

FIGGE ART MUSEUM

2016-17 ANNUAL REPORT



FROM THE DIRECTOR

On the door of the little refrigerator in the staff copy room at the Figge, there is a drawing by a young student named Quinn who came to the museum for a tour and art activity in the studios. "Art is not perfect," it begins, in colored crayon. (Actually, Quinn wrote "Art is not prefect.") "Art is about thinking and it's about learning." The drawing has been on the refrigerator for well over a year, and I look at it from time to time and think "Wow! Quinn really understood what the museum is about."

Art is not about perfection. There are near-perfect artworks (we saw several on our recent Figge trip to Belgium and the Netherlands), but art is not about a single answer or a "right" solution. Art tends to ask rather than answer questions. While a scientist may begin with a huge set of data and take it through a series of deductions to arrive at a solution, artists often begin with one idea and let their imaginations expand it into myriad possibilities.

This free-ranging, creative thinking is the hallmark of much of the art we show at the Figge—think of how Mick Meilahn turns ears of corn into an extraterrestrial landscape with his *Corn Zone* in our orientation gallery—and of the classes for all ages in our studios. It is also prized by business, industry and science because innovation comes from imagination. As Albert Einstein put



it, "I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world."

As our Annual Fund theme of "Art... and More" implies, the Figge does much more than present paintings on a wall. We foster creativity, imagination and conversation, with art as the springboard. As Quinn put it, we are about thinking, and learning—and we definitely are not perfect!

On behalf of the board, staff and volunteers of the Figge Art Museum, I am pleased to present this report on our activities and accomplishments for the past year. We welcome your thoughts, and we appreciate your support.

Tim Schiffer, Executive Director

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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.

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, 11a.m.–2 p.m.

Café reservations 563.345.6647

Facility and catering 563.823.5187

ADMISSION

\$7 adults

\$6 seniors and students with ID

\$4 children ages 4–12

FREE ADMISSION

Children under age 4

Museum members

Thursday evenings from 5–9 p.m. for 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 newsletter delivered to your business or organization, please call 563.345.6642.

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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FIGGE ART MUSEUM 2016-17

125

Iowa and Illinois
schools from

69

districts brought
students for
docent-led tours

21

special
exhibitions

30,642

students served
through
Outreach Programs

3,578

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

5,641

attendees for
Thursdays at
the Figge

More than
7,000

visitors attended

550

museum tours
given by
Figge Docents

6,694

K-12 students
participated in studio
arts programs

182

new acquisitions

EXHIBITIONS

With the participation of artists, fellow museums and private collections, the Figge delivers a range of art and art-based experiences to the Quad Cities. This past year, we presented 21 special exhibitions with artwork ranging from priceless 17th-century etchings to contemporary video installation. Figge exhibitions were further enhanced through interesting programs featuring artists, collectors, curators and members of the community—all sharing their unique experiences and insight with the public. Of course, without the support of our generous exhibition sponsors and supporters, none of this would be possible!

Rembrandt and the Jews

Rembrandt and the Jews: The Berger Print Collection featured 22 etchings by the Dutch master from the Westmont Ridley-Tree Museum of Art and explored the relationship between the artist and the Jewish residents of his Amsterdam neighborhood. Additional prints by Rembrandt and his peers demonstrated innovations he brought to the etching medium.

Scrimmage

Scrimmage: Football in American Art from the Civil War to the Present featured 78 artworks depicting the American sport. The exhibition concentrated on issues of masculinity, race, gender and conflict through the artwork of Frederic Remington, Andy Warhol and others.

Giving the Devil His Due

Giving the Devil His Due: The Art of Gary Kelley followed the life stories of two legendary musicians through the artist's drawings and monotypes: 19th-century violinist Nicolò Paganini and 20th-century blues guitarist Robert Johnson. Kelley, a celebrated Iowa artist and illustrator, took part in activities and gave presentations at the Figge and Ballet Quad Cities presented a special performance in the gallery.

The Art of Persuasion

The Art of Persuasion: American Propaganda Posters and the Great War explored how important artists and illustrators of the day supported the war effort through mass-produced posters. Among the featured artists were J.C. Leyendecker, James Montgomery Flagg and Jessie Willcox Smith.

Jefferson Pinder

Jefferson Pinder: Ghost Light explored the intersections of race and the black experience in the Midwest through the award-winning artist's multi-part site-specific installation at the Figge. Three powerful and well-attended performances featured the personal stories of Quad-Citians Dean Kugler, Joe McLemore and Gaye Shannon-Burnett.

Black Dolls

Black Dolls from the Collection of Deborah Neff included more than 100 unique handmade dolls created between 1850 and 1940. Curator Christine Knoke Hietbrink from the Mingei International Museum gave a lecture on the development of the exhibition and Deborah Neff's dedication to share insights with the audience.

David Plowden: An American Master • *The Wonderful World of Oz* • *Picturing the Prairie: Tallgrass QC* • *Masterpieces of French Art from the Mary Musser Gilmore Collection* • *Corn Zone* • *Lilly McElroy Controls the Sun and Other Selfless Acts* • *American Scene on Paper* • *Giving the Devil His Due: The Art of Gary Kelley* • *Portrait of Maquoketa* • *Rembrandt and the Jews: The Berger Print Collection* • *Mauricio Lasansky: Kaddish* • *19th and 20th century Japanese Prints from the Patricia J. Schmitt Collection* • *Scrimmage: Football in American Art from the Civil War to the Present* • *Art of Persuasion: American Propaganda Posters and the Great War* • *Jefferson Pinder: Ghost Light* • *The Art of Shared Experiences: New Haitian Works from the Figge Collection* • *Kara Walker: The Emancipation Approximation* • *Black Dolls from the Collection of Deborah Neff* • *Aernout Overbeeke – Teska Overbeeke: Life Along the Mississippi* • *Jean Shin: MAiZE* • *Chad Pregracke: Message in a Bottle Collection*

1 Teska Overbeeke, *Mr. Morris, Chef, Taking a Break, Memphis Tennessee*, May 2013, pigment print on Hahnemühle Photo Rag Baryta paper, courtesy of the artist; 2 Monique Crine, *Richard*, 1961, 2014, oil on panel, University Art Museum, Colorado State University, gift of Linny and Elmo Frickman, © Monique Crine; 3 Gary Kelley, *He Fiddled from Rome to the Smallest Hilltowns*, 2008, pastel on paper, printed in *Dark Fiddler, The Life and Legend of Nicolò Paganini*, written by Aaron Frisch, collection of the artist; 4 Frantz Zéphirin, *L'Apparition d'Ayida Wèdo*, 2001, acrylic on canvas, gift of Wayne A. and Susan I. Baker, Riviera Beach, Florida, 2013.1, © Frantz Zéphirin; 5 Artist Unknown, *Startled Woman with Bonnet*, late 19th century, mixed fabrics, leather, and mother of pearl, collection of Deborah Neff, courtesy of the Mingei International Museum; 6 Kara Walker, *The Emancipation Approximation (Scene 5)*, 1999–2000, silkscreen print on paper, gift of Brent Sikkema, 2015.2, © Kara Walker; 7 Jean Shin, *A Collaboration with the Figge Art Museum, and the Quad City Community, MAiZE*, 2017, Polyethylene Terephthalate (PETE), vinyl, adhesive, courtesy of the Artist and Cristin Tierney Gallery; 8 Rembrandt van Rijn, *The Triumph of Mordecai*, circa 1641, etching and drypoint on laid paper, State III of IV, The Berger Print Collection Westmont Ridley-Tree Museum of Art, 2013.167; 9 Howard Chandler Christy, *Fight or Buy Bonds, Third Liberty Loan*, 1917, lithograph in colors, Courtesy of the State Historical Society of Iowa; 10 Martin Lewis, *Arch, Midnight*, 1930, drypoint, Museum purchase: Friends of Art Acquisition Fund, 2013.7; 11 Mauricio Lasansky, *Kaddish #3*, 1976, intaglio print on paper, gift of The Alice and Richard Bowers Family, © Lasansky Corporation; 12 Ogata Gekkō, *Endo Morito from the series Gekkō, Miscellany (Gekkō Zuihitsu)*, 1897, polychrome woodblock print, gift of the Robert F. and Patricia J. Schmitt Collection, 2016.1.1



**THIS WAS ABSOLUTELY BEAUTIFUL,
WORDS CAN'T EVEN EXPRESS.**

T. Johnson, June, 2017 • Black Dolls



ACQUISITIONS

The Figge welcomed more than 180 new works into its collection between June 2016 and June 2017, including prints, photographs, paintings and decorative arts. A number of these works will be featured in exhibitions beginning this year and continuing into 2020.

Blue Mountain

A native of Chicago, painter Helen Lundeberg, 1908-1999, was a major figure in 1960s West Coast hard-edge abstraction. Together with her husband, Lorser Feitelson, Lundeberg founded the school of Subjective Classicism, more recognizably known as Post Surrealism. As her approach to painting developed, Lundeberg focused on the use of color and flattened shapes as a means to define more geometrically abstract, ambiguous, but still recognizable landscapes. The Figge's *Blue Mountain*, 1967, represents the first major acquisition of a work from this period by a woman artist and one of few geometric abstractions in the Figge collection.

Museum Purchase, Friends of Art Acquisition Fund

Pacific Theater WWII (Readying for Take Off)

As a young lieutenant, Wayne Miller, 1918-2013, served with the already legendary photographer Edward Steichen, who led the U.S.'s Naval Aviation Photographic Unit during the

Second World War. Under Steichen's direction, Miller refined his clear-eyed documentary approach to making photographs. A two-time Guggenheim Fellowship winner, Miller would gain recognition for his project documenting the post-war migration of African Americans northward to Chicago's South Side in *The Way of Life of the Northern Negro*. The images Miller made during the war included many taken aboard the aircraft carriers *USS Saratoga* and *USS Ticonderoga*, as well as images of prisoners of war retaken from the Japanese. Miller also would be one of the first photographers to document the effects of the atom bomb on Hiroshima and life in Tokyo after Japan's surrender. *Pacific Theater WWII (Readying for Take Off)*, taken between 1942 and 1945 on the *USS Ticonderoga*, depicts a Grumman F6F aircraft preparing for a combat mission.

Gift of Andrew and Elizabeth Wallace

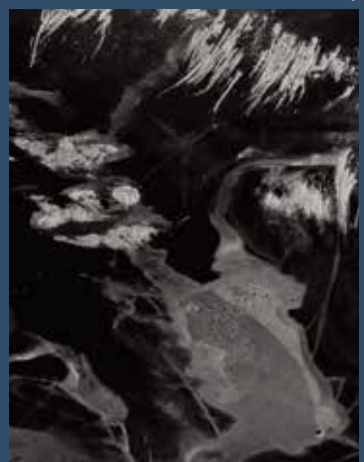
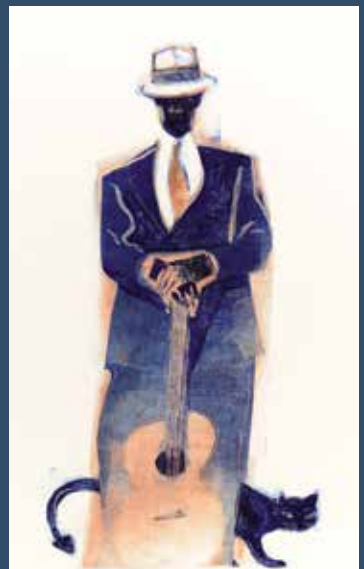
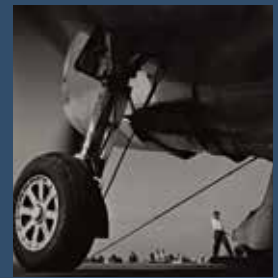
A Voice from the Cliffs

Winslow Homer, 1838-1910, is one of the great American artists of the 19th

century. During the Civil War, Homer served as a war reporter for *Harper's Illustrated*. He produced a substantial number of wood engravings for *Harper's*. Instead of images of battle or its aftermath, Homer chose to depict camp life, demonstrating a unique sensitivity to his subject. A trip to France after the war introduced Homer to watercolor technique and the works of the French painters Corot and Courbet. In the early 1880s, Homer spent time on England's North Sea coast, observing life among the fishermen and their families. The dangers of working on the sea and the uneasy lives of those who depended on it became the predominant theme of his mature works. *A Voice from the Cliffs*, 1883, engraved for Homer by James D. Smillie in an unpublished edition of six, was one of only seven intaglio engravings authorized by the artist. The subject is based on a watercolor of the same name also done in 1882-83 during Homer's stay in England. There is an earlier oil version of the same subject as well from 1882: *Hark! The Lark* now in the collection of the Milwaukee Art Museum.

In addition to these works, the Figge acquired *Black Cat Bone*, three monotype portraits of Blues legend Robert Johnson by Gary Kelley, gift of Jana and Jeff Peterson in memory of Ellis Kell; important fiber works by acclaimed Iowa artist Mary Merkel Hess; a group of 80 photolithographs produced by William Henry Jackson's Detroit Photographic Company, featuring images of the American Southwest and Mexico; and a group of 34 photographs gifted by Brent Sikkema, including works by major 20th-century photographers such as Barbara Morgan, Linda Connor, Minor White and Aaron Siskind.

¹ Richard Estes, *Big Diamonds*, from the portfolio *Urban Landscapes No. II*, 1979, screenprint on paper, gift of J. Randolph and Linda Lewis, 2016.18, © Richard Estes, courtesy Marlborough Gallery, New York; ² Mary Merkel-Hess, *Umbel II*, 2004, paper board, gampi paper, gift of the artist, 2016.15.2; ³ Wayne Miller, *Pacific Theater WWII (Readying for Take Off)*, 1942-45, printed circa 1970, gelatin silver print, gift of Andrew and Elizabeth Wallace in celebration of the Figge's 10th Anniversary, 2016.34; ⁴ William Theophilus Brown, *Lonely Boat*, 1988, acrylic on canvas, gift of the William Brown and Paul Wanner Foundation Fund of the Social Project Network in celebration of the Figge Art Museum 10th Anniversary, 2016.13.1; ⁵ William Henry Jackson, Detroit Photographic Company (American, estab. 1890s, closed 1932), *Royal Gorge, Colorado* (image# 53103), 1901, Photochrom, gift of Caroline M. Baillon, 2016.19.42; ⁶ Helen Lundeberg, *Blue Mountain*, 1967, acrylic on canvas, Museum Purchase: Friends of Art Acquisition Fund, 2017.5; ⁷ Gary Kelley, *Young Robert Johnson*, 2006, monotype, gift of Jana and Jeff Peterson in memory of Ellis Kell, 2017.3.1; ⁸ Winslow Homer, *A Voice from the Cliffs*, 1883, etching on paper, gift of Elizabeth S. Weaver in memory of Dr. Alex and Martha Stone, 2016.11; ⁹ Minor White, *Cape Meares, Oregon*, 1960, printed 1974, gelatin silver print, gift of Brent Sikkema, 2016.33.31, reproduced with permission of the Minor White Archive, Princeton University Art Museum. © Trustees of Princeton University



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EDUCATION

TOURS AND DOCENTS

Our 38 Figge docents gave more than 550 individual museum tours to almost 7,000 people during fiscal year 2017. Six thousand of those were students from more than 125 individual schools, representing 69 districts. Sixty-seven of those were Iowa schools, and 48 schools were from Illinois. Many local school districts have district-wide grade level tours as part of their curriculum. Students were able to have a multi-layered visit that included gallery tours, creative writing projects, films, art projects and free time in the Family Activity Center. Adult groups (including corporate, conference and club groups) also enjoyed their time in the museum, attending weekend exhibition and collection tours and attending our monthly free senior days, which include free admission, a guided tour and film as well as a 10% discount in the Figge Café and Museum Store. In addition to these scheduled tour groups, the Figge is a drop-in location for visitors on the American Queen and American Duchess riverboats.

OUTREACH

Museum outreach programs served 30,642 students last year! The museum's Big Picture program went to 46 individual schools (28 schools in Iowa and 18 schools in Illinois) as well as a host of other institutions. These programs are provided at no cost to schools and tie directly to classroom curriculum. Education staff work to continually expand the "reach" of Outreach, and to encourage students to visit the museum by making connections with schools and administrations. The Big Picture also helped to anchor free summer programming at the museum with Big Picture in the House, a popular weekly drop-in program for families visiting the museum. The Figge also offers

an Art-To-Go program, which brings art-making to the classrooms.

EDUCATION GALLERIES

The Education Department curates several spaces in the museum, including the Learn to Look Gallery, the Family Activity Center, Studio1 and the Community Gallery. Fiscal year 2017 brought five exhibitions to the Community Gallery and three to the Learn to Look Gallery. Guests delved deeper and created in Studio1 with five different installations. The Family Activity Center, beloved and as well used as ever, was refreshed with new projects, magnetic trees and fluttering ribbons.

STUDENT AND FAMILY PROGRAMS

Last year's six exhibition-themed free family days at the museum attracted more than 5,200 guests, with the October Day of the Dead Family Fiesta becoming the museum's single biggest free family event with 3,578 attendees! Free family days involve the entire museum, with docents and activities in the galleries, artist visits, live performances, films, snacks and art-making in the studios! Free summer admission at the museum has encouraged us to expand our summer programming to engage more visiting families with weekly programs like Big Picture in the House, the Art Cart and partner programs like Dance Me a Story with Ballet Quad Cities. During the school year, we host a number of additional programs for kids and families: the Art of Percussion, Anime Day, Girls on Fire Conference and the annual Holiday Workshop.

We support local students and teachers through a variety of programs. Our partnership with the Davenport Creative Arts Academy grants art students access to the museum galleries and to visiting artists. Area art students

also have the opportunity to attend our annual Portfolio Day, take part in the Figge Factory High School T-shirt Design Contest, attend intensive workshops like the Summer Drawing Program, and apply for the highly coveted Brand Boeshaar Scholarships. Figge staff members attend local teacher meetings, invite teachers to our annual Teacher Appreciation Open House, and work together to create Figge teacher resource guides for our collections and traveling exhibitions.

CLASSES AND WORKSHOPS

The museum studios are in constant use for museum tours, outreach, college classes, the Creative Arts Academy and so much more, including classes. Last year's offerings included photography workshops, watercolor, acrylic, oil and pastel painting, Sumi brush calligraphy and Chinese ink painting, drawing with pencils and pastels and the human figure, clay classes and weaving. So many options! The studios also host the effervescent monthly Wine & Art workshops, which continue to increase in popularity. Studio programs sometimes transcend the museum spaces with ongoing partnerships such as the spring Village in Bloom festival.

THURSDAYS AT THE FIGGE

If it is Thursday night, the Figge is the place to be! The museum's free adult programs on Thursday nights have grown to reach more than 5,500 people. Artist visits, curator talks, exhibition openings, performances, live music, film festivals and local partnerships make Thursdays at the Figge a vibrant part of our community programming. New this past year were events like TASK Party and our partnership with FORD Photography for the very popular Cinema@The Figge.



The Figge Education Department had a record-breaking year, serving more than 64,000 individuals with expansive programming and partnerships with area educational institutions. 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 lifelong learning in the visual arts, stimulate independent and critical thinking skills, and encourage visitors to see the world around them differently.



DEVELOPMENT

Art . . . And More!

The Figge Art Museum continues to become MORE to so many. Nearly every day, I receive a call, message or note or someone stops me in the Café to congratulate us on the significant increase of donors on the museum giving pages during recent years.

And it's true. More people have joined our long-time donors in supporting the Figge, knowing that only with their support can we fulfill our mission and provide more services to enrich our community. As our membership grows and we gain hundreds of new donors to the Annual Fund, so too have we gained new donors for arts education and outreach programs and new sponsors for exhibitions.

We also have added almost 100 donors to our planned giving society, named for C.A. Ficke.

Three new Figge endowments were created in the past year to serve our community and provide more access: the Yellow School Bus Endowment,

the Ruth Gaines Thomas Endowment and the Major Exhibitions Endowment. Together, more than \$1 million has been raised to sustain the Figge, the services we provide and the needs we address.

What do donors to the Figge endowments know and believe to be true?

- Bringing art and people together enriches our community.
- The work of the Figge Art Museum is important.
- Gifts have an impact not only on our generation, but also on generations to come, and in meaningful ways we cannot imagine.
- We cannot rest on the generosity of those before us; we too have a responsibility to future generations.



Will you join us? If you have interest or are considering a gift, please don't wait. I will make myself available to talk with you today. We cannot be MORE without you!

Raelene Pullen
Director of Development
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rpullen@figgeartmuseum.org



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ANNUAL GIVING

LOUISE NEVELSON...AND MORE!

The Figge's art collections continue to grow, through gifts from generous donors and through purchases made possible by the Friends of Art Acquisition Endowment. In October, the museum acquired *Moon Zag III* from 1984, a classic example of the work of one of America's pioneering artists of the 20th century, Louise Nevelson.

Born Leah Berliawsky in Perislava, Russia, in 1899, Louise Nevelson immigrated to Rockland, Maine, with her mother and siblings in 1905, joining her father, who had been a lumber contractor in Russia. He worked as a lumberjack and junk man in Maine before establishing a successful lumberyard. The family spoke Yiddish at home. Scraps of wood, ever present in Nevelson's childhood, would become her signature material as an artist. After marrying Charles Nevelson in 1922, she moved to New York City and began studying with artists such as Hans Hofmann and Chaim Gross, embracing the avant-garde practices of Cubism and abstraction and the use of found materials to create art.

Nevelson was an active figure in the New York art world of the 1930s and 1940s, working on projects for the WPA, and assisting Diego Rivera with his mural *Man at the Crossroads* at Rockefeller Center. Separated from her husband and living with her son in the



warehouse district of lower Manhattan, she collected wood in the street to burn for warmth. She exhibited regularly and eventually became successful as an artist, known for her carefully assembled constructions of scraps of wood with endlessly varied components, deep shadows and surfaces that appeared to be charred. Famous for her flamboyant clothing and dramatic personality, she was featured on the cover of *LIFE* magazine in 1960.

Like *Half Moon*, Deborah Butterfield's beloved bronze horse that is the centerpiece of the second-floor galleries, Nevelson's work shows that the

imagination of the artist can transform ordinary materials into objects that have a life of their own, and that are open to more than a single interpretation. The more you look, the more you see.

The idea of "more" is at the center of this year's Annual Fund, "Art...and More!" As we welcome more and more visitors to the museum (more than 60% growth in visitors in five years), and as we continue to mount exciting, challenging exhibitions, with an ever-changing menu of classes, events and lectures, we are creating an engaged, creative community in the Quad Cities—a community that will continue to grow and attract talent into the future.

Your support for the Annual Fund helps us as we continue to grow the museum and chart its course into the future. And as a member and supporter, you will know that you are part of our growth, and the growth and well-being of the Quad Cities. We can't be "more" without you!

Louise Nevelson, *Moon Zag III*, 1984, Painted wood, Museum purchase: Friends of Art Acquisition Fund, 2017.20, © 2017 Estate of Louise Nevelson / Artists Rights Society (ARS), New York

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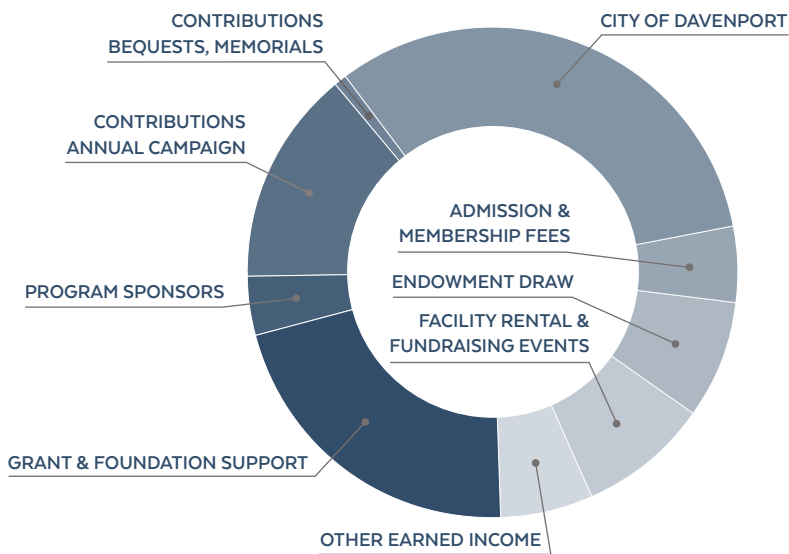
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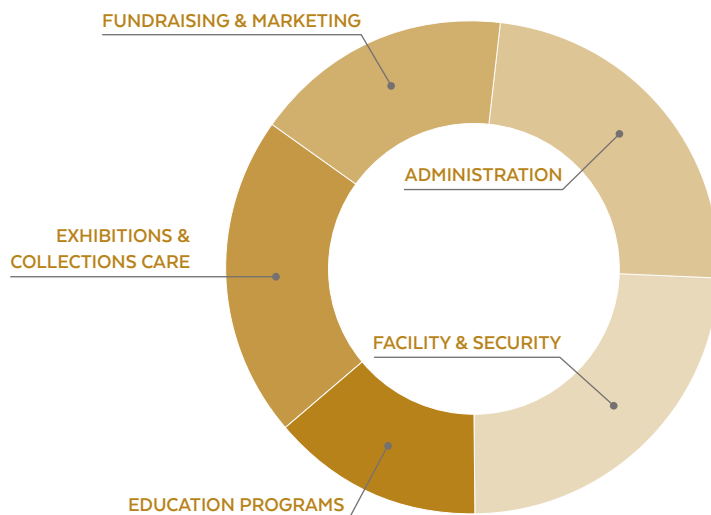
FINANCIALS

The Figge finished the 2017 fiscal year with a slight deficit in its operating fund. However, this deficit does not include the annual payment on the remaining construction debt on the Figge building. This payment of \$250,000 annually is made to the Museum of Art Foundation, a separate but affiliated nonprofit that was created when the effort began to build the new museum. Recognizing that these annual debt payments are not sustainable over time, the Figge Board of Trustees has initiated a concentrated effort to eliminate the construction debt, which stood at approximately \$1.8 million in June 2017, down from \$2.4 million at June 30, 2016. The Figge has received a \$1 million challenge grant, payable over five years, from the Bechtel Trusts, to be matched with \$2 million in new donations, for debt elimination. As of June 30, the museum had raised nearly \$850,000 towards the match.



REVENUE

Grant & Foundation Support	\$ 502,184
Program Sponsors	102,176
Contributions Annual Campaign	331,158
Contributions Bequests, Memorials	7,881
City of Davenport	753,000
Admission & Membership Fees	110,196
Endowment Draw (operations)	194,730
Facility Rental & Fundraising Events	198,975
Other Earned Income	142,749
Total Revenue	\$ 2,343,049



EXPENSE

Education Programs	\$ 344,041
Exhibitions & Collections Care	507,829
Fundraising & Marketing	399,941
Administration	567,677
Facility & Security*	588,724
Total Expense	\$ 2,408,212

(does not include rent payment to Museum of Art Foundation)

* Less University of Iowa cost sharing

Total Revenues (unaudited) | Total Expenses (unaudited, before rent payment to Museum of Art Foundation)

Note: Debt is carried on the books of a separate but related organization and amounted to \$1,825,177 at June 30, 2017

FRIENDS OF THE FIGGE

2017 FRIENDS OF THE FIGGE ORGANIZATION

Dean Christensen
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Dana Wilkinson

RED, WHITE AND BOOM!



What another fantastic year celebrating Independence Day at the Figge at the Red, White and Boom! Watch Party. On July 3, more than 400 people joined us to celebrate with fun, food, art and fireworks! From visitors viewing wonderful exhibitions like *Aernout and Teska Overbeeke: Life Along the Mississippi* to kids helping create a “community bridge” with recycled materials in the Community Gallery, the museum echoed with cheer and celebration. Members

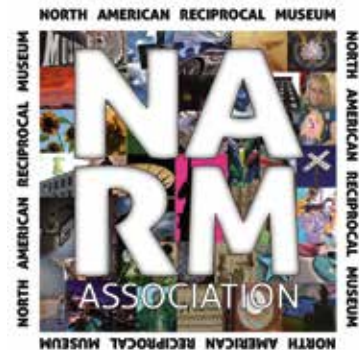
and their guests enjoyed classic picnic fare followed by ice cream covered in delicious toppings courtesy of Whitey’s Ice Cream. The night ended with a magnificent fireworks display that was viewed from the south side of the museum on the outdoor patio and staircase. This year’s event was made possible by the premier sponsor, Dean Christensen, who also graciously chaired the event.

FRIENDS OF THE FIGGE RECEIVE NARM BENEFITS!

During the summer, the North American Reciprocal Museum Association (NARM) added 21 reciprocal institutions for a total of 945 members! It is one of the largest programs of its kind in the world and has members in all 50 states and five countries. Members at the benefactor level or above are automatically included as members of the Friends of the Figge organization and receive these

amazing reciprocal benefits. If you love to travel or discover new things, then the NARM free general admission and reciprocal membership discount benefits are invaluable.

To join or upgrade your membership, contact Tessa Pozzi, annual giving coordinator, at 563.345.6638 or tpozzi@figgeartmuseum.org.



SAVE THE DATE for ART OFF THE WALL!

Bids, Bites, and Bloody Mary's

SUNDAY, AUGUST 26, 2018

To donate art, contact Marj Kinsler 563.359.6528

HOW I FEEL ABOUT THE FIGGE

SUE QUAIL CHAIR OF THE ACQUISITION AND LOANS COMMITTEE

"My first experience with the Figge Art Museum goes back to 1992. I accompanied my son's class on a field trip to see a Grant Wood exhibition at the Davenport Museum of Art. Judie Lance, the docent who gave our tour, did such an amazing job of engaging the students and me. I knew right then and there that when I retired, I wanted to do what Judie did."

In 2005, she became a docent at the new Figge Art Museum and has given countless tours to adults and children. In 2012, she joined the Board of Trustees, the Acquisition and Loans and Development Committees.

"The Figge provides an opportunity for our community to view and learn about world-class art, and I want to help any way I can," she said. "The Figge provides the opportunity for people to be lifelong learners."

This year, Quail became chair of the Acquisition and Loans Committee, which

works with the curatorial staff to acquire new works for the Figge's permanent collection. "We are stewards of the art collection and carefully consider each artwork the Figge acquires," she noted.

The Committee also approves loan requests from other art museums. "Our works have traveled to places in Spain, to Florida and next spring our Grant Wood *Self Portrait* will be exhibited at the Whitney in New York."

The curatorial team identifies gaps in the permanent collection and looks for artworks to consider for purchase. Committee members also are instrumental in identifying works that might be purchased. The committee carefully evaluates each work to determine if it will enhance the current collection, how it could be exhibited and how the docents can utilize the piece.

The Figge curates and cares for the art collection owned by the City of



Davenport. In 1925, Charles August Ficke made a gift of 334 works to the City of Davenport, which established the Davenport Municipal Art Gallery, predecessor of the Figge. Since the completion of the Figge Art Museum in 2005, the Acquisition and Loans Committee has acquired more than 962 additional artworks.

"Our committee looks forward to adding more amazing works of art to the Figge's collection for our community to view and to enjoy now as well as for many generations to come," Quail said.

BILL GALLIN FIGGE DOCENT



How did you become involved in the Docent Program?

During the final few of my 35 years as a teacher, I brought 5th graders to the Figge for the River Currents Program tour. I was so impressed that I completed the Docent Training Program when I retired.

I was wonderfully welcomed and supported by the docents, and I have

found the trade-off of volunteering time in exchange for receiving training on permanent and temporary exhibits entirely in my favor.

What do you enjoy about being a docent?

I enjoy the dialogue that takes place with visitors. During our "Story Tours," primary-age students weave the most imaginative tales from a given painting with few prompts from us. Always fun are those "aha" moments when someone realizes the Butterfield horse is bronze, not wood, or that the Bertoia sound sculpture is not at all like a wind chime. The docents gave tours to over 6,000 adults and children last year at the Figge. We will continue to

be welcoming, share our passion for art and encourage return visits.

What are your responsibilities as docent chairperson?

I work with Melissa Mohr, director of education, to oversee docent activities and committees. I will assist matching docent candidates with mentors. We currently have 38 docents and 12 docent candidates.

How do you join the Figge's Docent Program?

Contact Melissa Mohr at mmohr@figgeartmuseum.org or 563.345.7895, or Heather Aaronson at haaronson@figgeartmuseum.org or 563.345.6630.

HEIDI HERNANDEZ CREATIVE ARTS ACADEMY ARTS TEACHER

Tell us about your background in art and teaching.

I graduated from St. Ambrose University with a degree in art education and fine art. After graduation, I was an art teacher for grades K-5 at the Geneseo Elementary School for 11 years, and I currently teach an Elementary Art Methods class at St. Ambrose University. I also work full-time for the Davenport Schools, teaching visual arts at the Creative Arts Academy.

As an artist, I work with all materials but especially enjoy oil painting and mixed media. I have exhibited artwork in Iowa City, Chicago, Milwaukee and many wonderful Quad-City art galleries, the Figge, Black Hawk College and St. Ambrose University.

What is the Creative Arts Academy?

The Creative Arts Academy (CAA) is a public magnet school that provides arts-integrated education to arts-inclined students. CAA addresses the needs of students in Davenport Community Schools, and the greater Quad-Cities area, whose talents and desired career paths require an arts-based foundation

and education that may not be available in the average class setting. CAA's visual art classes are held at the Figge Art Museum for students in 6th-8th grades.

Why did you decide to teach at the Creative Arts Academy?

This is my first year at the Creative Arts Academy, and my first experience teaching 93 middle school-aged students. I am so impressed by the enthusiasm the students have to explore their passions and their desire to push themselves to keep learning and growing. They are truly invested in what they do.

Through the CAA, students learn more about art, and we create an enriching educational experience through incorporating their artistic skills to help our community. Currently, we are collaborating on projects with organizations like Vera French, Graffiti for Good, and the German American Heritage Museum.

What do you hope the students learn from your class?

My hope for students is that they discover ways to grow and learn on their own. I hope to give them the tools and



enthusiasm to become lifelong learners. I also hope that they will continue to work with organizations that benefit our community; art can truly make a difference, bring awareness and create change.

What future goals or plans do you have for your classes?

I hope our artwork will continue to help people. I hope we can continue to collaborate for the good of our community. I also hope to continue to work with professional artists to illustrate that there are many ways to make your passion a profession. Exploring, practicing, growing, learning, researching, doing, re-doing, facing big challenges and working hard to get better at what you love are goals that I have for all of my students.



THANKS TO THE FIGGE STAFF

First row (left to right): Tessa Pozzi, annual giving coordinator; Kelsey Vandercoy, outreach educator; Vanessa Sage, assistant curator; Lynn Gingras-Taylor, creative arts coordinator; Todd Woeber, chief financial officer. Second row: Ann Nicknish, director of retail and visitor services, Melissa Mohr, director of education; Vanessa Benson, office administrator. Third row: Laura Wriedt, outreach coordinator; Natalie Dunlop, marketing coordinator; Sara Morby, development assistant; Barb Bleedorn, Museum Store associate. Fourth row: Heather Aaronson, education programs coordinator, Tony Trout, facilities manager assistant; Tim Schiffer, executive director; Bob Deblaey, facilities manager.

Not pictured: Brian Allen, outreach educator; Joshua Johnson, assistant registrar/preparator; Raelene Pullen, director of development; Andrew Wallace, director of collections and exhibitions.



Images courtesy of Mark Hancock Photography

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ENJOY LUNCH AT THE FIGGE CAFÉ

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Stop by for a delicious lunch during the week or hold your next meeting or special event at the Figge Café! Catering is available for groups of all sizes. Call 563.345.6647 to make a reservation.

Choose from a variety of salads, soups, burgers or sandwiches from the new café menu. Or enjoy a flavorful new entrée paired with a featured wine flight. View the full menu, wine list and kid's menu on the Figge's website at www.figgeartmuseum.org/cafe.



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MUSEUM STORE

A DAY TO SHOP AND SUPPORT

12-5 p.m. Sunday, November 26

**MUSEUM
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SUNDAY**
BE A PATRON

Holiday shopping has started, and our Museum Store is a wonderful destination to find unique gifts that help the mission

of the Figge—to give back to the community. “I’m from New York and have been frequenting museum shops all over the country for many, many years, and your store is my new favorite,” said a recent visitor.

Each year, consumers are encouraged to participate in shopping campaigns for Black Friday, Shop Small Saturday, Cyber Monday and Giving Tuesday. Many consumers plan their holiday purchases to coordinate with these days. This year, Museum Store Sunday (MSS) on November 26 will

be sandwiched in the middle of these other events. More than 300 museum and cultural institutions here and abroad are signed up to participate in a day meant to spotlight shopping at cultural institutions to buy the educational and unique merchandise that we all feature.

In this inaugural year for MSS, the Figge Museum Store is hoping to make it even easier for area residents to shop conscientiously and support museum stores and their missions. A festive shopping trolley will transport shoppers in downtown Davenport on Second Street from noon-5 p.m. November 26, making stops at the Figge Art Museum, Festival of Trees store and German American Heritage Center to give people a chance to find quality gifts filled with inspiration and educational value.

Visit www.museumstoresunday.org for a complete list of participating museums and institutions and for more information.



MEMORY-MAKING EXPERIENCE—THE MUSEUM STORE

Some may say that the Museum Store should not be referred to as a souvenir shop. However, when the word “souvenir” is linked to its original meaning in French, it simply means “memory.” Isn’t it the best compliment for a product/gift



to contain a person’s memories? Just like putting on a pair of “cheaters” for assistance in reading the small type, the purchase of retail goods and souvenirs assists with those memories.

According to Julie Steiner, director of retail operations for the Barnes Foundation in Philadelphia, “Museum stores are an invaluable part of the museum experience and retail products serve an important purpose and wield incredible power: they carry our collections and exhibits out into the world beyond the walls of our institutions.” One way of thinking about the continuing travel of exhibits, when the accompanying education programs are complete, in the hours when the

galleries are quiet, visitors can continue to savor their experiences at our institutions through the objects they purchased (or received as gifts) from our Museum Store.

Shopping at an institution is a conscious effort on the part of the visitor to turn that specific positive experience into a long-term memory. Creating and selecting the right products to represent our institutions and imprint the visitor experience in the minds of the visitors is the Museum Store’s goal. On your next visit to the Figge Museum Store, purchase a very special “souvenir” to cherish the day with family and friends or buy the perfect gift for special days ahead.

Holiday Treats & Events

HOLIDAY HOURS

Bring your out-of-town holiday guests to visit the Figge! Visit the museum website for information about special events and exhibitions on view. Please note that the museum will be closed on Thanksgiving Day, Christmas Eve Day, Christmas Day and New Year's Day.

GIFT MEMBERSHIP SPECIAL OFFER

November 20-December 22

Give the gift of membership this year. Buy two and get a third membership free. Your gift provides unlimited free admission, discounts at the Museum Store and Figge Café, special pricing on classes and workshops, access to member-only events and trips, and a subscription to *Views from the Figge* newsletter.

For questions about membership, contact Tessa Pozzi at 563.345.6638 or tpozzi@figgeartmuseum.org.

MEMBER APPRECIATION WEEK

December 7-14

What a perfect time to find unique gifts for the holidays! Shop at the Museum Store during Member Appreciation Week and enjoy an extra 10% off your purchases.* Let the Figge make your holidays easier by wrapping your purchases while you relax and enjoy lunch in the Figge Café or stroll around the museum to see the exhibitions.

Can't decide on a gift for someone? A gift certificate is a perfect solution.

Also during this time, purchase or renew a membership and receive a bonus three additional months! On top of that, if you purchase the membership in the Museum Store, you will receive a free Figge Art Museum member gift.

* Some exclusions apply such as consignment items.

GIFTS FOR ANY ARTISTS ON YOUR LIST

Make your holiday gifts last far beyond the holidays by giving gift certificates to Figge classes or workshops. Experiences for all skill levels are available. Purchase gift certificates in the Museum Store or by contacting Heather Aaronson at haaronson@figgeartmuseum.org or 563.345.6630.

FREE SENIOR FIRST THURSDAY - THE SPIRIT OF THE HOLIDAYS

December 7

Free admission for seniors age 60 and older

Join us for this holiday-themed Free Senior Day, featuring 1:30 p.m. museum tours followed by a 2:30 p.m. film. The member discount of 10% off purchases in the Museum Store and Figge Café will be extended to all senior guests on First Thursdays.

FAMILY HOLIDAY WORKSHOP

6-8 p.m. Thursday, December 7

\$15/member family of four

\$20/non-member family of four

\$3 for each extra person

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 jolly spirit at this popular holiday event. To register, contact Heather Aaronson at haaronson@figgeartmuseum.org or 563.345.6630.

HOLIDAY MUSIC

Thursday, December 7

5 p.m. Sandwich baskets and holiday music

The Rock Island Orchestra will present two hours of festive family holiday music.

WINTER'S EVE WITH KEITH BONNSTETTER

6-8 p.m. Thursday, December 7

Free admission

Get into the spirit of the season as the store is transformed into a virtual winter wonderland of snowflakes! The true beauty and uniqueness of a snowflake is captured by local artist Keith Bonnstetter, who will visit the Museum Store to help make Winter's Eve a special night. He will demonstrate his artistry in making two- and three-dimensional snowflakes that feature hidden images that will surprise and please you!

Bonnstetter's how-to book, sold at the Museum Store, is called *A Snowflake for Every Season*. In it, he gives instructions for 12 paper-cutting designs to create at home.

The Museum Store will be open for double discounts for members as part of Member Appreciation Week. Free gift wrapping and assistance in finding that perfect hostess or holiday gift also will be available.

HOLIDAY MEMBER DINNER MISTLETOE AND MERLOT

Thursday, December 14

6 p.m. Cocktail hour

7 p.m. Dinner

\$40 per person

Celebrate the holidays with food, fun and the Figge at the annual member dinner. Create a memory in our festive photo booth and have the chance to win exciting raffle items. Members will receive a formal invitation by mail. To reserve your seat today, contact Tessa Pozzi at tpozzi@figgeartmuseum.org or 563.345.6638.

Not a member? Don't miss the fun. Join today!



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