE ART MUSEUM

2017-18 ANNUAL REPORT



VIEWS FROM THE FIGGE ANNUAL REPORT EDITION

October 2018 • Issue 34

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Figge Art Museum
225 West Second Street
Davenport, Iowa 52801-1804
563.326.7804
www.figgeartmuseum.org

Home of the  City of Davenport art collection.



Grand Lobby at the
Figge Art Museum

THE CURRENT *Iowa*

is the exclusive hospitality sponsor
for the Figge Art Museum

HOURS

10 a.m.–5 p.m. Tuesday, Wednesday,

Friday and Saturday

10 a.m.–9 p.m. Thursday

Noon–5 p.m. Sunday

Café hours Tuesday–Friday, 11 a.m.–2 p.m.

Café reservations and facility rentals

563.345.6647

ADMISSION

\$7 adults; \$6 seniors and students with ID;

\$4 children ages 4–12

Adult admission will change to \$10 per
person beginning January 1, 2019

FREE ADMISSION

Children under age 4

Museum members

Thursday evenings from 5–9 p.m.

All Seniors first Thursday of the month

Active U.S. Armed Forces and their families

REDUCED ADMISSION

AAA members save \$2

on a full-priced admission



To have additional copies of the
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Supported Partner

FIGGE BOARD OF TRUSTEES

As the governing body of the Figge Art Museum, the board, in consultation with the Figge's director and senior staff, determines the museum's strategic direction and provides oversight on art acquisitions, educational programming, events, fundraising and financial decisions. Without their leadership and support, the Figge would not be the thriving, energetic museum it is today.

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THANKS TO THE FIGGE STAFF



L to R: (front row) Heather Aaronson, Vanessa Benson, Lynn Gingras-Taylor, Vanessa Sage, Sarah Connors, Melissa Mohr, Barb Bleedorn, Shanon Lohrli-Wilson; (back row) Tessa Pozzi, Joshua Johnson, Todd Woeber, Sara Morby, Tim Schiffer, Natalie Dunlop, Bob DeBlaey, Brian Allen, Tony Trout, Beth Peters
Not pictured: Raelene Pullen, Ann Nicknish, Andrew Wallace, Laura Wriedt, Kelsey Vandercoy

FROM THE DIRECTOR

While *French Moderns* has taken center stage at the Figge, and rightfully so, we have many other accomplishments to celebrate in the past year.

In February, the exhibition *William L. Hawkins: An Imaginative Geography* opened at the Columbus Museum of Art in Ohio, the first of four venues across the country for this retrospective of a remarkable self-taught artist. The tour and hardcover catalogue are the result of years of effort by our own Andrew Wallace, working with guest curator Susan M. Crawley. In addition to being the definitive exhibition and book about Hawkins, the project proves that a regional museum such as the Figge can produce an exhibition of national importance.

At the same time, the Whitney Museum of American Art opened *Grant Wood: American Gothic and Other Fables*, the first full retrospective of this iconic Iowa artist in many years. The curators borrowed numerous items and did extensive research in the City of Davenport's Grant Wood Archive, a priceless collection of artworks, documents, photographs and other materials that is managed by the Figge. The exhibition drew more than 250,000 visitors during its three-month run, showing the enduring power of Wood's work. This fall, Wood's *Self-Portrait*, a gem in the City's collection, is on view in a special exhibition in Mannheim, Germany.

Here at home, exhibitions such as *Irma Rene Koen: An Artist Rediscovered* and Maurice Sendak's *Where the Wild Things Are* drew enthusiastic audiences, while the *Rock Island Art Guild Exhibition* and exhibitions featuring Steve Sinner, Joseph Lappie and Steve Banks reminded us of the depth of our regional talent.

Our Thursday evenings, Free Family days, Free Senior days, cinema nights, and a host of other special events drew



thousands of visitors who enjoyed a dizzying variety of art-related experiences. And we welcomed a new category of visitor: patients undergoing chemotherapy at Genesis Health System who are now able to tour the museum using our robot "Genie," which they can guide through the galleries while conversing with a docent or staff member.

The education department, with the assistance of the Education Committee, re-envisioned the Family Activity Center, one of the most popular rooms in the museum, to feature a broader range of art activities and be more comfortable for visitors of all ages. With generous funding from the Roy J. Carver Charitable Trust and the Moline Foundation, the new space opened to the public in October.

On the financial side, in addition to a record year for our annual fund and significant major gifts and grants for *French Moderns* and other projects, we have secured \$2 million in funds to meet the \$1 million challenge match from the Bechtel Trusts to eliminate the construction debt on the building. This removes the cost for debt service from our operating budget and positions us to move forward with other projects.

We look forward to celebrating the final payment in 2020!

The Figge's many successes over the past year would not have been possible without the thoughtful leadership and oversight of the Board of Trustees. I want to thank Dee Bruemmer for her two years of hard work as President, and I welcome Cindy Carlson back as President for the current fiscal year. I also want to thank the departing Trustees who have completed nine years of dedicated service on the board: Dr. Amir Arbisser, Tara Barney, Kay Runge and Dana Wilkinson. In July, we welcomed three new trustees, Dr. Joe D'Souza, Denise Garrett and Tom Terronez, who bring many skills to an already distinguished board.

Finally, I want to thank our dedicated and talented Figge staff for their hard work and endless energy, and for always keeping our visitors top of mind in their plans and projects. Together with our amazing docents and volunteers, they fulfill our mission of "bringing art and people together" each and every day.

Tim Schiffer, Executive Director

FIGGE ART MUSEUM 2017-18

3,738

visitors in
five hours for
Day of the Dead
Free Family Day

19

special
exhibitions

65,990

guests served
by education
programs

1,622

students from
47 different
schools were served
through the
Yellow School
Bus Fund

43,505

students reached by
museum educators
through study visits
and outreach

6,364

adults attended
Thursdays at the
Figge events

10,215

people attended
family programs

60

new acquisitions

CURATORIAL

William L. Hawkins: An Imaginative Geography

The Quad Cities welcomed the first major exhibition in more than a decade to feature the work of the self-taught Columbus, Ohio, artist. Organized by the Figge Art Museum and curated by Susan Mitchell Crawley, *William L. Hawkins: An Imaginative Geography* opened earlier this year in Hawkins's hometown of Columbus, Ohio, at the Columbus Museum of Art. Traveling from coast to coast, *William L. Hawkins* is part of a lively national conversation about art by the work of artists who had no formal training. The exhibition is sponsored by the Henry Luce Foundation, Thomas K. and Jennifer Figge, the Tom and Mary Waterman Gildehaus Endowment, Iowa American Water, Marc and Gma Howze, GLH Galleries and Wells Fargo. *William L. Hawkins: An Imaginative Geography* is accompanied by a fully illustrated 192-page catalogue with essays by Susan M. Crawley, Jenifer P. Borum, Curlee R. Holton and others. The exhibition is on view through December 30 at the Figge Art Museum in the first and fourth floor galleries.



SPECIAL EXHIBITIONS

This past fiscal year, the Figge Art Museum presented 19 special exhibitions. By featuring artwork ranging from 17th century Spanish Colonial paintings to contemporary visual art, the museum engages the community with art in new and exciting ways. Our exhibition schedule and extensive accompanying programs would not be possible without our generous sponsors and supporters. To support exhibitions and others like these, contact Raelene Pullen at 563.345.6637.

Jean Shin: MAiZE

New Haitian Works from the Figge Collection

Kara Walker: The Emancipation Approximation

Black Dolls from the Collection of Deborah Neff

Chad Pregracke: Message in a Bottle Collection

Aernout Overbeeke – Teska Overbeeke:

Life Along the Mississippi

Edouard Duval-Carrié: Endless Flight

Irma René Koen: An Artist Rediscovered

Power and Piety: Spanish Colonial Art from the
Patricia Phelps De Cisneros Collection

New Photography

Wynn Bullock: Revelations

40th Rock Island Art Guild Fine Arts Exhibition

Steve Sinner: Master Woodturner

Joseph Lappie: Personal Mythologies

Where the Wild Things Are

Maurice Sendak: The Memorial Exhibition

50 Years, 50 Works, 50 Reasons

Steve Banks: Pop Culture Palimpsest

Alois Kronschlaeger: Polychromatic Contemplations

POP FASHION – POP MUSIC – POP CULTURE,
a Figge pop-up exhibition; videos by Inez and Vinoodh

Corn Zone

EXHIBITIONS

"GORGEOUS, THANK YOU FOR BRINGING THIS TO THE QUAD CITIES."

Black Hawk College Student, November, 2017 • *Power and Piety*

IRMA RENÉ KOEN

Featuring the artwork of Koen (1883–1975), a native of Rock Island and lifelong artist, *Irma René Koen: An Artist Rediscovered* included more than 40 paintings ranging from scenes of the Eastern seaboard to images of Mexico. Accompanied by an exhibition catalogue and a lecture by Dr. Cynthia Wiedemann Empen, the community was reintroduced to this intriguing artist and local figure.

POWER AND PIETY

Power and Piety: Spanish Colonial Art from the Patricia Phelps De Cisneros Collection was a sumptuous presentation of 56 objects created in the Spanish and Portuguese colonies of the Americas from the late 17th to the early 19th centuries. The exhibition included items of personal devotion, monumental paintings and ornate furniture, and was accompanied by a lecture by Dr. Monica Dominguez Torres, Associate Professor of Art History at the University of Delaware.

WYNN BULLOCK

Wynn Bullock: Revelations was a comprehensive assessment of photographer Wynn Bullock's (American, 1902–1975) extraordinary career. Bullock worked in the American modernist tradition and his many innovative achievements were surveyed through more than 70 prints, from early experimental work to his late metaphysical photographs of the 1970s. This was the first major exhibition of Bullock's work in the Midwest, and programming included a poignant discussion of the artist's life and work by his daughter, Barbara Bullock Wilson, and the exhibition curator, Brett Abbot.

MAURICE SENDAK

Celebrating the long career of children's author and illustrator Maurice Sendak, the exhibition *Where the Wild Things Are: Maurice Sendak, The Memorial Exhibition: 50 Years, 50 Works, 50 Reasons* featured artwork, theatrical designs and other illustrations. Characters from *Where the Wild Things Are* took over the Katz Gallery and the educational team provided art activities in Studio 1 and the Learn to Look Gallery. Coinciding with free summer admission, the exhibition was routinely packed with adults and children alike.

40TH ROCK ISLAND ART GUILD FINE ARTS EXHIBITION

The 40th Rock Island Art Guild Fine Arts Exhibition celebrated local talent by featuring the work of 43 artists living within a 150 mile radius of the Quad Cities. The Art Guild has supported the arts in the region through scholarships, educational programs and exhibitions since 1955.

"THANK YOU FOR SAYING THINGS I FEEL BUT CAN'T PUT VISUALS TO."

Abigail, August 2018 • *Steve Banks: Pop Culture Palimpsest*

¹ Michael Meilahn, American, b.1945, *Corn Zone*, 2007, blown glass, polyester rope, video projection, Anonymous Gift in Honor of Thomas Gildehaus, Figge Art Museum Supporter and .Member, Board of Trustees 2003–2009 and Board President, 2009.3.a-bb; ² Maurice Sendak, *Max*, circa 1970, ink and watercolor on paper, Private Collection, © Maurice Sendak, All Rights Reserved; ³ Irma René Koen, American, 1884–1975 *All on a Summer's Day*, 1920s, oil on canvas, City of Davenport Art Collection, Museum purchase: Friends of Art Acquisition Fund, 1929.407; ⁴ Gertrude Käsebier, American, 1852–1934, *The Picture Book*, 1903, vintage platinum print, Museum purchase: Friends of Art Acquisition Fund, 2017.11; ⁵ Steve Sinner, American, b.1942, *Ant Farm III*, 2003, maple, gold leaf and pigment, Gift of the Artist, 2005.74; ⁶ Joseph Lappie, American b. 1978, *There is No Without*, 2016, birch plywood, ink, gouache, Courtesy of the Artist; ⁷ Unidentified artist, Mexico, Tabernacle, 18th century, gilt and painted wood, mirrors, Courtesy of the Colección Patricia Phelps de Cisneros; ⁸ Alois Kronschlaeger, Austrian American, b.1966, *Polychromatic Contemplations* (installation view), 2018, basswood, ink and cement pavers, photo courtesy of the Figge Art Museum; ⁹ Edouard Duval-Carrié, Haitian, b.1954, *Crystal Explorer*, 2013, mixed media on aluminum, Courtesy of the Artist, photograph by Ralph Torres; ¹⁰ Wynn Bullock American, 1902–1975, *Lynne, Point Lobos*, 1956, gelatin silver print, 7 1/2 x 9 7/16 in., Collection Center for Creative Photography, © Bullock Family Photography LLC, all rights reserved; ¹¹ Steve Banks, American, b.1972, *Mystaphorical Parfait*, 2017, mixed media on canvas, Courtesy of the artist.



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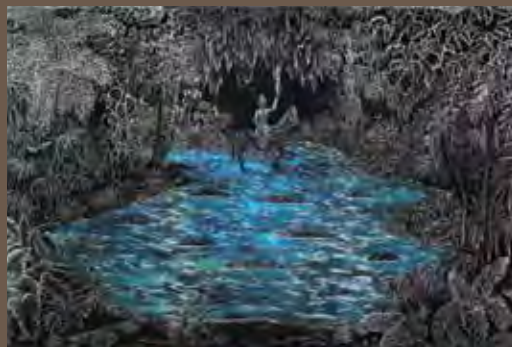
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**"THANK YOU FOR
CREATING THIS
EXHIBITION! IT
WARMS MY SOUL
TO SEE A WOMAN
ARTIST FROM THE
PAST RECEIVING
THE RECOGNITION
SHE DESERVES."**

V., October 2017
Irma René Koen

ACQUISITIONS

The Figge Art Museum acquired sixty works of art during the past fiscal year, including gifts from generous donors and purchases with funds from the Friends of Art Acquisitions Endowment. The museum's collecting activities are overseen by the Acquisition and Loans Committee of the Board of Trustees, a group of community members chaired by Trustee Sue Quail, with the assistance and participation of museum staff.

Women artists are at the forefront of this year's acquisitions—a reflection of increasing awareness of their work, and of the museum's intention to broaden the diversity of artists represented in the collection.

Scene of a Murder, an oil painting by Gertrude Abercrombie (1909–1977) is representative of the Chicago artist's surrealist scenes, which often feature owls and cats. “My work comes directly from my inner consciousness,” she wrote. “I like to paint simple things that are a little strange.” Abercrombie was friends with jazz musicians such as Dizzy Gillespie and Charlie Parker, and hosted music sessions and parties at her home. Her work is in many major collections, including the Art Institute of Chicago and the Smithsonian. This painting will complement other paintings of the period, such as Thomas Hart Benton's *Spring Storm* and Doris Lee's *New House* in the American Scene galleries.

The Dream, a 1962 work by Grace Hartigan (1922–2008) brings a major painting from the New York School into

the Figge collection. Born in Newark, N.J., Hartigan was part of the postwar art scene that included Jackson Pollock and Willem de Kooning, painters who made the physicality of the painting process the focus of their work. While she never completely abandoned representation, Hartigan's work, large in scale and bold in color, brought her early recognition as part of the Abstract Expressionist movement. In 1959, after several unsuccessful marriages, she married Winston Price, an epidemiologist in Baltimore, who brought a measure of stability and happiness to her life; this painting is dedicated to him. With its harmonies of reds and purples, and its hints of representation—tangerines, perhaps bed linens—the painting conveys a sense of hope and tenderness.

High Wind, High Tide by Jane Wilson (1924–2015) was gifted to the museum by Walt and Bobbi Zifkin of Los Angeles. Raised on an Iowa farm, Wilson earned her master's degree in art at the University of Iowa in 1945 before moving to New York City, where she and her husband, a writer, lived in the East Village and were part of the artist's community centered around the legendary Cedar Tavern. They owned a cottage on the Long Island shore, and the changing moods of water and sky were a major ongoing theme in her work. Wilson's paintings are in major museum collections, including the Museum of Modern Art, the Whitney

Museum of American Art, and the Art Institute of Chicago.

Brooklyn Bridge, a 1936 photograph by Ilse Bing (1899–1998), brings the work of a pioneering female photographer into the Figge's growing collection. Born in Frankfurt, Germany, Bing moved to Paris in the 1930s, where she began a successful career as a photographer. In 1940, she and her husband were sent to internment camps by the Germans. They were eventually released and made their way to New York, where Ilse began a new career, but in the 1950s she gave up photography altogether. Her work was “discovered” in the 1970s, and she was the first photographer to receive a gold medal from the National Arts Club. *Brooklyn Bridge* captures the strength and beauty of this icon of American engineering.

In addition to these remarkable works, the Figge received an estate gift of seven prints by Rufino Tamayo (1899–1991) from Dr. Dennis and Pat Miller, on view in the Lewis Gallery through December 30. Brent Sikkema, whose gifts have formed the foundation of the museum's photography collection, presented the Figge with a suite of photographs by Emmet Gowin (b. 1941), and with a portfolio of works by the internationally known photographer Vik Muniz (b. 1961). Titled *Pictures of Trash*, the portfolio will be featured in a Figge exhibition in the summer of 2019.

1 Gertrude Abercrombie, American, 1909–1977, *Scene of a Murder*, 1945, oil on Masonite, Museum purchase: Friends of Art Acquisition Fund, 2017.30; 2 Grace Hartigan, American, 1922–2008, *The Dream*, 1962, oil on canvas, Museum purchase: Friends of Art Acquisition Fund, 2017.22; 3 Laura Gilpin, American, 1891–1979, *Canyon de Chelly, After a Rain*, 1963, gelatin silver print, Museum purchase: Friends of Art Acquisition Fund, 2018.4; 4 William Dasonville, American, 1879–1957, *Half Dome from the Heights*, 1906, platinum print, Museum purchase: Friends of Art Acquisition Fund, 2018.6; 5 Emmet Gowin, American, b.1941, *Untitled (Two Girls)*, circa 1970, vintage gelatin silver print, Gift of Brent Sikkema, 2017.29.4; 6 Jane Wilson, American, 1924–2015, *High Wind, High Tide*, 2002, oil on linen, Gift of Bobbi and Walter Zifkin, 2018.2; 7 Vik Muniz, Brazilian, b.1961, *The Gypsy (Magna)*, *Pictures of Garbage Series*, 2008–2011, Chromogenic print, Brent Sikkema Collection, Gift of Brent Sikkema, 2017.24.6, image © Vik Muniz; 8 Rockwell Kent, American, 1882–1971, *End of the World #2, Solar Fade Out*, 1937, lithograph on paper, Gift of Linda and J. Randolph Lewis, 2017.26; 9 Ilse Bing, American, 1899–1998, *Brooklyn Bridge*, 1936, gelatin silver print, Museum purchase: Friends of Art Acquisition Fund, 2018.5; 10 Teska Overbeeke, Dutch, b.1980, *Girls Swimming, Lake Pepin, Lake City, Minnesota*, 2013, archival inkjet pigment print on Hahnemühle photo rag paper, Gift of the Artist, 2017.31.5; 11 Vanessa German, American, b. 1976, *oh for the healing of the blues*, 2016, Museum purchase: Friends of Art Acquisition Fund and funds provided by Linda and J. Randolph Lewis, 2017.27.1



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EDUCATION

EDUCATION GALLERIES

The Education Department is responsible for curating several spaces in the Education wing of the museum, including the Learn to Look Gallery, the Family Activity Center, Studio 1, and the Community Gallery. Fiscal Year 2018 brought *Reduce, Reuse and Recycle*, *Celebrating Day of the Dead*, and the *Young Artists at the Figge* (including the addition of the Rock Island/Milan School District) exhibitions to the Community Gallery. Visitors to the Learn to Look Gallery discovered *Authors and Artists*, *Painting Stories and Pictures*, and *The History of the Davenport NAACP*. Guests learned and created in Studio 1 with installations complementing current exhibitions including, *Art, Social Consciousness and You*, *Día de los Muertos*, and *Woodworks*. The department also completed a much awaited update to the museum's beloved Family Activity Center.

FAMILY PROGRAMS

Last year, over 10,000 visitors attended FREE programs designed specifically with families in mind. Free Family Days featuring exhibitions and cultural festivals like Day of the Dead pack the museum with busy families looking, learning and making art. In addition, in-gallery activities like the Art Cart and summer drop-in programs like Big Picture in the House created a full year of family-friendly activities.

SERVING STUDENTS

We strive to support our local students and teachers through many channels. Education staff members build relationships with teachers by attending local teacher meetings, inviting teachers to our annual Teacher Appreciation Open House, and working together to create Figge Teacher Resource guides for our



collections and traveling exhibitions. High school art students have the opportunity to attend our annual Portfolio Day, take part in contests like the Figge Factory High School t-shirt design contest, attend intense workshops like the Summer Drawing Program, and apply for the highly sought Brand Boeshaar Scholarships. The museum hosts the annual Girls on Fire Conference, bringing in hundreds of talented young women burning with big ideas. Students of all ages benefit from Outreach programs at their schools and guided tours and activities during a visit to the museum. Last year, museum educators worked with curriculum in the Rock Island/Milan School District to develop a special enrichment program including Outreach in the schools followed up by a Study Trip to the museum to learn about Day of the Dead as well as the Haitian culture. In the past year, 43,505 students were reached by museum educators through study visits and outreach. In addition, the Yellow School Bus Fund assisted 1,622 students from 97 different schools in visiting the museum at no cost.

PROGRAMS FOR ADULTS

New program ideas come to fruition each year as we constantly find ways to reach new audiences. This year, the addition of monthly scheduled Mindful Meditation Sessions, Yoga at the Figge, Free Senior Day tours and films, and yes, even Genie the Robot tours, have aided in building

new patron relationships. The museum's FREE adult programs on Thursday nights reached more than 6,500 people, and the new Figge Café Happy Hour menu adds to the fun. Whether you are here for an artist or scholar talk, exhibition opening, studio workshop, performance or film—if it's Thursday night, then the Figge is the place to be! This past year saw some fantastic partnerships, including the All Senses Festival, Alternating Currents, FORD Photography, and Living Proof Exhibit. The department also trained a baker's dozen of adults who completed the docent training program, adding 13 fresh faces to our ranks.

CREATING MUSEUM PROFESSIONALS

The Figge Art Museum has become a prized incubator for museum professionals through internships and partnerships with programs like the Western Illinois University's Museum Studies program. This past year, the Figge had 23 interns at the museum, including several graduate students. These students have worked with many of the museum's departments, on projects ranging from researching the Outreach Collection, Learn to Look, Studio 1 and Community Gallery installations, and the docent Wikipedia. It has been a pleasure to work with these students, who eventually become our colleagues. At this year's American Alliance of Museums national meeting and the National Art Education Association Conference, museum staff visited with many former students as they advance in their careers. Former students and interns are now staff at museums near and far, including the Nelson-Atkins Museum of Art, The Denver Art Museum, University of Northern Iowa Museum of Art, The Family Museum, and of course, right here at the Figge Art Museum.



The Figge Education Department had another record breaking year, serving almost 66,000 individuals on-site and in the community. Our partnerships with organizations and area educational institutions strengthen our community relationships and expand our reach each year. We are committed to helping visitors of all ages and diverse learning styles gain a greater understanding and appreciation of the Figge's unique collections and changing exhibitions. Programs and services are designed to promote life-long learning in the visual arts, stimulate independent and critical thinking skills, and encourage visitors to see the world around them differently.



STUDENTS REBUILD FACING DIFFERENCE EXHIBITION

Art *can* change the world! Laura Wriedt, Outreach and Community Engagement Coordinator at the Figge Art Museum, has proved that with the Big Picture outreach units she has developed in support of Students Rebuild challenges over the past six years.

"Students Rebuild is a collaborative program of the Bezos Family Foundation that inspires young people to connect, learn, and take collective action on global issues," according to Wriedt. "Every year they develop a targeted challenge for young people to create and send a simple, symbolic object which the Foundation matches with funding towards a critical global issue."

In 2017, Students Rebuild challenged students to take a stand against divisiveness in ways big and small, from bullying in schools to civil wars around the world, by creating self-portraits. The Bezos Family Foundation challenge fund matched \$3 per portrait, up to \$600,000. With well over 200,000 portraits submitted, they met their match!

Based on the long collaboration with Students Rebuild, the Foundation asked the Figge to host the project's



culmination—an exhibition of the portraits. The initial design was developed by Creative Arts Academy students in Heidi Hernandez's class. The Figge's education department and Students Rebuild helped shape those ideas, and Bob DeBlaey and Tony Trout of the Figge's facilities' staff worked diligently on installation.

The *Facing Difference* exhibition completely envelops Studio 1. From floor

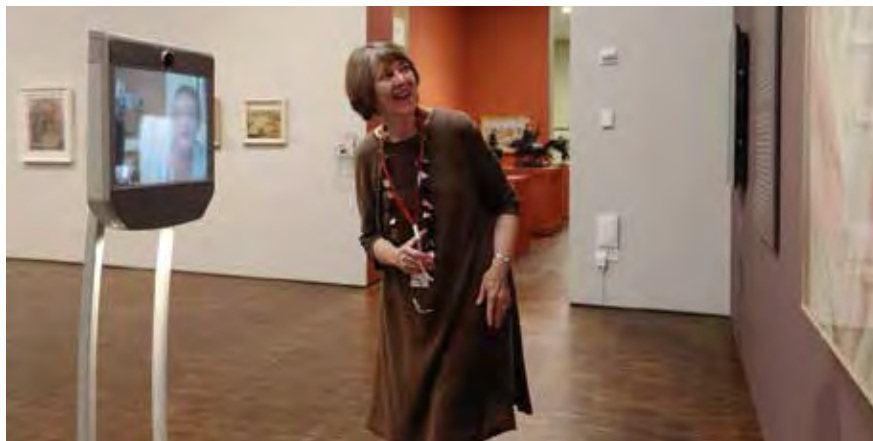
to ceiling and wall to wall, the room is papered with hundreds of self-portraits created by students around the globe. The portraits, varied in design and materials, offer us a chance to ponder our differences and gain a better perspective of our place in the world. The impact is empathy and understanding. The change is real.

GENIE THE ROBOT

In Spring of 2018, the Figge began a robot tour program in partnership with Living Proof Exhibits and Genesis Health System. This cutting edge program

allows patients receiving treatment in Genesis Infusion Centers to take virtual tours of the Figge through our robot, Genie! Patients are able to experience

the artwork one on one with our group of talented docents. Through these tours, patients are able to enrich their treatment experience through art therapy and human interaction. Participants have said the program allows them to connect to art and history in a new way that is focused to fit each individual patient. One patient said that they, "Didn't mind spending her day in the hospital getting chemotherapy if it meant she was able to spend the morning looking at art with the Figge." The Figge's robot program is continuing to grow and will be branching out to other local hospitals in the near future. To see more of Genie, the Figge Robot, keep up with her journey on our Facebook and Instagram pages!



DEVELOPMENT

“THE REAL VOYAGE OF DISCOVERY LIES NOT IN SEEKING NEW LANDSCAPES, BUT IN HAVING NEW EYES.”

Marcel Proust

As far back as you remember travelling, isn't everyone you encounter always so curious about where you're from? For those who live in Iowa, have you ever had to s-l-o-w d-o-w-n when you say, Iowa or describe the Quad Cities? No, not Idaho, not Ohio. Davenport, Iowa, part of the Quad Cities, on the border of Iowa and Illinois where the land is beautiful, and the mighty Mississippi River runs east and west.

While growing up, I provided this response continuously.

For the many years we lived in Chicago, this was not the case. One needs never explain or describe that familiar city. It saved so much time and energy each day in taxis, at hotels, in cafes, at events, and so on.

About 5 years before we moved back home, I stopped saying Chicago, when people would ask. I went back to my long and canned response and took our precious travel time answering the many questions people had.

I never really thought about why. Maybe I felt this place was truly

where I was from. Maybe I felt I was educating those who asked, about a new geography. Perhaps I liked the surprised looks on faces. It is true, few had ever seen an Iowan or Quad Citizen before.

While in the Bloom show with a friend, she looked upon the works and asked what “young people” would think about the show and if it gave them, “a sense of place?” Her words brought so much into my heart and I suddenly understood myself in a deeper way. This is my home.

In speaking with a donor to the Major Exhibitions Endowment about the reason he and his wife chose to make this major gift, he said the same, “This is our home.”

Figge endowment donors and C.A. Ficke Society Members all have this in common. They look at our landscape with new eyes and want to ensure a healthy cultural life for our home, the Quad Cities region.

While we spend this season celebrating the works of Bloom, visiting the imaginative geographies of Hawkins



and landscapes of France, upon returning “home” from your cultural voyage I invite you to call me, and join us in our efforts.

People may forever confuse Iowa and Idaho, but children who grow up here know where they are from and are richer for it, because of our donors.

Raelene Pullen
Director of Development
563.345.6637
rpullen@figgeartmuseum.org



When my husband and I returned to the Quad Cities in 2006, we hurried downtown to see the beautiful new Figge Art Museum. What a spectacular world-class building! A few years after that, I asked Tim and Raelene what it would take to bring major exhibitions to the Figge. The answer was, “quite a bit.” But look at us now! *French Moderns: Monet to Matisse, 1850-1950* is indeed a major exhibition. Many, many people have made this possible. Thank you Figge and thank you wonderful donors for sharing this vision.

Julie Renken, Major Exhibitions Endowment Committee

ANNUAL FUND

J'adore the Figge!

Some things sound so much better in French. Don't we all prefer a *croissant* to a breakfast roll? Wouldn't you rather be invited to a *soirée* than to a night out? This year, in celebration of *French Moderns: Monet to Matisse, 1850-1950* and the extravaganza of French culture it has brought to the Quad Cities, we ask you to join us in saying "*J'adore!*" to express your joy and delight for all the Figge has to offer this season.

AS IN: **J'adore** seeing world class art right here at home, in my museum!

AS IN: **J'adore** attending lectures, films and special events, and bringing my family and friends to the many free events, such as Day of the Dead and Thursday evenings at the Figge!

AS IN: **J'adore** knowing that the Figge makes a difference in the Quad Cities every day—reaching over 30,000 students in their schools each year and welcoming over 5,000 to the Figge for tours.

AS IN: **J'adore** being part of a community that supports and values all the arts and understands that art contributes to quality of life and economic vitality!

AS IN: **J'adore** supporting the Figge through a gift to the Annual Fund because I know my gift makes *la différence*—enabling us to do more to make the Quad Cities *extraordinaire*!

In the 1990s, the leaders of the art museum, faced with an aging and inadequate building, decided to go big and build a landmark. They invited architects from around the world to submit their qualifications, and chose a rising star, David Chipperfield, to design a new building that would be the centerpiece of a revitalized downtown. In 2003, construction began on this new landmark, a symbol of the resurgence of the region from the economic woes of the 1980s and 90s.

Now, twenty-five years later, that vision has inspired another big idea:

What if we brought a show of the most beloved French art to the Quad Cities, making it accessible to everyone, not just those who travel to Chicago or New York to see art?

As Walt Disney once said, "If you can dream it, you can do it." *French Moderns* is here for all the Quad Cities to enjoy! This is not just due to the generous support of our Major Exhibitions donors and our sponsors, but also because of YOU, the members and donors who support our Annual Fund and sustain our museum year in and year out.

Help us continue to grow and to bring world class art into the lives of everyone in the Quad Cities, from pre-schoolers to seniors, from connoisseurs to chemo patients! Your gift to the Annual Fund is what takes the Figge from *ordinaire* to *merveilleux*!

Merci beaucoup!

Tri-City Garden Club Display

The Tri-City Garden Club, in collaboration with the Figge Museum, proudly celebrated the opening of *French Moderns: Monet to Matisse, 1850-1950*. Inspired by these beautiful works of art, the club created a tribute to André Derain's *Landscape in Provence*, using fresh floral materials as a piece of living art for all to enjoy. Since 1919, The Tri-City Garden Club has promoted the love of gardening while protecting and encouraging civic beautification throughout the community.

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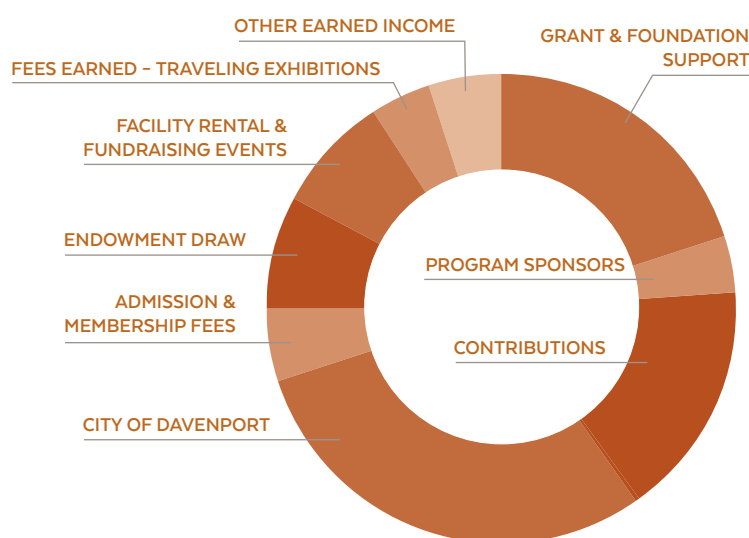


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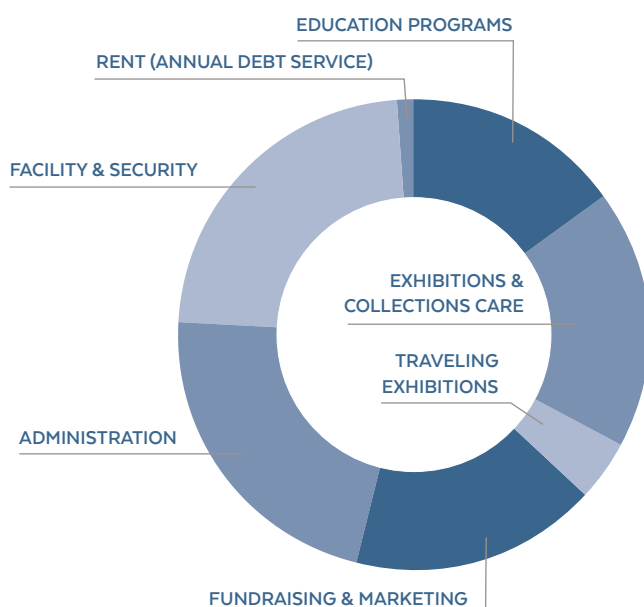
FINANCIALS

The Figge ended the 2018 fiscal year by breaking-even in its operating fund, inclusive of the annual payment on the remaining construction debt on the building. This payment of \$25,000 is made to the Museum of Art Foundation, a separate but affiliated nonprofit created when efforts to build the new museum began in 2000. This year's debt payment amount was significantly reduced from the prior years' amount of \$250,000, a result of additional funds secured by the Figge Board of Trustees to eliminate remaining construction debt. The debt balance was approximately \$1.4 million on June 30, 2018, down from \$2.4 million on June 30, 2016. As of August 31, 2018, the Figge had secured the remainder of the \$2 million of matching funds needed to meet the Bechtel Trusts' \$1 million challenge grant. Based on the payout schedule of these funds, all remaining debt will be eliminated by mid-2020.



REVENUE

Grant & Foundation Support	\$ 502,473
Program Sponsors	106,514
Contributions	411,914
City of Davenport	753,000
Admission & Membership Fees	136,389
Endowment Draw (operations)	203,082
Facility Rental & Fundraising Events	205,670
Fees Earned – Traveling Exhibitions	110,042
Other Earned Income	120,860
Total Revenue	\$ 2,549,944



EXPENSE

Education Programs	\$ 371,238
Exhibitions & Collections Care	466,405
Traveling Exhibitions	105,318
Fundraising & Marketing	435,984
Administration	564,874
Facility & Security*	581,285
Rent (annual debt service)	25,000
Total Expense	\$ 2,550,104

*Less University of Iowa cost sharing

Total Revenues and Expenses (unaudited)
 Note: Debt is carried on the books of a separate but related organization and amounted to \$1,414,996 at June 30, 2018

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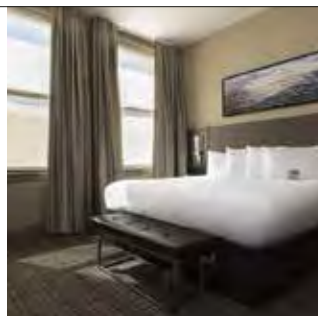
RED, WHITE AND BOOM!



Thank you to our Premier Sponsor and chairperson, Dean Christensen, who made this year's Red, White and Boom! Fireworks Watch Party another fantastic year of celebrating Independence Day at the Figge! Nearly 400 members of the Figge community gathered together on July 3, for this festive annual event. With docent-led tours, a family friendly movie, the customary ice cream social,

and private viewing area, there is no better place to view the fireworks in the Quad Cities.

Interested in hosting your own private party for 20 during the event? Contact Tessa Pozzi, annual giving coordinator for details at 563.345.6638 or tpozzi@figgeartmuseum.org



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THE CAROLYN C. MOON GALLERY

GIFTED IN MEMORY BY WILL MOON, DELIA MOON MEIER AND CAROLYN JILL MOON



The Figge Art Museum is pleased to announce a major gift from Will Moon, Delia Moon Meier and Carolyn Jill Moon in memory of their mother, Carolyn C. Moon. The second floor permanent collection gallery was named on August 12, 2018, during a private ceremony with family and close friends to remember, celebrate and honor the life of Carolyn C. Moon.

"My mother loved art," said Delia Meier. "She was a painter, architect, seamstress, and created the most amazing miniatures. When I was a child we would visit art and history museums. She appreciated and collected art and she especially loved the Figge. We are so pleased to honor our mother's memory with this gift to the Figge Art Museum."

"Today, we celebrate a gift that will continue to make a difference in our community for generations. We are so grateful to the Moon family for their generosity and helping us to fulfill our mission of bringing art and people together," said Tim Schiffer, executive director.

"Many days I would be walking through the galleries and run into Carolyn with family or friends as they

visited exhibitions and shared time together. She really appreciated the work of other artists," said Raelene Pullen, director of development. "Carolyn was a pioneer. She was always thinking of ways to move forward to advance and grow in everything she did. We are honored the family has chosen the Figge Art Museum as a place that will share the name of their mother."

The family's gift has helped the Figge to pay much of the remaining building debt and will ensure the Figge will be here for adults and children in the Quad Cities region in perpetuity.

ABOUT CAROLYN C. MOON

Carolyn had a mind for mathematics, business and engineering, but it was her love for people that inspired her to make Iowa 80 Truckstop the best and biggest truckstop in the world. To her, the truckstop was about taking care of the people they served.

Carolyn graduated from Southwest Missouri State University with a degree in mathematics and a minor in art. She was recruited by Lockheed Missile in California and later worked for Boeing Aircraft in Wichita, Kansas, and was

the only woman in the engineering and programming departments.

Carolyn and her husband Bill became lessees of Iowa 80 Truckstop in 1965 and purchased the truckstop in 1984. "My mother said they mortgaged everything but the kids to purchase the truckstop," said Meier. "Carolyn used her mathematical mind and programming skills to grow the truckstop. She took processes and ideas from other industries and applied them to their business to streamline operations."

She also cultivated a culture of employee engagement by including employees in the growth and development of the business. "To this day, we have lots of families who work for the Iowa 80 Truckstop, not just Moons. My mother wanted the ideas and processes to benefit the employees by helping them to be successful," said Meier.

In 2000, Ernst and Young awarded Moon the Iowa Entrepreneur of the Year Award. Junior Achievement of the Heartland inducted Carolyn and Bill into the Business Hall of Fame in 2006.

Meier said, "She showed me that you have to work hard to be the best and earn respect. She taught me to work harder and prove people wrong when they say you can't do something."

Iowa 80 Truckstop is a family business that began in 1964 with Carolyn and Bill Moon and continues today with Delia and Dave Meier and Will Moon. The Moons' motto—to make the Iowa 80 Truckstop a place where people want to stop—continues today. "She was proud that she did her best every single day and that her family is continuing the business," said Meier.

Carolyn C. Moon's legacy will live on through her family's gift to the Figge Art Museum, bringing world-class art, culture and education to the Quad Cities region for years to come.

ART *Off the Wall*

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MEMBERSHIP

NOT A MEMBER? JOIN TODAY!

There is no better time to become a member of the Figge than right now! With *French Moderns* at the museum, and *Louis Comfort Tiffany: Treasures from the Driehaus Collection* on its way, take advantage of UNLIMITED FREE admission to the museum. We have many wonderful benefits to offer you as our member, such as our NEW mobile membership cards and NEW online membership portal, 10% off discounts in both the Museum Store and Figge Café, invites to member-only invites and previews and much more!

Even better, join at the \$150 Benefactor level or above and receive FREE general admission to more than **1,000** other museums and historical



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TRAVEL WITH THE FIGGE



The Figge regularly organizes art-centric excursions that offer in-depth learning opportunities for members. In the past year, day trips included the special exhibitions *Gauguin: Artist as Alchemist* at the Art Institute of Chicago and *Coming Away: Winslow Homer and England* at the Milwaukee Art Museum.

In celebration of last spring's Grant Wood retrospective at the Whitney Museum of American Art, which featured Wood's *Self Portrait*, and many other works from the City of Davenport Art Collection, the Figge organized two New York City tours. Highlights included curator tours of the exhibition, visits to the Neue Gallerie, the Metropolitan Museum of Art, the Cloisters and the Frick Collection, and performances at Carnegie Hall.

International tours in the past year included a ten-day trip to Belgium and the Netherlands, led by Trustee Wynne Schafer and Executive Director Tim Schiffer. Beginning in Brussels, the tour included stops in Ghent and Bruges and a full week in and around Amsterdam with visits to the Hague, the Kroller-Muller Museum and Utrecht. In May, Pam White, Director of the Museum Studies Graduate Program at Western Illinois University, led a spring tour of

the stately homes of England. Highlights included the Chelsea Flower Show, Sissinghurst, Brighton, and Chartwell.

For information about upcoming trips and tours, contact Heather Aaronson at haaronson@figgeartmuseum.org or 563.345.6630.



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MUSEUM STORE

A DAY TO SHOP AND SUPPORT

12-5 p.m. Sunday, November 25

On a recent visit to another museum store—The de Young Museum in San Francisco—Ann Nicknish, director of retail services at the Figge, discussed plans for the November 25 event called Museum Store Sunday—across the United States and abroad. The de Young's Stuart Hata shared his multiple stores' plans for MSS 2018.

Similar to last year, The Figge is the starting place for riders of a Shopping Trolley traveling down Davenport's Second Street to two other venues. This year we are offering a Passport to shoppers who start at our Figge Museum Store—FRANCE, for the *French Moderns: Monet to Matisse* exhibition from the Brooklyn Museum of Art, then on to GERMANY—at the German American Heritage Center, and finally back to the USA for the Quad City Arts Museum pop-up shop at the Festival of Trees event. It should be great fun!



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Liz Kantner



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6-8 p.m. Thursday, December 6
\$15/member family of four
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Free to children age 3 or younger
\$10/scout troop, plus \$5 per scout
Snack on cocoa and cookies; create
fun, decorative, delicious gingerbread
houses; and design holiday cards with
lots of sparkle. Wrap your holidays in
smiles and get into a festive spirit at this
holiday workshop.



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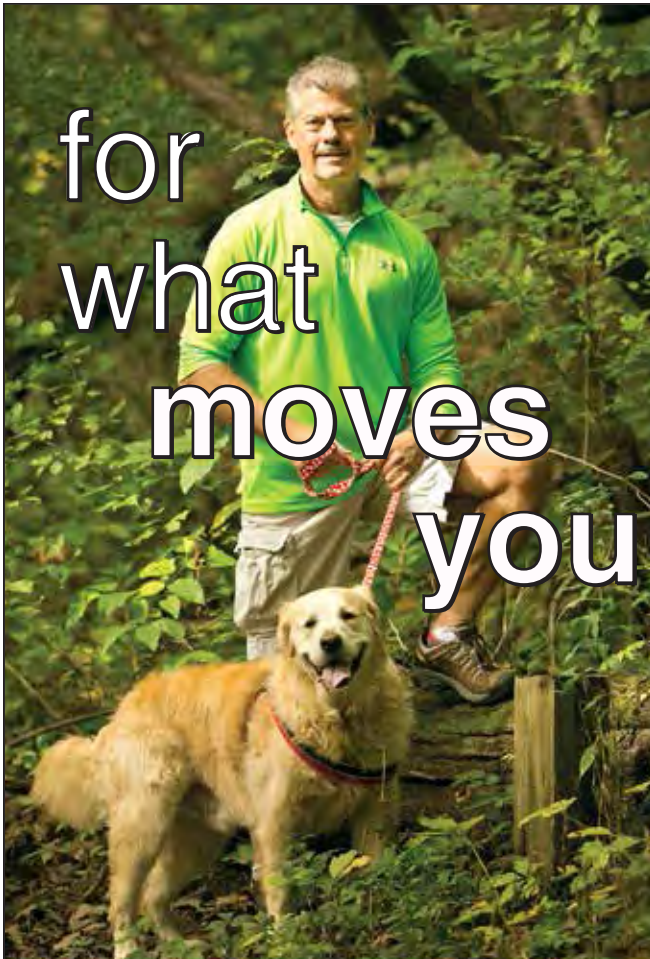
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Celebrate the holidays with friends,
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HOME IN A DAY

OUTPATIENT TOTAL JOINT REPLACEMENT

Rock Island native Tim Carlin's family history of osteoarthritis and persistent pain in his left hip wasn't going to stop him from the activities he enjoys most, *"I love to hike, power walk, golf, and lift weights."*

Tim's active lifestyle brought him to ORA Orthopedics. He met Total Joint Surgeon, Dr. Matthew Lindaman, who determined Tim had end-stage degenerative joint disease. Thanks in part to advancements in surgical techniques and because Tim is a healthy, active person, he was an excellent candidate for outpatient joint surgery.

Dr. Lindaman is one of 11 ORA surgeons performing total joint replacement at Crow Valley Surgery Center. Their entire approach and design is built around patient-centered, customized care with a short overnight stay, resulting in less expensive healthcare costs and less exposure to infections.

"From the beginning, I felt supported and at-ease, and thanks to the team, I am back doing the activities I enjoy most." Learn more about Tim's journey at qcora.com.

