

Views from the Figge

Fall / Issue 45

Inside!

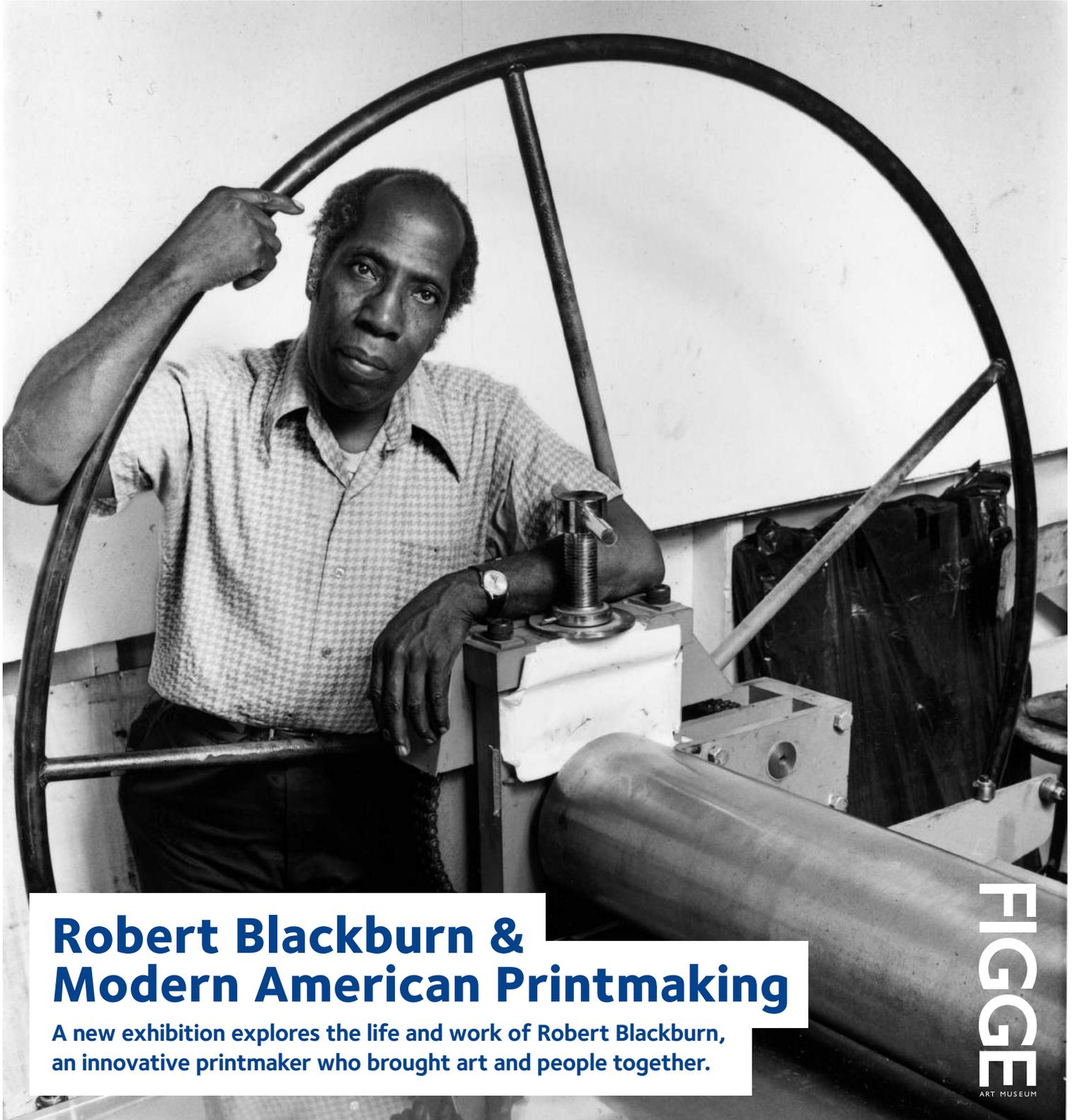
our brand-new magazine...

A superhero story

Check out a new addition to the permanent collection.

Mark your calendars

Preview can't-miss fall events and classes only at the Figge.



Robert Blackburn & Modern American Printmaking

A new exhibition explores the life and work of Robert Blackburn, an innovative printmaker who brought art and people together.

FIGGE
ART MUSEUM



**MARISOL
KOSS**
Bilateral Carpal
Tunnel Surgery

**AT ORA ORTHOPEDICS,
WE PRACTICE THE ART OF
RESTORING MOVEMENT.
GET BACK TO WHAT
TRULY MOVES YOU.**

ORA
ORTHOPEDICS
qcora.com

Fall / Issue 45
Design by The Numad Group

Published throughout the year at no charge for members, friends, and people interested in the museum.

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

See website to confirm hours.
10 a.m.–5 p.m. Tuesday, Wednesday,
Friday, Saturday
10 a.m.–8 p.m. Thursday
Noon–5 p.m. Sunday

Facility rentals 563.345.6657

Wheelchairs available
ASL interpreters upon request

Admission

\$10 adults; \$6 seniors and students with ID;
\$4 children ages 4–12; children under age 4 free
AAA members save \$2

Free admission

Thursday evenings from 5–8 p.m.
Seniors first Thursday of the month
Active U.S. Armed Forces and their families

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Culture matters here.



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Cover Image: Robert Blackburn, 1987
Photograph by Peter Sumner Walton Bellamy

From the Director



We tend to think of an art museum as a physical place. But our outreach programs make the Figge so much more than that. With the launch of this new magazine layout, I've been thinking about *all* the ways the Figge builds bridges in our community.

Of course, we're proud to welcome visitors from within our region and across the country to gather safely in our beautiful building, designed specifically for hosting world-class art exhibitions, educational programs, and events. Our outreach, however, is just as important to our mission of bringing art and people together—it allows us to bring art straight to local schools, libraries, hospitals, juvenile detention centers, and homeless shelters. That goes for our communities on both sides of the river. In fact, of the more than 50,000 community members we serve through our art education programs at schools and other educational partners, half call Illinois home, half Iowa.

Although you may visit us in Davenport, we are in the truest sense an art museum for all of the Quad Cities.

We know what a lifeline our outreach is for teachers and students of all ages in school districts like East Moline because they've told us. "I have been so impressed with how welcoming and knowledgeable the education department is at the Figge," one teacher said to us. "I am very grateful for the resources I have been able to share with my students." In the coming year, we're excited to move forward with a pilot program that will bring our Big Picture outreach to at-risk high schoolers in Rock Island and Milan, using art to help them understand subjects across the curriculum.

We couldn't get out into our communities without the generous support of our members and donors. For all your help in building our presence both within our walls and beyond them, thank you.

Michelle Hargrave, Executive Director and CEO

Welcom to th work- shop

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Deborah Cullen-Morales first entered Robert Blackburn’s Printmaking Workshop as an art student in the 1980s. Recalling the creative community she found there, she describes a kind of controlled chaos—shelves crowded, phones ringing, people speaking many languages while sharing the presses and other equipment. “It was kind of crazy, but it was kind of magical, too. Bob was really a master of putting people together.”

H

He was also a master of his art, as Cullen-Morales came to appreciate through her later work in the Workshop’s print collection while pursuing her graduate degree in art history. That appreciation, coupled with the absence of critical writing on Blackburn, led her to take up her mentor’s life and work as the subject of her dissertation.

Now, Figge Art Museum visitors have the opportunity to learn more about this vital figure and his far-reaching impact through *Robert Blackburn & Modern American Printmaking*, a new exhibition curated by Cullen-Morales in partnership with the Smithsonian Institution Traveling Exhibition Service.

Born to Jamaican immigrants in 1920, Robert Hamilton Blackburn came of age in the heart of the Harlem Renaissance. He studied with artists like Charles Alston and Augusta Savage and received a life-changing introduction to lithography at the largest Works Project Administration facility in the city, the Harlem Community Art Center.

In 1947, Blackburn set up his own workshop with one lithography press in New York City’s Chelsea neighborhood. Maintaining the workshop as a shared space, he continued refining his skills in the medium and embarked on a five-year stint as the first master printer for Universal Limited Art Editions in 1957.

In 1971, Blackburn incorporated the Printmaking Workshop as a not-for-profit, setting the stage for it to grow over the next three decades into the robust studio and community gathering place that shaped Cullen-Morales and so many others. Today, the workshop continues connecting artists as a program of the Elizabeth Foundation for the Arts, which became its home in 2005, two years after Blackburn’s death.

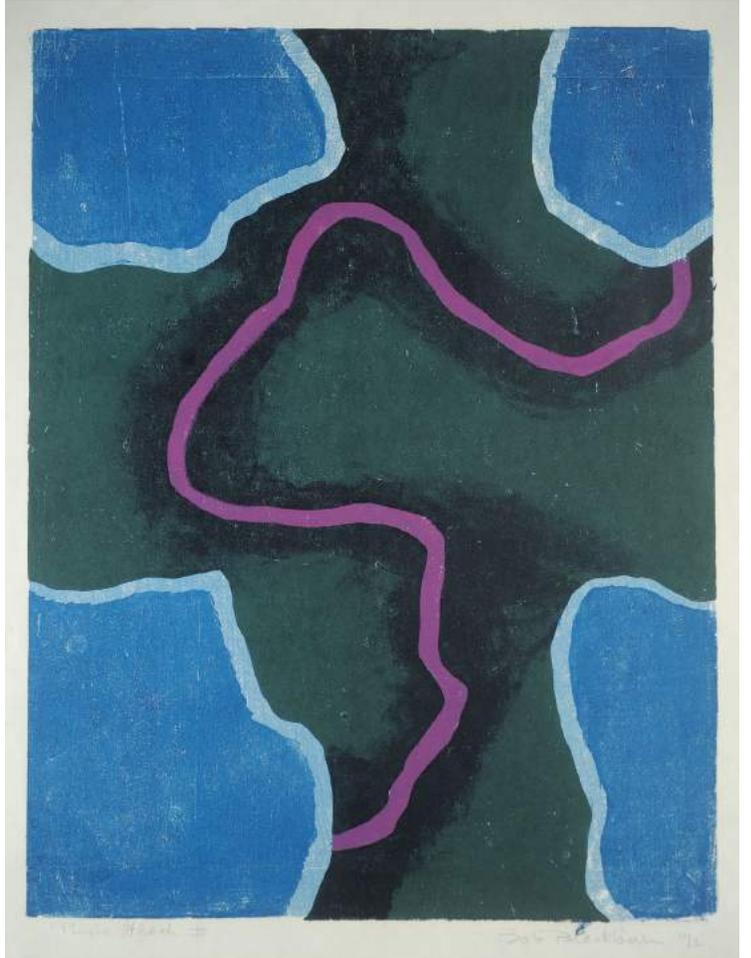
Cullen-Morales hopes the exhibition will spur wider appreciation of the artist’s own work, about which he was humble and private. In shedding light on his development as a printmaker, it showcases a range of artworks, from early figurative lithographs like *Refugees (aka People in a Boat)* (1938) to later abstract woodcuts like

October 9, 2021–January 9, 2022

Robert Blackburn & Modern American Printmaking

Fourth Floor Gallery

Robert Blackburn & Modern American Printmaking presents upwards of 75 works that trace Blackburn’s artistic development and highlight contemporaries and collaborators like Grace Hartigan, Elizabeth Catlett, Romare Bearden, and Robert Rauschenberg. Through the lens of Blackburn’s long life and career, it also tells the story of some of the most important historical developments of the twentieth century.

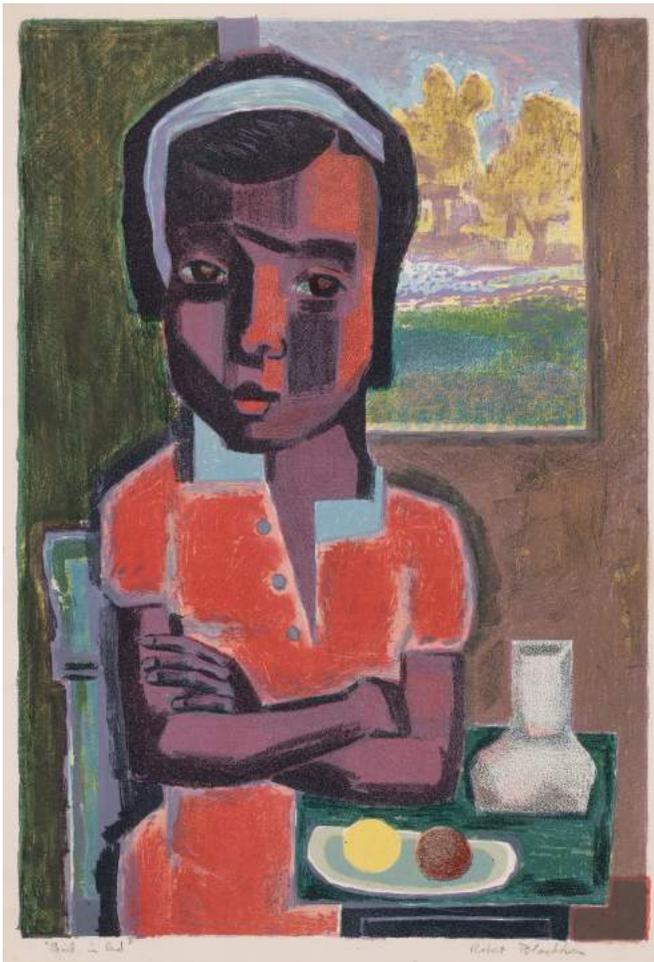


(Top) Robert Blackburn, American, 1920–2003, detail of *Refugees (aka People in a Boat)*, 1938, Lithograph, Edition 4, Collection of NCCU Art Museum, North Carolina Central University, Gift of Christopher Maxey

(Left) Robert Blackburn, American, 1920–2003, *Blue Things*, c. 1963–1970, Color Woodcut, Courtesy of Wesley and Missy Cochran, The Cochran Collection, Photograph by Karl Peterson, © The Trust for Robert Blackburn. Used with permission.

(Right) Robert Blackburn, American, 1920–2003, *Purple Flash III*, 1972, Color Woodcut, Nelson/Dunks Collection. Photograph by Greg Staley, Photo courtesy of the David C. Driskell Center at the University of Maryland, College Park.

Robert
Blackburn,
(American,
1920-2003)
Girl in Red,
1950, Color
Lithograph, The
Petrucci Family
Foundation
Collection
of African
American Art



Woodscape (1984). It also highlights his technical innovations that advanced the medium, for example his multi-stone color lithography. “Some of his innovations in color—it’s hard for us to remember how difficult working in color and gaining access to a press was at the time,” says Cullen-Morales. “I think it’s been overlooked.”

Our country’s racial reckoning is an opportunity to better absorb Blackburn’s contributions, she adds. “Picture this young man with no family funding moving down from Harlem to Chelsea to open a print shop at a time when the nation was still segregated,” she says. “He opened the studio to everyone, but especially artists from the Black community, the Latinx community, Asian American and Indigenous artists, and women. I’m conjecturing, because Bob never stated this outright, but perhaps part of the reason for creating that strength in community was because he was an artist who faced discrimination and challenges, and he wanted to bring people together and share that strength.”

For Figge assistant curator Vanessa Sage, Blackburn’s diverse, collaborative Printmaking Workshop goes to the heart of both the museum’s mission and its ongoing commitment to representation, equity, and inclusion. “That’s what he did—he brought people and art together,” she says. “And this exhibition shows the wealth of creativity that can come out of an environment that welcomes all people to work alongside one another.”

The generous sampling of Blackburn’s wide-ranging work next to pieces by other well-known artists means there’s something for everybody who comes into the museum, says Sage. “There is representational art and abstract art. There are artists focusing on formal concerns and those dealing with social issues. And all of the works demonstrate impressive technical printmaking elements.”

No matter what draws them to *Robert Blackburn & Modern American Printmaking*, visitors will leave with an appetite for more.

“There’s a dissertation to be written on every one of these artists,” says Cullen-Morales. “Really, there are a lot of artists now being picked up whom Bob worked with decades ago. So, this is an opportunity to understand the duration of the life of an artist and how long it takes to get recognition. What’s right around us that we’re not valuing in the moment?”

Robert Blackburn & Modern American Printmaking is organized by the Smithsonian Institution Traveling Exhibition Service and curated by Deborah Cullen, in cooperation with the Trust for Robert Blackburn and The Elizabeth Foundation for the Arts’ Robert Blackburn Printmaking Workshop Program. This exhibition is supported by a grant from the Henry Luce Foundation and funding from the Smithsonian’s Provost Office.



The presentation of *Robert Blackburn & Modern American Printmaking* at the Figge is made possible in part by a grant from the Smithsonian Institution Traveling Exhibition Service, Anna R. Cohn Fund.

Contributing Sponsors: Schafer Interiors, Janice Hartwig in memory of Don Heggen

Your safety is our priority

Again and again over the last year and a half, in-person visitors to the Figge have told us how safe they feel at the museum. Not only do our spacious galleries offer ample room to spread out, but we also take safety seriously. In line with the latest health and safety guidelines, you can expect:

- Mask requirements
- Sanitizing stations
- Hospital-grade air filters
- Capacity limits

This fall, prepare for exciting new exhibitions that explore objects, structure, and space—from Jane Gilmor’s found-materials sculptures and rarely exhibited three-dimensional works from the Figge’s collection to Carlos Diniz’s charcoal renderings of the Walt Disney Concert Hall.

Jane Gilmor, American, b. 1947, *The Potato Theater Presents*, 2019–2020, Wood, embossed metal, re-purposed past work, found objects, Image courtesy of the artist





William Hawkins, American, 1895-1990,
Columbus Skyline, 1988, Enamel and collage
on wood and sheet metal assemblage, Gift
of Gerald and Sandra Fineberg, Wellesley,
Massachusetts, 2018.16



Carlos Diniz,
American,
1928-2001,
*Disney Concert
Hall, Final,
Exterior Study:
Grand Avenue
Entry, Los
Angeles*,
1998,
Charcoal on
tissue paper,
Private
collection

October 9, 2021–February 6, 2022

Jane Gilmor: Breakfast on Pluto

Katz Gallery

Breakfast on Pluto features sculptures created by Jane Gilmor using repurposed past work and found materials from the recesses of her studio. Activated with motion and light, the installation will encourage visitors to contemplate the interplay between light and darkness, the familiar and the strange, and the past and the present. Based in Cedar Rapids, Iowa, Gilmor is known for her extensive body of work questioning how we define ourselves through words and objects. Of these sculptures, she states, “The electricity is still on. Yes, there must be life! But things seem to be slowly falling apart... it is difficult to know if these are ruins or works in progress.”

From September 27 through October 4, the public is invited to watch Gilmor as she installs her exhibition in the Katz Gallery.

Supporting Sponsor: The Current Iowa, Autograph Collection
Contributing Sponsor: Caroline Kimple

Now through January 16, 2022

Dimensional: 3D Works from the Figge Collection

Gallery 311

This exhibition features over 65 works and offers visitors a chance to explore rarely exhibited pieces as well as recent additions to the museum’s collection, including artwork by Vanessa German, John Ahearn, and William Hawkins. The artworks on display range from those created by artists of the previous century all the way to contemporary assemblages made by artists working today. The exhibition will explore the various techniques used in the creation of these 3-D objects—those works that have dimensions of height, width, and depth, and which are usually meant to be seen in the round. It is organized according to the four predominant methods of sculptural production—carving, modelling, casting, and assembly. This allows comparisons of technique across time-period and materials, creating an in-depth look at varying artistic processes through the lens of the museum’s collection.

Contributing Sponsor: Mark and Barbara Zimmerman

November 20, 2021–March 20, 2022

Carlos Diniz, Master of Architectural Illustration

Lewis Gallery

Carlos Diniz, Master of Architectural Illustration features nine extraordinary charcoal renderings of the Frank Gehry–designed Walt Disney Concert Hall in Los Angeles created by the renowned architectural illustrator Carlos Diniz. Opened in 2003, the hall was decades in the planning and made possible through the generosity of the Disney family. The design of the iconic building, located among downtown LA’s lofty skyscrapers, began in the late 1980s with a few spontaneous scribbles by architect Gehry. Well before any structure was built, Diniz combined Gehry’s conceptual sketches with drawings of the cityscape, providing his clients and the city of Los Angeles a preview of what Gehry’s building would look like when finished. Rendered in charcoal and wash, Diniz’s masterful drawings harken back to a time when computer-aided and virtual renderings were a fantasy. The skill of Diniz and architects and illustrators like him were all that was needed to create a recognizable view of the future. The exhibition will also be accompanied by a few limited-edition reproductions of Gehry’s early conceptual sketches for the project.

Meet gallery host Rhiannon Ashmore



As a gallery host, Rhiannon Ashmore works closely with the entire Figge team to help ensure that visitors enjoy the most rewarding experience possible at the museum. In this staff spotlight, Rhiannon tells us how she came to art and what working with the Figge means to her.

T

Tell us a little about yourself and your connection to art.

Art, literature, and history have played important roles in my life since my formative years spent drawing pictures of my favorite storybook characters. My entry into museums and art history began in ninth grade, when I was privileged enough to have an educator in my life who encouraged her students to frequently visit art museums. It was during one of her guided field trips to the Art Institute of Chicago that I truly *experienced* the power of art.

I invite others to find their own creative passions and hope the Figge is a place where visitors may have inspiring encounters and discover the world around them through diverse perspectives. It is my greatest conviction that the need to create is innately human—and that everyone belongs in the world of art.

“One of the best parts of my job is the opportunity to collaborate with my colleagues, contemporary artists, and the Quad Cities community. When we bring our equal passions for art, community, education, and enrichment together, we do amazing work.”

W

What do you like best about working with the Figge?

To work with the Figge Art Museum is wonderful on its own. However, one of the best parts of my job is the opportunity to collaborate with my colleagues, contemporary artists, and the Quad Cities community. When we bring our equal passions for art, community, education, and enrichment together, we do truly amazing work. Exhibitions, events, programs, and classes would not be possible without our collaborative spirit.

W

What have you learned about our community over the past year?

So much has happened since the Figge was forced to close in March 2020 and reopen just a few months later. We thrived even at that time because of our supportive community.

Since returning to my front-facing position during the pandemic, I have observed an increase in verbal gratitude from our visitors, with many thanking the Figge for reopening and delivering quality exhibitions and programs. One visitor disclosed that the pandemic had worsened their depression, but when they discovered the Figge was open, they finally had somewhere to go to enjoy art and mentally recover.

Everyone is invited to the Figge to discover, create, and restore. As a gallery host, it is my duty to help provide a gateway and an access point to those experiences.

A superhero story takes on the dominant narrative

“Negative views toward Indian art made me stronger and firmer in the belief that my art was Indian art and that’s what it was about and it was going to stay that way.”

—Diego Romero

Meet Popé, a storied Pueblo hero and the subject of a new addition to the Figge’s permanent collection.

The Figge is pleased to welcome into its collection a remarkable new ceramic work by renowned Cochiti artist Diego Romero. Blending the influences of the Greek epics of Homer, the comic book superheroes of Stan Lee, and Mimbres culture pottery, Romero celebrates a significant moment in the history of the Puebloans of the Southwest. The subject of the large painted ceramic bowl *Lest Tyranny Triumph* (2020) is Popé (PoPay), an Ohkay Owingeh (Hopi) spiritual leader and warrior who led the 1680 revolt against the Catholic Missions located throughout Santa Fe de Nuevo México (present-day New Mexico and eastern Arizona). Romero’s eye-catching work provides a much-needed Indigenous voice to counter the dominant Spanish colonial narrative found in the museum’s Vice-regal collection.

Romero presents Popé as a muscled superhero standing victorious above the repentant, arrow-riddled oppressors, having avenged their long-standing abuse of his people. Recognized

as the only successful Native revolt against colonizers in North America, it is a proud and critical moment in Native American history. Although the Spanish would return to seek revenge by destroying several important Pueblo communities such as Awat’ovi in northeastern Arizona, the Spanish presence had been muted. The Pueblo peoples would never again suffer to the degree they had in the years prior to the revolt, thus preserving for the future vital Pueblo traditions, languages, and religions.

Diego Romero attended the Institute of American Indian Arts before attaining degrees from Otis College of Art and Design (BFA) and the University of California, Los Angeles (MFA). Since earning an MFA in 1993, Romero’s works have been exhibited extensively and can be found in significant public collections throughout the U.S. and Europe. Check out Diego’s Artist Talk on the Figge’s YouTube channel to hear more.



Mark your calendar

No, it's not déjà vu...
it's our can't-miss
recurring events!
Explore one or all
of these tried-and-
true Figge favorites.

Thursdays at the Figge

Sponsored by Chris and Mary Rayburn

Join in the fun during the Thursdays at the Figge program series! These programs feature artists, curators, scholars, and community partners to explore creativity in all forms. Programs are currently being offered in person and virtually, so be sure to check online for the format each week. All programs are free to attend, though space is limited for in-person offerings. For virtual offerings, registrants will receive an e-mail with a Zoom link two hours prior to the program or individuals can use the direct link provided for each program on the Figge's website.

Every other Friday, 5:30–8:30 p.m.

Figure Drawing

\$15 per session; bring your own supplies

Learn figure drawing by practicing your skills and adapting to change. These are facilitated—not instructed—classes. Bring your own supplies; all non-toxic and non-photographic media are welcome. Registration required.

Selected Saturdays, 10 a.m.–12 p.m.

Happy Little Trees

\$25 per session; supplies included

Want to paint picturesque landscapes like the ones Bob Ross taught? At Happy Little Trees, learn to make a painting in one sitting using water-based oil paint.

See calendar for access dates

Family Day Your Way: Virtual Family Days

Explore any or all of these monthly family-flexible virtual

enrichment experiences. Your free online registration grants your family two weeks of access to a virtual line-up, which means you can choose your day to play! Free family activity packets will be available for pick up at the museum for each registrant who selects them when registering. "Launch" dates reflect the first day of access to the Google drive filled with activities.

Sundays, November 7 & 14, 2 p.m.

Virtual Lecture Series

\$5 per person

Join painting conservator and art historian Barry Bauman for a conservation lecture series on Zoom, hosted in partnership with the German American Heritage Center.

Inside the Outreach Collection

Interested in learning more about the Figge's Outreach Collection? Catch host and Figge Outreach Educator Kelsey Vandercoy and her YouTube web series exploring the educational objects included in the Figge's Outreach Collection. To view, visit youtube.com/FiggeArtMuseum and click on the Inside the Outreach Collection playlist to see the complete line-up of videos.

Art Cart

Find the Figge's Art Cart in select galleries throughout the fall and have in-depth conversations about art! Books, objects, gallery games, and information, along with a trained docent, will be available for guests to explore art topics in new ways. Explore the exhibition Dimensional on selected Saturdays this fall!

Plan your next trip to the Figge around these openings, classes, tours, and other unique events. All times listed are central time zone.



Fri, Oct 15
Figure Drawing
5:30–8:30 p.m.
\$15 per session; bring your own supplies

Sun, Oct 16
Specialty Tour: *Dimensional*
1 p.m.

Thu, Oct 21
Curator Talk: Joshua Johnson
6:30 p.m. on Zoom

Sat, Oct 23
Tour: Exhibition Highlights
10:30 a.m.

Sat, Oct 23
**Virtual Family Day:
Day of the Dead**
Access to Google drive begins on October 23
Sponsored by Northwest Bank & Trust Co.

Sun, Oct 24
**Day of the Dead In-Person
Family Day**
12 p.m.–3 p.m.
In Partnership with LULAC Quad Cities and Hola America
Sponsored by Northwest Bank & Trust Co.

Thu, Oct 28
**Virtual Curator Talk:
Deborah Cullen-Morales**
6:30 p.m. on Zoom

Fri, Oct 29
Figure Drawing
5:30–8:30 p.m.
\$15 per session; bring your own supplies





Curlee R. Holton

N

Mon, Nov 1 St. Ambrose University Print Studio Tour (Members Only)

2 p.m.

\$10 per person

Thu, Nov 4 Free Senior Day

All seniors receive free admission, plus 10% off in the Museum Store and Figge Café.

Thu, Nov 4 Wine & Art: Winter Wonderland

6–8 p.m.

\$20; all supplies included

Thu, Nov 4 Virtual Artist Talk: Curlee R. Holton

6:30 p.m. on Zoom

Sat, Nov 6 Happy Little Trees

10 a.m.–12 p.m.

\$25 per session; supplies included

Sun, Nov 7 Virtual Lecture Series

2 p.m. on Zoom

\$5 per household

Tue, Nov 9–30 Drawing II: Perspectives

6–8 p.m.

\$95 / \$80 Members

If you want your artwork to look real, incorporating the rules of perspective is essential. This class will review one- and two-point perspective, then provide exercises to refine your skills. Architectural photos and still-life setups will be used. Supply list online.

Thu, Nov 11 Specialty Tour: *Jane Gilmor*

10:30 a.m.

Thu, Nov 11 Film Screening: *Stout Hearted: George Stout and the Guardians of Art*

6:00 p.m.

Fri, Nov 12 Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Sun, Nov 14 Tour: Exhibition Highlights

1 p.m.

Sun, Nov 14 Virtual Lecture Series

2 p.m. on Zoom

\$5 per household

Sun, Nov 14 Exhibition Closing: *Jim Dine and Lee Friedlander: Work from the Same House*

Thu, Nov 18 Virtual Artist Talk: robin holder

6:30 p.m. on Zoom

Fri, Nov 19 Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Sat, Nov 20 Virtual Family Day: *Jane Gilmor*

Access to Google drive begins on November 20
Sponsored by Baird

Sun, Nov 21 Specialty Tour: *Jane Gilmor*

1:30 p.m.

Sun, Nov 28 Museum Store Sunday

12–5 p.m.

Shop the Museum Store in support of the Figge.

D

Thu, Dec 2 Free Senior Day

All seniors receive free admission, 10% off in the Museum Store and Figge Café.

Sponsored by Cobham Mission Systems

Thu, Dec 2 Specialty Tour: Robert Blackburn

1 p.m.

Thu, Dec 2 Maker Session: Feminist Art Movement

6 p.m. on Zoom; registration required

Thu, Dec 2 Virtual Film Screening: Day With(out) Art 2021

6:00 p.m. on Zoom

Fri, Dec 3 Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Sat, Dec 11 Happy Little Trees

10 a.m.–12 p.m.

\$25 per session; supplies included

Sat, Dec 11 Specialty Tour: Robert Blackburn

10:30 a.m.

Thu, Dec 16 Remembered Spaces Workshop with Jane Gilmor

6–6:45 p.m. or 7–7:45 p.m.

Participants will work with artist Jane Gilmor to create works on metal as part of an ongoing community collaborative installation in the Mary Waterman Gildehaus Community Gallery. In the adjacent Katz Gallery, Gilmor will be showcasing her work in the exhibition *Jane Gilmor: Breakfast on Pluto*. This class is free, and all supplies are included; registration is required.

Fri, Dec 17 Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Sat, Dec 18 Virtual Family Day: Robert Blackburn

Access to Google drive begins on December 18

Sponsored by Cobham Mission Systems

Sun, Dec 19 Specialty Tour: Robert Blackburn

1 p.m.

J

Thu, Jan 6 Free Senior Day

All seniors receive free admission, 10% off in the Museum Store and Figge Café.

Fri, Jan 7 Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Sat, Jan 15 Happy Little Trees

10 a.m.–12 p.m.

\$25 per session; supplies included

Fri, Jan 21 Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Thu, Jan 27 In Conversation: Jane Gilmor and Joy Sperling

6:30 p.m. on Zoom

Fat Tuesday, March 1, 2022

Cajun Cook-Off

What's that delicious smell? Start getting hungry for the 2022 Cajun Cook-Off on Fat Tuesday! Bringing the taste of New Orleans to the Quad Cities, area chefs will be stationed around the Event Center at the Rhythm City Casino cooking Cajun-inspired dishes for guests to sample and vote for their favorite. All proceeds benefit the Figge Art Museum.

If you're a local chef interested in participating in this event, please contact Natalie Dunlop at ndunlop@figgeartmuseum.org or 563.345.6651.

robin holder



Art Off the Wall

Place your bids! On November 5, the Figge will host one of its oldest and most exciting events of the year, Art Off the Wall.

This unique cocktail party features both silent and live auctions of donated one-of-a-kind, high-quality collectible art, antiques, jewelry, furniture, and more. The proceeds from this event support the Figge's mission of bringing art and people together.

This year's auction will include exceptional art pieces for all tastes and interests, including a soapstone piece from Haiti and a diamond necklace from Tom Allard Jewelers. Over 50 pieces will be available for auction from well-known, local, and national artists such as Isabelle Bloom, John Bloom, J.R. Lewis, Barbie Priester, John Schmits, and many more.



Reserve your space today and get ready to grab a cocktail and make a winning bid at the Figge's 2021 Art Off the Wall on November 5 at 5:30 p.m. Bidding will also be available online for those not comfortable attending in person.

Interested in donating a piece to Art Off the Wall? Email smorby@figgeartmuseum.org.

Reserve your ticket today at www.figgeartmuseum.org.

Premier Sponsor:

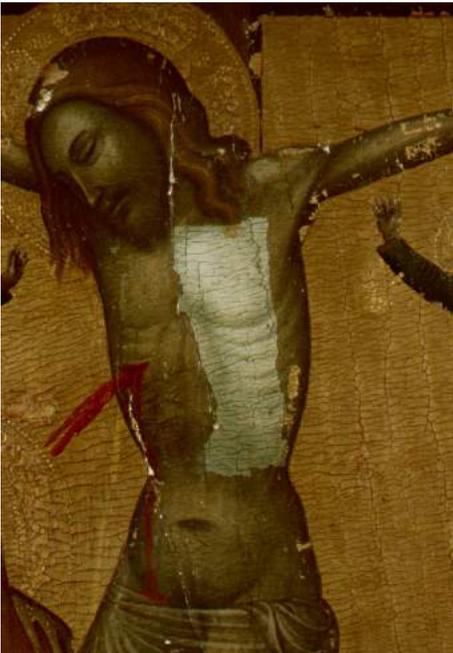


Partner Sponsors:
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 K&K True Value Hardware
 Necker's Jewelers
 Professional Touch Cleaning Services

Class is in session!

“Since my first formal art lesson occurred at the DMAC, I’m fiercely loyal to the Figge and its mission. I enjoy taking the figure drawing classes. They offer a congenial situation where an artist can learn, take risks, compare notes, and spend an artistically challenging evening.”

–St. Ambrose University Professor Emeritus Leslie Bell



Francescuccio Ghissi, Italian, Late 14th Century, “The Crucifixion,” Mr. and Mrs. Martin A Ryerson Collection, 1937.1006, Art Institute of Chicago

Even the greats started somewhere. Whether you want to hone your skills or try something new for fun, there’s a Figge art class for you. In this class spotlight, take a closer look at Figure Drawing.

Studio School Coordinator Brian Allen knows first-hand that drawing the figure is one of the hardest things to do in art. “The only way to improve your craft is practice,” says Allen. “We decided to offer regular figure drawing sessions that cater to those who want to hone their craft, and it has been very well-received.”

Participants practice drawing unclothed models in a facilitated, life-drawing session. While easels, stools, drawing boards, and drawing horses are provided, students must provide their own non-toxic and non-photographic supplies. Anyone interested in drawing the human body from observation is invited to take this class, although some drawing experience is recommended.

A class that’s sure to make you smile

Inspired by *The Joy of Painting* with Bob Ross, Happy Little Trees—the Figge’s latest monthly class offering—gives students the chance to paint their very own landscape using water-based oil paints on an 11 x 14” canvas. Participants get to bring home their creations to enjoy for years to come. In this class, “perfection is not required, and fun is guaranteed,” says Happy Little Trees instructor Allen Holloway.

Register today!

To register for these classes and more, visit www.figgeartmuseum.org.



Q&A with donors Jim and Michelle Russell

Jim and Michelle Russell believe the Quad Cities community deserves to have a museum that represents all people, voices, and perspectives. That's why they've generously contributed \$20,000 to launch the Figge's Diversity and Equity Art Fund.

Jim is president and CEO of Russell, a professional services firm providing construction and development services across the Midwest since 1983. Michelle is a partner at Russell. Here, they discuss why the Diversity and Equity Art Fund matters to them.

What is the Diversity and Equity Art Fund?

The Diversity and Equity Art Fund is exclusively dedicated to the acquisition and preservation of artworks for the Figge's permanent collection by artists from underserved and marginalized groups, including Black artists and artists of African, Native American, Hispanic, Latinx, Asian, Pacific Islander, Indigenous, and Middle Eastern descent, as well as women, LBGTQA+ artists, and any other artists who are marginalized, oppressed, or underrepresented in the museum's permanent collection.

H

How did you decide to help jump-start the Art Diversity and Equity Fund for the Figge?

We are long-time supporters of the Figge, but this year we gave additional thought to the specifics regarding the “where spent and what impact” our donation would be making. After discussing many ideas, when the new fund was proposed, to us it simply meant this: “Black Lives Matter.” This is an important truth that needs to be held high in all matters, including art and life. This fund was the “something” we could passionately support.

W

What impact do you hope your donation will have on the Figge and the community as a whole?

It is our hope that our donation will inspire passion in others to give to the fund and to make daily choices, big and small, that demonstrate Black Lives Matter.

C

Can you describe why this initiative is so important to you?

The initiative is important to us because our community—the Quad Cities and the world—is important to us. In 2020, we witnessed not only the devastating health crisis of the pandemic but also the inequitable “treatment” of our fellow citizens. We cannot wait for someone else to make changes. We must, each of us, do all that we can to make a difference and change the reality of our world.

W

Why should the community get behind this fund?

Getting behind this fund is a no-brainer. What is on the walls of the Figge will reflect who is within those walls. The Figge is a treasure gifted to the community to make art accessible to everyone. Our community is diverse, and the art must speak to and be representative of the beautiful and important diversity all around us.

Caught on camera



Art at Heart Gala 2021

The only certainty 2021 offered the Figge's Gala Committee was that there was no crystal ball. But with the support of an enthusiastic group of volunteers and artists, we forged ahead to create a beautiful Pop Art-themed Art at Heart Gala. It was wonderful to finally get together safely and celebrate art and art education in our community.

We are grateful for the generous donations from artists, supporters, and businesses who helped spearhead the evening's auction, led by Decker Ploehn. Table sponsors, donors, and patrons all joyously gave throughout the evening to help raise critical funds to support art outreach education programs in the community.

Wynne Schafer, Art at Heart Gala Committee Chair





Rise to the challenge!

Now through the end of the year, you have the chance to make an even bigger difference to the Figge thanks to the Moline Foundation, which has committed to contributing one dollar for every two donated to the Figge's endowment, up to \$25,000.

Our goal is to increase our endowment by \$75,000, including the match. With transformational commitments of \$25,000 from lead supporters and advocates in the Illinois community, we are able to elevate the match from 2:1 to 1:1.

To learn more about how you can make an impact, contact Sara Volz at svolz@figgeartmuseum.org or (319) 560-5530.

The best store in the Quad Cities is inside the Figge

The Figge's Museum Store offers a broad selection of items for any budget! With stock consistently rotating, visit often to uncover art-related merchandise. From Turkish mosaic lamps and jewelry to one-of-a-kind clothing and exhibition-inspired selections, the Museum Store has handpicked items for anyone on your list! Figge members receive 10% off year-round. Not a member? Join today at www.figgeartmuseum.org.

Mark your calendar and shop the store during Museum Store Sunday on November 28. Every Museum Store purchase will be tax-free, with 100% of the proceeds going directly to support the Figge. With free gift-wrapping year-round, the Museum Store is a one-stop shop this holiday season!



Sunday, November 28, 12–5 p.m.

Museum Store Sunday

Why membership matters

Membership is an invaluable part of the Figge Art Museum. As a member, you directly support our mission to bring art and people together. The vital revenue stream that membership creates enables us to provide impactful programming for school children, homeless people, incarcerated youth, and the entire Quad Cities community, all while presenting world-class exhibitions. Together, we are building a wonderful community for those with a shared interest and a love of art.



The quality and variety of exhibitions at the Figge Art Museum first attracted me as a visitor. But I quickly realized that although I was supporting the museum by paying admission, becoming a member would offer more opportunities to support and engage with the Figge—and enjoy other cool perks.

Beyond the immediate membership benefits of discounts and access to member-only events, I discovered my membership was aiding the Figge's mission to bring art and people together. By supporting transformational art outreach to school children, homeless shelters, juvenile detention centers, and others, my membership mattered.

Membership also helps the Figge present diverse, world-class, and exciting exhibitions to the area and brings artists, programs, and classes to the museum, providing educational opportunities for all ages at little to no cost.

Plus, being a member is fun! There are a variety of social and educational events that connect you with others in the community, and I have formed many new and valuable friendships by participating in Figge activities.

If you're not already a member, now is the time! Visiting the Figge is one of the safest activities in the area. As the world continues combatting COVID-19, you'll feel safe in the museum's spacious galleries equipped with a state-of-the-art ventilation system. Your support as a member allows the Figge to continue to deliver top-notch programs and outreach to all.

Join me today in supporting art in our community. I can't wait to hear what your membership can mean to you!

John Higgins, Membership Committee Chair

Members-only event

Monday, November 1–2 p.m.

St. Ambrose University Print Studio Tour

\$10; members only

St. Ambrose University (Davenport, IA)

Join Joseph Lappie, artist and associate professor and chair of the art department at St. Ambrose University, for a tour of the SAU Print Studio, where you'll learn about the diverse technical processes available for printmaking and watch demonstrations of numerous techniques. This program is offered in conjunction with the exhibition *Robert Blackburn & Modern American Printmaking* now on view at the Figge. Space is limited to 10 participants and advanced registration is required.

We love our members

Depending on the membership level you choose, your benefits include:

- Unlimited free admission to every exhibition
- Admission to over 1,000 arts, cultural, and historic institutions across the country
- Recognition in the annual report
- Exclusive access to exhibition previews, artist talks, and museum events
- Free guest passes
- Discounts to the Museum Store and Café

Become a member today!

- 1 Renew or join at www.figgeartmuseum.org
- 2 Call 563.345.6638

Thank you for supporting the Figge—and world-class art right here in the Quad Cities!

Figge trustees speak

To help you get to know the newest members of the Figge's Board of Directors, we invited Lee Gaston, Mo Hyder, Tracy Schwind, and Wynne Schafer to share why they're proud to serve as trustees of the Figge.



Trustee Lee Gaston, financial advisor and consultant

As transplants to the Quad Cities from the Chicago area in 2006, my wife Lisa and I were delighted to discover the newly opened Figge Art Museum. We have watched the Figge's impact on the Quad Cities steadily grow over the years as it provides a delightful variety of changing exhibitions, programs, and classes for all ages and interests. The museum's reach goes beyond its walls through partnerships with local schools that provide programs of art education and appreciation.

The Figge is by no means an art museum filled exclusively with European old masters (although you can find some there). It brings traveling exhibitions of great variety and is consistently building its permanent collection with careful acquisitions. The exhibitions focus on community and regional interests as well. It also serves as a beautiful venue for concerts, meetings, and celebrations of all kinds.

I am honored to serve as a trustee of the Figge in its efforts to expand access to the arts for our diverse community and to recognize and celebrate artists whose work may have been undervalued in the past.

Trustee Mo Hyder, Regional Vice President for Elite Casino Resorts & General Manager at Rhythm City Casino Resort, LLC

The Figge Art Museum is a cultural asset of the Quad Cities region and serves a critical role of preserving the history of our society. It helps us understand our collective heritage and fosters appreciation for diverse groups and cultures.

The Figge plays an important role in positioning the Quad Cities region in driving the visitor economy. It engages both locals and visitors from the outer markets by holding festivals, free family days, Thursday programs, and more. As an educational institution, the Figge also offers a multitude of subjects to facilitate learning by providing on-site tours to school children, hands-on activities, and outreach programs.

I am incredibly proud of the work the Figge does to keep our community vibrant and provide experiential learning for locals and visitors alike, while fostering a sense of place and belonging. The Figge Art Museum is a community treasure, and I am honored to serve as a trustee!

Trustee Tracy Schwind, Senior Vice President of Marketing and Human Resources at Northwest Bank & Trust Company

I am so happy and proud to be a new Trustee of the Figge Art Museum. The Figge is a vital cultural amenity for our region—we are so fortunate to have a facility of this caliber in the Quad Cities. Not only is it a benefit to all of us who have access to it regularly, but the Figge and organizations like it also play a big part in helping us attract others to visit and live in our community.

The wonderful art in the collections and the exhibitions is in itself a treasure, but the Figge offers so much more, including many programs reaching across the bi-state region to inspire and cultivate a love of art. I am truly enjoying learning more about each one.

I love hearing about the students who have the opportunity to put their artwork on display, the people who have their lives enriched by attending artist talks, and the families that enjoy time together experiencing the museum. There are so many ways that the Figge makes a positive impact on people in the Quad Cities region and beyond.

The Figge Art Museum team works hard to make art accessible to everyone. I am very proud of the small part I will now play in that.

Trustee Wynne Schafer, owner/designer at Wynne Schafer Interiors

The Figge Art Museum sparked my interest as soon as the search for a building architect began. The impending building was such a meaningful gift to the community from the Figge family, and their support provided the basis for the search of a world-class architect. I could feel the energy this project would bring to our downtown, and when architect David Chipperfield was selected, his creativity and care for the community was evident in his design of the building. I was excited to know there would be a central location to not only expand arts education but also provide support for all arts in the Quad Cities.

The Figge is a place where new ideas develop, multicultural interests are explored, and important discussions take place, making it a must-see attraction for all. I am so pleased to support and commit my time to expanding the arts in the area because creative new ideas build a better community.



Image courtesy of Quad-City Times / Moline Dispatch-Argus

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