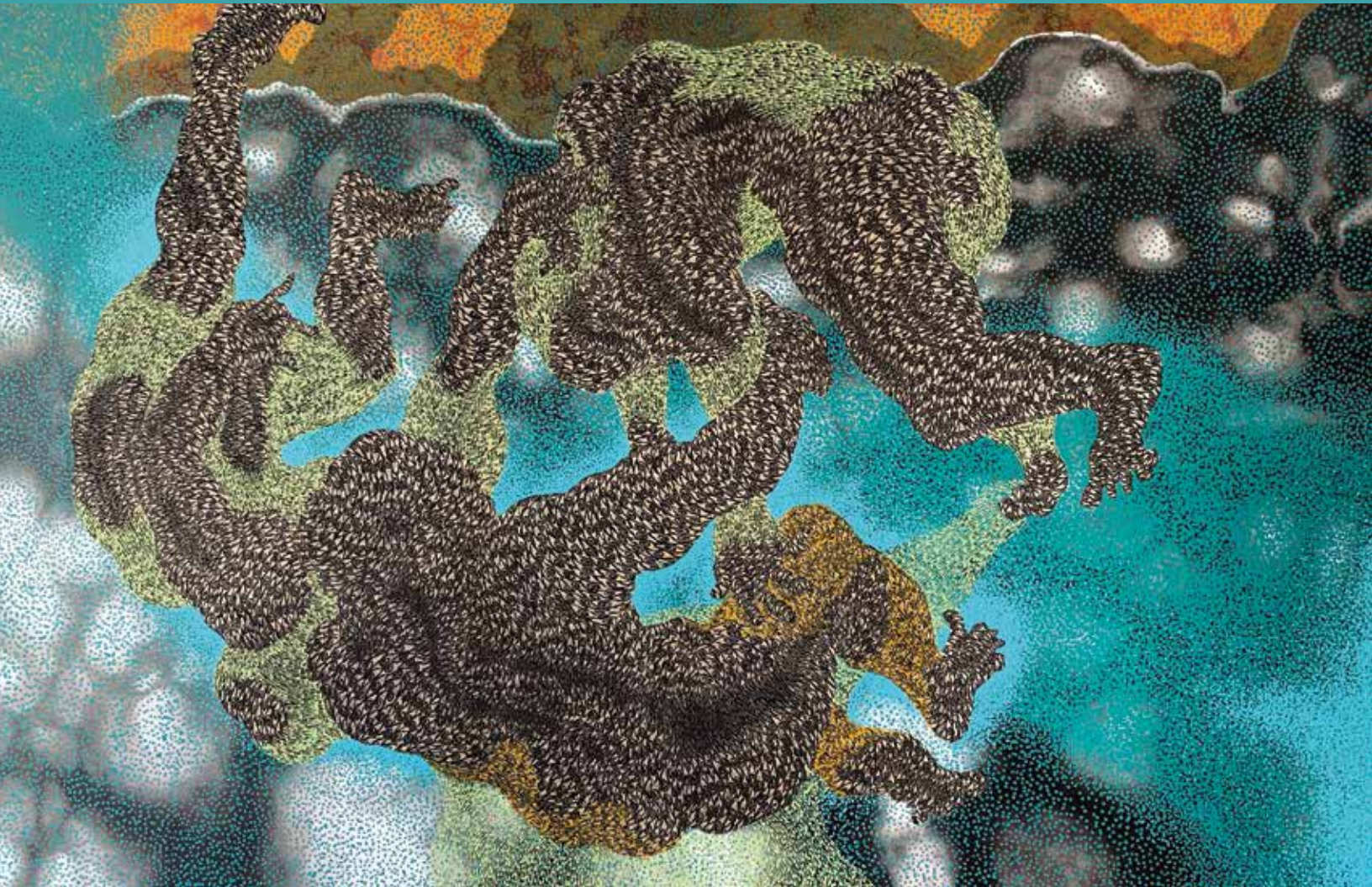


FIGGE

ART MUSEUM

2019-20 ANNUAL REPORT



Views from the FIGGE Annual Report Edition

November 2020 • Issue 42
Published four times a year at no charge for members, friends and people interested in the museum.

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

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

Figge Café Hours Tuesday-Friday 11 a.m.-2 p.m.

Café reservations and facility rentals
563.345.6657

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
Wheelchairs available
ASL interpreters upon request

WHAT'S INSIDE

3 FROM THE DIRECTOR

4 CURATORIAL

5 Exhibitions

6 Exhibition Highlights

8 Acquisitions

10 VIRTUAL IMPACT

11 EDUCATION

14 MEMBERSHIP

16 ANNUAL FUND

17 FINANCIALS

18 GIVING INITIATIVES

19 MUSEUM GIVING

23 MUSEUM STORE



Culture matters here.



IOWA DEPARTMENT OF CULTURAL AFFAIRS

IOWA ARTS COUNCIL PRODUCE STATE HISTORICAL SOCIETY OF IOWA

IOWA ARTS COUNCIL
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Figge Art Museum is supported, in part, by the Iowa Arts Council, a division of the Iowa Department of Cultural Affairs, and the National Endowment for the Arts.

BOARD OF TRUSTEES FY 2020

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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. Their leadership and support assists the Figge in being the thriving, energetic museum it is today.

COVER: Didier William, Haitian-American, b. 1983, *N' ap naje ansamn, n' ap vole ansamn*, from *Broken Skies: Vertières Series*, 2019, wood carving, collage, ink, oil, and acrylic on panel, Friends of Art Acquisition Fund, 2020.6, © Didier William

FROM THE DIRECTOR

Reflecting on the past fiscal year, and my first few months as Executive Director, many buzzwords of 2020 come to mind: “unprecedented,” “challenging,” “new reality,” and “pivot.” While COVID-19, economic and social disruptions, and all the above terms will define FY20, it is important to not miss the victories. Let us celebrate the art, innovation, resiliency, community connectedness, and support that was evident throughout the year, making it possible for the Figge and our partners to continue to enrich and transform the lives of so many in the Quad Cities and beyond.

Above all, we continued bringing art and people together. Our audience was able to learn about, engage with, and experience outstanding and inspiring art through our permanent collection and 18 thought-provoking exhibitions. For much of the year, the galleries, lobby, auditorium, and studios were full of visitors of all ages and backgrounds who were laughing, creating, and connecting with art and each other. In the community, our education team partnered with schools, libraries, the juvenile detention center, the homeless shelter, and other organizations to serve over 17,000 residents of the QC region.

As the health situation worsened, we were forced to close from March to June – the first extended closure in the museum’s history. The team quickly adapted to working from home, redirecting their focus and efforts to creating a new Virtual Museum. This digital platform features exhibitions, programs, art activities, and more, allowing us to bring the Figge experience safely to everyone everywhere. Reimagining and reinventing how we engage our audience was not without challenges, but many lessons were learned from this shift in processes and output, which will serve us and the community going forward.

Despite our closure and the resultant decreased earned revenue, we ended the year with a surplus of \$7,300. We paid off the remaining construction debt in May, thanks to the dedicated support of community partners, such as the Bechtel Trusts, John Deere Foundation, Regional Development Authority, Scott County Regional Authority, Vision Iowa, City of Davenport, Quad City Bank & Trust, the family of Carolyn C. Moon, and all of you. We are grateful to you for passionately believing in the arts and our mission, ensuring that the Figge remained on solid financial footing and is poised for continued growth.

Some of the lessons learned last year were hard and uncomfortable truths. Although the Figge has taken steps to bring more perspectives and voices of color into the museum at every level to become more representative of

our region, we recognize that we need to do much more to address systematic inequities and be more diverse, inclusive, equitable, and accessible. We are therefore creating an action plan to ensure that we are serving all people equally and building a stronger, more just community.

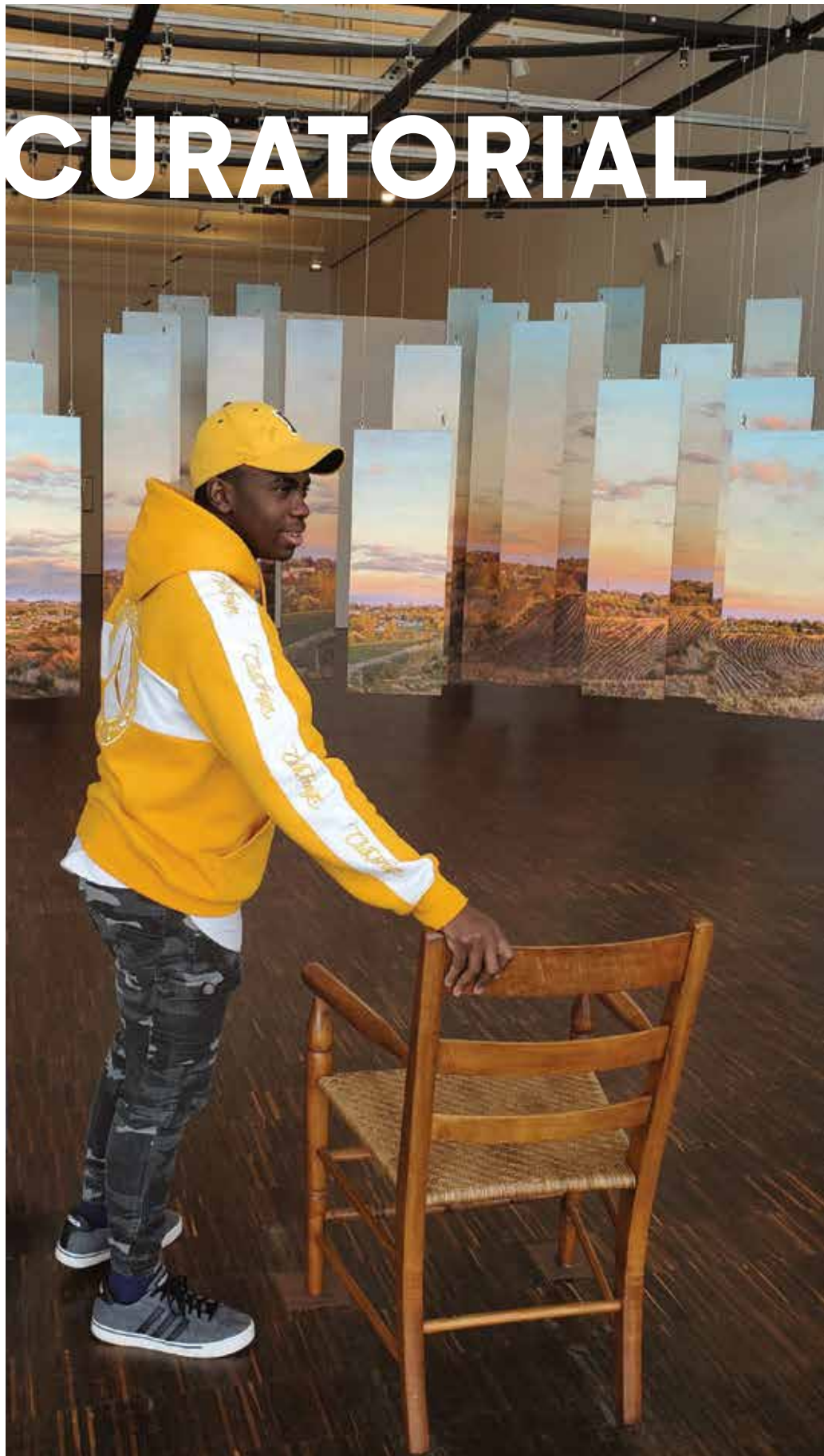
Moving to 2021, we hope that our second major exhibition *For America: 200 Years of Painting from the National Academy of Design* will resonate with everyone within our community. Opening February 20, this beautiful exhibition will bring over 90 works by iconic American artists to the Midwest, many for the first time. Through paintings by Winslow Homer, William Merritt Chase, Jaune Quick-to-See Smith, Charles White, and other historical and contemporary masters, it will present a unique history of American art through the lens of the artists themselves and the National Academy, the oldest artist honorary society in America. We look forward to sharing this important story with you and to collaborating with our partners on accompanying programs.

The achievements this year have only been possible because we belong to a community that cares. We benefit from a small but mighty and talented team – they accomplished the seemingly impossible this year with humor, creativity, and thoughtfulness. Equally dedicated is our Board of Trustees who provided much needed support and leadership during this difficult time. I am grateful for the service of our retiring Trustees, Rich Lynn and Greg Schermer, and welcome and look forward to working with our new Trustees, Julianne Brown, Dana Wilkinson, and Carmen Darland. I extend my deepest thanks to Carmen for contributing her tremendous skills, experience, and leadership to our organization as Interim Director for the first half of the fiscal year. Finally, none of this would be possible without all of you – our donors, members, docents, volunteers, and visitors. We are lucky to have supporters who are so enthusiastic about art, education, and helping the Quad Cities. FY21 is likely to be another year that will test us, but I know that together we will find innovative ways to support and heal our community through the power of art, enriching lives now and laying the foundation for a stronger tomorrow.

Michelle Hargrave, Executive Director



CURATORIAL



EXHIBITIONS

During the past fiscal year, the Figge Art Museum presented 18 special exhibitions. Through these exhibitions and a variety of accompanying programs, the Figge engaged the Quad Cities community with artwork ranging from dramatic installations to contemporary photography. These exhibitions would not be possible without the museum's generous sponsors.



Heidi Hernandez: Why Strangers
January 19–July 7, 2019

Kim Keever: Submerged in the Sublime
February 9–August 18, 2019

Vanessa German: Miracles and Glory Abound
May 11–September 1, 2019
Sponsored by: Marc and Gma Howze, GLH Galleries, Dr. Randy and Linda Lewis, Quad City International Airport, Barbara Leidenfrost in loving memory of her husband, Oscar Leidenfrost

Vik Muniz: Hand Remade
June 8–September 29, 2019
Sponsored by: Chris and Mary Rayburn

Randy Richmond: Verisimilitude
July 6, 2019–January 5, 2020
Sponsored by: Hunt and Diane Harris Family Foundation, John Danico Family, Carolyn Levine

John Dilg: Arterial Resources
September 14, 2019–January 5, 2020

Steve Erickson: Painter
September 14, 2019–January 5, 2020

Mia Feuer: Totems of the Anthropocene
September 21–December 29, 2019

Portrait of Maquoketa and The Storytelling Tree
October 19, 2019–February 2, 2020
Sponsored by: Cal and Jill Werner, Don A. and Connie Decker, Ohnward Bancshares, Inc./ The Ohnward Foundation

George Olson: The Found Object
January 11–June 21, 2020

41st Rock Island Art Guild Fine Arts Exhibition
January 18–May 17, 2020
Sponsored by: The Rock Island Art Guild

Figuratively Drawn: Works from the Figge Collection
January 18–April 19, 2020

Didier William: Lakou
February 8–August 23, 2020

Henry Dreyfuss: Designs for the Modern Age
February 22–June 7, 2020
Sponsored by: John Deere

QC Pride Photographs by Andy Abeyta
May 2–August 2, 2020

Seen and Heard: The Art of Empowerment
May 9, 2020–current

About Face: Contemporary Ceramic Sculpture
June 20–August 30, 2020

Magnetic West: The Enduring Allure of the American West
June 27–October 4, 2020
Sponsored by: Constance Bosson Runge, Carolyn Levine & Leonard Kallio Trust, Modern Woodmen

To support exhibitions like these, please contact Sara Morby at 563.345.6642.

EXHIBITION HIGHLIGHTS



FAR LEFT: Mia Feuer, Canadian, b. 1981, *Totems of the Anthropocene*, installation view, Figge Art Museum, artwork © Mia Feuer

LEFT: John Dilg, American, b. 1945, *Arterial Resources*, 2016, oil on canvas, ©John Dilg, image courtesy of the artist

BELOW: Didier William: *Lakou*, installation view, Figge Art Museum, artwork © Didier William



John Dilg: Arterial Resources

September 14, 2019–
January 5, 2020

Arterial Resources presented John Dilg's ongoing search for visual forms that best distill a life of memory and experience. Professor emeritus of the University of Iowa School of Art and Art History, his small, devotional landscapes explore a life-long interest in the natural environment. Including over 30 works as well as a collection of source materials, *Arterial Resources* gave insight into his artistic process. Dilg and former student and fellow artist Steve Erickson gave a joint program discussing their respective bodies of work.

Mia Feuer: Totems of the Anthropocene

September 21–December 29, 2019

Artist Mia Feuer's *Totems of the Anthropocene* envisioned what our environment might become after prolonged exposure to petroleum products. Feuer's unique and challenging sculptures question humankind's exploitation of the environment. Museum visitors were invited to skate on a synthetic ice rink under a swirling mass of uprooted trees and raven feathers: a desolate landscape hinting at the future we may all face. As an accompanying program, Donald and Theresa Dardar of the Pointe-au-Chien Indian tribe discussed their ongoing efforts to combat climate change on tribal land.

Didier William: Lakou

February 8–August 23, 2020

Lakou featured mixed-media paintings and prints by Haitian-American artist Didier William. Born in Port-au-Prince and raised in Miami, William draws on Haitian history, mythology, and personal experience to explore themes of cultural identity. His layered and highly detailed works include woodcarving, collage, printmaking, and painting. Essays by renowned artist Edouard Duval-Carrié and Professor of American Studies at Dickinson College, Dr. Jerry Philogene, were featured in the exhibition catalog.



LEFT: Kurt Weiser, American, b. 1950, *Random House (Globe)*, 2017, porcelain, glaze, china paint, and metal, Image courtesy of the artist and Ferrin Contemporary, North Adams, Massachusetts, © Kurt Weiser

BELOW LEFT: Henry Dreyfuss: *Designs for the Modern Age*, installation view, Figge Art Museum

BELOW: Cara Romero, Chemehuevi, born 1977, *17 Mile Road*, 2019, Archival pigment print, Private Collection, Image courtesy of the artist © Cara Romero



Henry Dreyfuss: Designs for the Modern Age

February 22–June 7, 2020

Organized by the Figge Art Museum, *Henry Dreyfuss: Designs for the Modern Age* featured the work of influential industrial designer Henry Dreyfuss. Dreyfuss and his firm designed John Deere tractors, the Western Electric Model 500 telephone and numerous other products that profoundly influenced modern life. Original sketches, proposals, and objects loaned by John Deere Archives and the Cooper Hewitt Smithsonian Design Museum, among other sources, were displayed. Dreyfuss scholar Dr. Russell Flinchum gave an in-depth talk on Dreyfuss's career during the opening celebration.

Magnetic West: The Enduring Allure of the American West

June 27–October 4, 2020

Organized by the Figge Art Museum, *Magnetic West* featured more than 150 photographs by renowned historical and contemporary photographers. Picturing the West as a metaphor for promise and peril, the exhibition explored issues of identity, implications of living in a changing landscape, and the centrality of Native and immigrant communities to the essential dynamism of the region. Including images by artists from the U.S. and abroad, the exhibition expanded on how our view of the West has evolved over the past 150 years. Virtual artist talks with Cara Romero, Wendy Red Star, and George Rodriguez, offered insight into their artistic practices. *Magnetic West* is now on view at the Sioux City Art Center, Sioux City, Iowa through January 17, 2021.

About Face: Contemporary Ceramic Sculpture

June 20–August 30, 2020

About Face: Contemporary Ceramic Sculpture displayed the work of the revolutionary generation of figurative ceramic artists working in the figural genre in the 1950s and 1960s alongside that of artists working today. These artists use the human form to explore issues relating to the body and various social and cultural concerns, including the female/male gaze. The exhibition curator, Dr. Jennifer Jankauskas of the Montgomery Museum of Fine Arts, and regional ceramic artists Megan Quinn, Robert Lipnick and Andrew Casto all presented in programming related to the exhibition.

ACQUISITIONS



LEFT: John Ahearn, American, b. 1951, *Mad Crystal and Big Chief*, 2005, acrylic on plaster, Friends of Art Acquisition Fund in honor of Tim Schiffer, 2019.16.1 and 2, © John Ahearn

BELOW: Jo Sandman, American, b. 1931, *Sentier*, circa 1959–60, oil and Magna on canvas, Gift of Jo Sandman, 2019.16.15, © Jo Sandman



Since our opening in 2005, the Figge’s collections have grown tremendously. The period from July 2019 to June 2020, was no exception with the acquisition of a variety of interesting works by renowned artists and designers. For the past decade, the Figge has focused its collecting activities on acquiring and presenting works by important women artists who, up to this point, have historically been underrepresented in the collection. These efforts have caught the attention of donors from around the country. Through their gifts, the collection continues to grow with the addition of fine representative examples of artworks by locally and nationally recognized artists. Strategic purchases have also helped to fill critical gaps in the collection providing curatorial staff with a diverse array of exhibition and interpretive resources.

In 2019, a visit to the artist Jo Sandman’s studio in Cambridge, Massachusetts yielded a gift of more than 40 works from this pioneering artist and educator’s 70 year career. One of Sandman’s works, from her *Continuities* series, is now on display as a part of Vanessa Sage’s *Seen and Heard* exhibition. Comprising multiple, plaster-filled and re-purposed car radiator hoses, the sculpture exemplifies the artist’s career-long incorporation of non-traditional materials in the creation of her minimalist sculptures. The multipart constructions can be supplemented and reconfigured each time they are displayed, ensuring that the installation never quite appears the same way twice. The gift also contained several pieces

from Sandman’s private collection, including a large important work by the Santa Fe based landscape photographer Chris Enos along with a selection of interesting Haitian paintings and sculptures.

During a summer residency at Black Mountain College in the early 1950s, Sandman worked alongside iconic artists such as Robert Rauschenberg and Cy Twombly. She subsequently studied with the painters Hans Hofmann and Robert Motherwell. Like many women artists of her generation, abstract expressionism was an early and important influence. Included in the gift was a large abstraction painting, *Sentier*, 1959–60, a fine example of her exploration of wildly gestural “action painting.” *Sentier* was painted with Magna, developed in the late 1940s by color experts Sam Goldman and Leonard Bocour. The acrylic paint was innovative for its time for its ease of use and range of intense colors. The now 60-year-old painting is presently undergoing a cleaning treatment at ICA Conservation in Cleveland, Ohio, and we look forward to sharing it with all of you upon its return.

Other significant acquisitions from the past year include: two large-format works by renowned contemporary Regionalist photographer Terry Evans. Evans’s career has focused on documenting man’s impact on the prairie and plains. Her works were recently included in the Figge’s *Magnetic West* exhibition and featured on the cover of the museum’s summer newsletter. Acquisitions include a number of smaller, more intimate works most notably a lovely impressionist oil sketch of a New Hampshire landscape

by the Boston painter Lilla Cabot Perry (1848-1933) and a small still-life by the Canadian American painter Jeannette Scott (1864-1937). This past spring, the museum was fortunate to have acquired a significant work by the Haitian American artist Didier William. *N'ap naje ansamn, n'ap vole ansamn (We'll swim together, we'll fly together)*, 2019. The large painted, printed, and carved work marries William's exploration of cultural identity with sources found in Western European painting of the late 18th and early 19th centuries. This period coincided with the Haitian Revolution for

independence from France. Like the successful Haitian revolutionaries, the figures in *N'ap naje ansamn* float free from the confines of Western European influence merging a variety of art techniques in a new form.

The acquisition of 125 works increases the museum's holding in the areas of painting, photography, sculpture, and decorative art and design. These diverse objects created by an equally diverse group of artists help the museum in its efforts to present a more complete picture of art and art making practice in the world today.

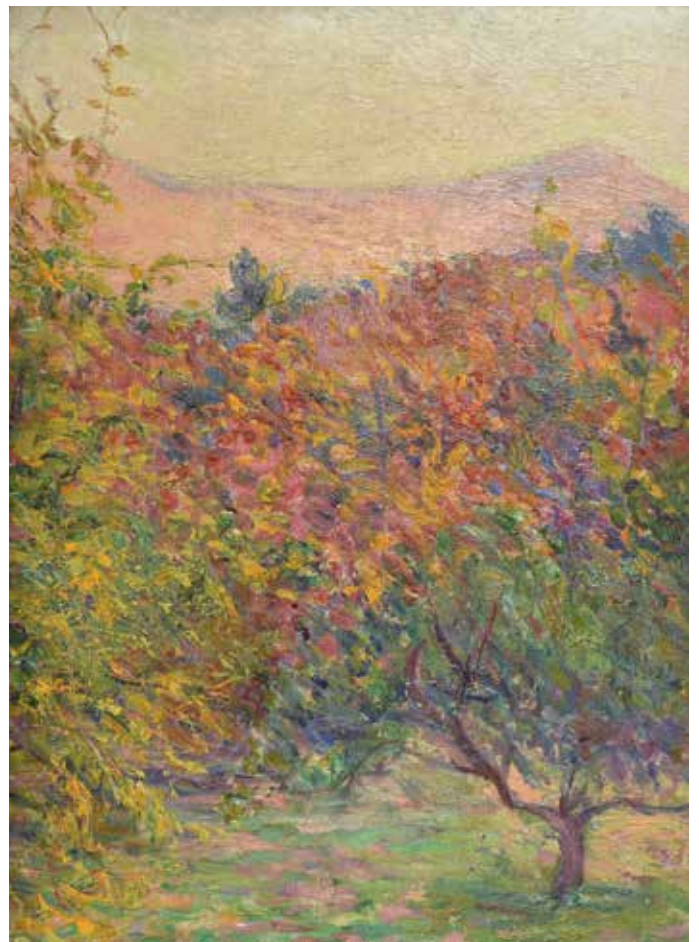
Did you know? The Davenport Municipal Art Gallery, led by then director Elizabeth Mueller Rochow, was a founding member of the Intra-museum Conservation Association? The Ohio-based Association, now known as ICA-Conservation, was established in 1952 to assist smaller regional museums with their art conservation needs.

BELOW: Lilla Cabot Perry, American, 1848-1933, *Untitled (Fall Foliage, Hancock, New Hampshire)*, circa 1920s, oil on art board, Friends of Art Acquisition Fund, 2019.25

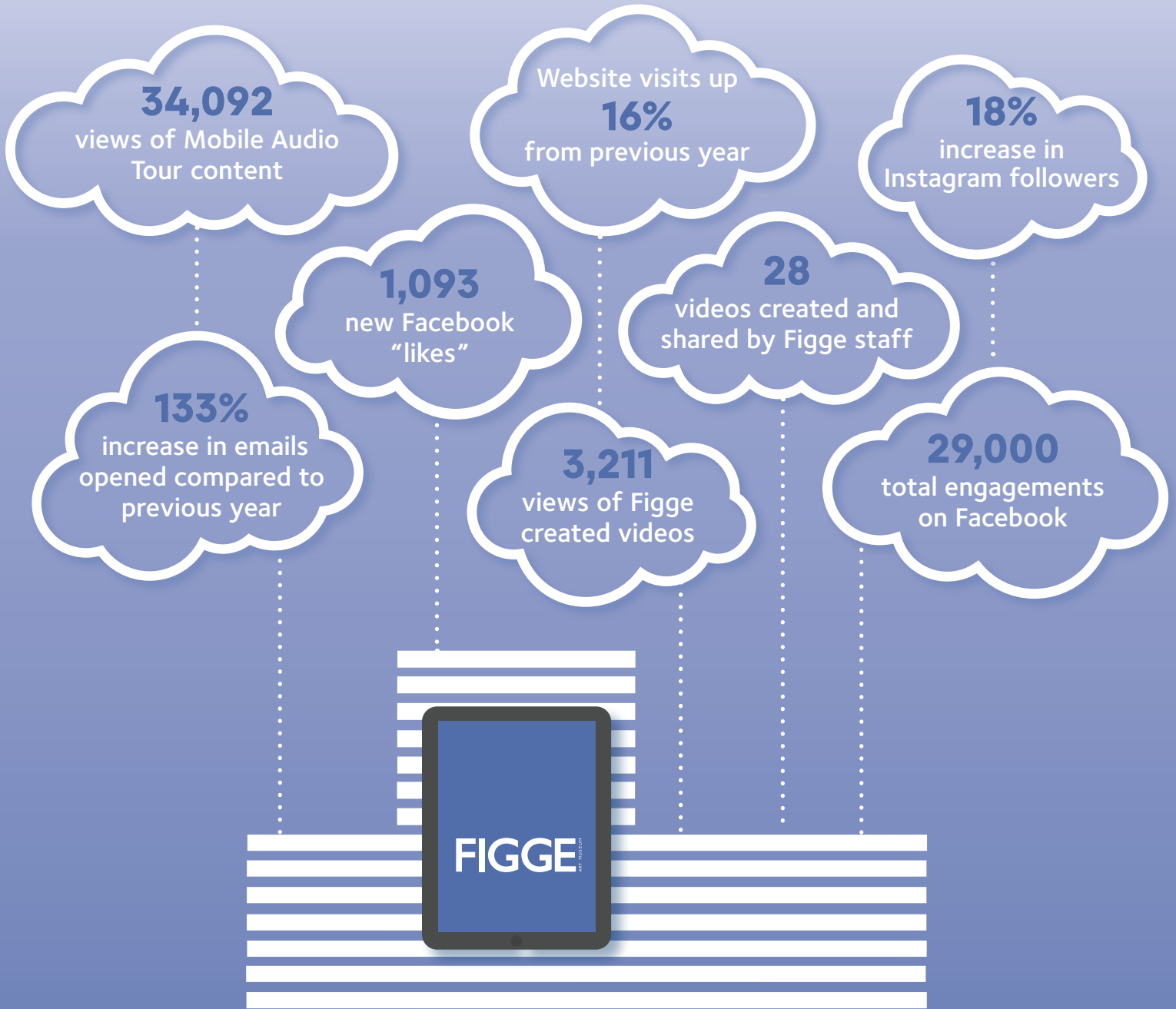


ABOVE: Mark Messersmith, American, b. 1955, *Malaise of Discontent*, 2014, oil on canvas with carved wooden frame and mixed media, Gift of the Artist, 2019.23, © Mark Messersmith

RIGHT: Madai Taylor, American, b. 1955, *Homage to John Brown and the Abolitionists*, 2016, mixed media assemblage, Iowa earth on roofing paper over plywood, Friends of Art Acquisition Fund, 2019.15, © Madai Taylor



VIRTUAL IMPACT



The Figge's online presence took center stage in the second half of the fiscal year. With the museum's temporary closure, Figge staff worked to find innovative ways to bring the museum to you. Global pandemic or not, our mission is to bring art and people together, so the creative forces of the Figge staff collaborated on how to accomplish that. Through a variety of online offerings including social media posts designed to build engagement, daily OnCell recordings of art works sent directly to subscribers' inboxes, and a new space on the Figge's website called the Virtual Museum, the Figge blazed a new path. Our virtual offerings reached audiences all over and provided multiple ways to experience the Figge. Through virtual exhibitions, staff-led art projects, online programs, Figge digital publications, or mindfulness activities, the Figge was able to bring art and people together safely.

EDUCATION



ARTIST DIDIER WILLIAM

Exploring Creativity in All of Its Forms

Education at the Figge has always been deeply guided by the many forms that creativity takes, from originality and playfulness to sensitivity and flexibility. It was flexibility that took center stage in the past fiscal year, as educational programs quickly pivoted from in-person to virtual in order to continue serving the community during a time when access to the arts was more necessary than ever. Through it all, the Figge remained dedicated to Bringing Art and People Together in as many ways as possible—what follows is a snapshot of the fun we’ve had along the way!

Artist Vanessa German during Free Family Day



Studio Experiences 9,906 participants

Studio offerings reinforce art connections made in the galleries and promote learning through creation. These varied hands-on educational experiences provide well-rounded educational experiences for diverse audiences and support life-long learning.

Adult Classes
Kids Classes
Wine and Art
Summer Camps
Birthday Parties
Tour Activities
Teen Anime Day
Portfolio Day

Figge Factory
Docent Demos
Private Classes
Team-building Sessions
Summer Drawing Program
Holiday Workshop
Scout Badge Workshops

General Educational Programs 2,708 participants

General educational programs offer varied ways for visitors to interpret art and engage in creative practices throughout the year. Also, they provide an opportunity to experiment with art forms and strengthen community partnerships.

Tours
Docent Trainings
Docent Candidate
Studio Classes
Art Cart
Art History Classes
Music History Classes

Family Days
Partner Programs
Explorer Series
Gallery Hosts
Big Picture in the House
Mindfulness Meditation
Look & Do Tours





ARTIST RANDY RICHMOND

Outreach

17,870 participants

Outreach allows the Figge to share its collections and exhibitions with people, even when they aren't at the museum. The primary outreach audience is school-aged children and their teachers (Big Picture)—last year, outreach took place in 39 schools, serving thousands of students across 15 school districts in the bi-state area. Outreach also happens for broader audiences through library programs, off-site workshops, and educational tables during festivals. Targeted outreaches occur in hospitals, the detention center, and the homeless shelter.

Thursdays at the Figge

2,792 participants

Thursday programs connect museum visitors with current exhibitions and permanent collection displays while supporting a general exploration of creativity. These programs help patrons interpret art from varied perspectives and encourage individuals to recognize their own creativity.

- Artist Talks
- Scholar Talks
- Curator Talks
- Film Festivals
- Maker Sessions
- Music Performances

- Panel Talks
- Gallery Talks
- Dance Performances
- Film Screenings
- Poetry Slams
- Author Readings



Educational Spaces

The Figge's educational spaces provide learning opportunities for kids of all ages! The themes and activities within each space encourage multi-generational learning, promote critical thinking skills, and support learning through play.

- Learn to Look Gallery
- Family Activity Center
- Studio 1
- Community Gallery





MEMBERSHIP

A wonderful year of Membership!

1,341 Memberships

189 First-time members

19 Member-only exclusives and programs

Including:

- ▶ Annual Member Dinner
- ▶ Arts & Drafts
- ▶ Framing Art Tour
- ▶ Henry Dreyfuss Preview
- ▶ I Love You to the Figge and Back
- ▶ Care and Feeding of the Collection Tour



Red, White and Boom! Fireworks Watch Party

July 3, 2019

Figge Members did not let flooding keep them from celebrating Independence Day at the Figge. Over 400 members and guests gathered to enjoy tours, a delicious picnic buffet, Whitey's ice cream, and fireworks at the museum. The event was generously sponsored by Dean Christensen and Leslie & Brad Oates.

Figge Travel Recap: Chicago

August 30, 2019

Fifty of the Figge's finest travelers ventured to the Windy City to view *Manet and Modern Beauty* at the Art Institute Chicago. This yearly excursion proved yet again to be a member favorite filled with camaraderie, education, and art!

While the travel program is suspended until further notice, we look forward to once again traveling with our members to places far and near.



Find exclusive member events at www.figgeartmuseum.org.



ANNUAL FUND

Healing Our Community Through Art

Now, more than ever, the community needs art. Art stimulates the mind, entertains, informs, educates, and enlightens, and during this challenging time, the Figge provides a needed escape while also being at the forefront of bringing art and people together in creative and safe ways.

Whether you are connecting with us in person or online, the Figge is here for you and working to heal the community through art. With the creation of the Virtual Museum in March 2020, visitors have the option to connect with the museum through art projects, virtual exhibitions, programs, publications, opportunities to learn and relax, and more. Safety protocols have been implemented to ensure the safety of all visitors who choose to visit the museum in person. In-person visits provide an opportunity to connect with the art on display, indulge in mouth-watering dishes at the Figge Café, discover treasures in the Museum Store, and escape from it all. No matter what you choose, we look forward to connecting with you.

As the Figge continues to find innovative ways to serve the community through art, we are counting on you for your support to the annual fund. The Figge's annual fund fuels the museum's efforts in all areas, including education, acquisitions, family activities, virtual offerings, and more. The generosity and support of people like you are central to the museum's successes now and in the future.

Please consider a one-time gift, a pledge, or an estate gift. Contact Sara Volz at 563.345.6637 or svolz@figgeartmuseum.org or visit www.figgeartmuseum.org to make your contribution.

\$646,989 raised FY 2020



Sponsors

Free Family Days

Northwest Bank & Trust Co.

Genie the Robot

Genesis Health System

Thursday Nights

Chris and Mary Rayburn
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Day of the Dead

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Thoms Family
Whitey's Ice Cream

Art Off the Wall

Mills Chevrolet
Five Star Salon and Spa
K&K True Value Hardware
Dick Taber and Brad Mumm

Red, White, and Boom! Watch Party

Dean Christensen
Brad and Les Oates

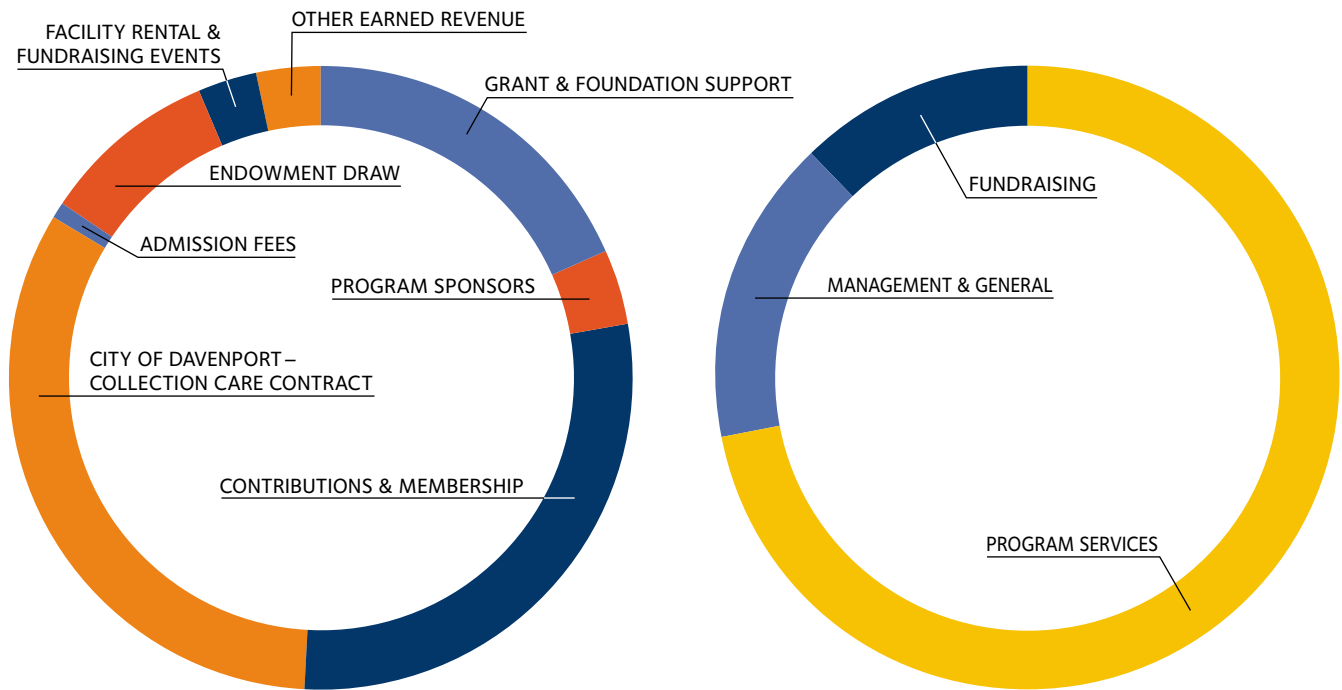
Cajun Cook-off

Rhythm City Casino Resort
KWQC TV-6
Quad-City Times

FINANCIALS

The Figge finished the 2020 fiscal year with a positive result of \$7,300. The final quarter of the year was impacted by COVID-19 when the museum was required to temporarily close to the public for almost three months. This closure affected several revenue streams, but cost savings due to the closure partially offset the loss of revenue during this period. The museum applied for and received a loan via the SBA's Paycheck Protection Program, leaving a good cash position entering the unknowns of the new fiscal year. Management anticipates the loan will be forgiven, as the requirement for forgiveness are expected to be met.

In May 2020, the Figge was able to eliminate all remaining residual construction debt on the building after the conclusion of the successful efforts of the Figge Board of Trustees to secure funding for that purpose. A special thank you to donors and community partners, including the Bechtel Trusts, John Deere Foundation, Regional Development Authority, Scott County Regional Authority, Vision Iowa, City of Davenport, Quad City Bank & Trust, and the family of Carolyn C. Moon for their support of this debt elimination.



REVENUE

Grant & Foundation Support	\$ 420,569
Program Sponsors	89,970
Contributions & Membership	646,989
City of Davenport: Collection Care Contract	753,000
Admission Fees	32,485
Endowment Draw (operations)	219,261
Facility Rental & Fundraising Events	81,136
Other Earned Revenue	75,358
Total Revenue	\$ 2,318,768

EXPENSE

Program Services	\$ 1,664,230
Management & General	369,829
Fundraising	277,372
Total Expenses	\$ 2,311,430

Unaudited financial statements

GIVING INITIATIVES

Annual Day of Giving \$7,210 raised

The Figge's first Annual Day of Giving launched on Valentine's Day, February 14. The public was asked to show their love for the Figge Art Museum by ditching the roses and making a gift to the Figge instead. The outpouring of support during this one-day initiative exceeded expectations.

Mark your calendar for the Figge's next Annual Day of Giving on February 14, 2021.



Board of Trustees Match Challenge \$75,769 raised

When COVID-19 shut the museum's doors in March and in-person events were canceled, the development team launched a match challenge during the months of April and May to help offset the lost revenue from the shutdown. The Board of Trustees generously matched all contributions up to \$20,000 during that time. The match challenge was extended when Don and Connie Decker, and Jeff and Susie Eirinberg offered an additional \$14,000 of support. A special thank you to these amazing contributors and to each of you who support the work of the museum and continue to believe in the mission of bringing art and people together so we can heal and connect through art.

ART *Off the Wall*

**Virtual Auction December 11-13
to benefit the Figge Art Museum**

For details, visit www.figgeartmuseum.org

December 7-10

Early access to the auction for museum members

December 7-13

View items in person in the Quad City Bank & Trust Grand Lobby

December 11-13

Online auction opens to general public

Hosted by Friends of the Figge

PREMIER SPONSOR



PARTNER SPONSORS

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MUSEUM GIVING

Noted paid contributions were received as of July 1, 2019, through June 30, 2020.

VISIONARY \$25,000 +

Carol J. Carlson*
Don and Connie Decker
John Deere Classic -
Birdies for Charity
In Memory of Martin
and Susan Katz
Kenneth Koupal
and Thomas Kersting
Bill Prichard*
C.R. and Nancy von Maur

PHILANTHROPIST \$10,000 +

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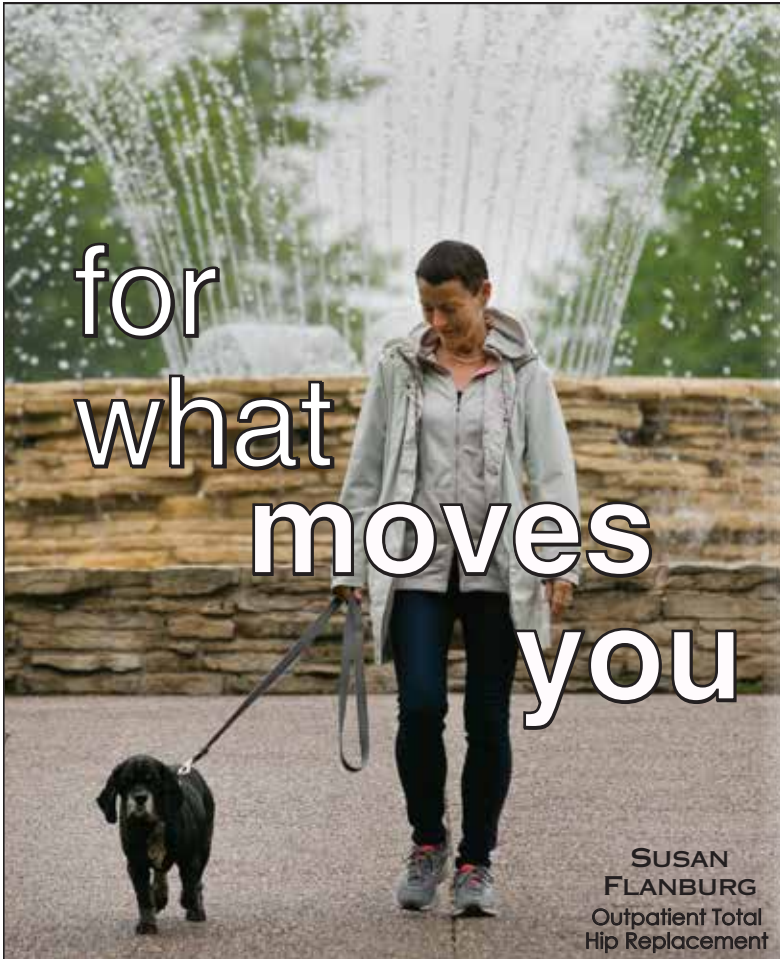
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