

Views from the

FIGGE

ART MUSEUM

Summer / Issue 47





Impressionist
themed items
make their
way to the
Museum Store.

Art inspires treasures for all!

Impressionist Shawls | \$28

Impressionist Umbrellas | \$28

John Leslie Breck: American Impressionist Book | \$49.95

Impressionist magnets and mugs also available!

News from the Figge Summer / Issue 47

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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EXHIBITS PRODUCE CULTURE SOCIETY OF IOWA

COVER: John Leslie Breck (American, 1860-99), *Suzanne Hoschedé Sewing*, 1888, oil on canvas, 18 1/8 x 21 7/8 inches, The Mint Museum, Gift of the Mint Museum Auxiliary and courtesy Heather James Fine Art, 2016.25

From the Director



This summer, we invite you to the Figge for meaningful experiences through art that will encourage you to appreciate and reflect on our environment in all its forms.

The warmer months present an ideal time to experience exhibitions and programs that depict, connect us to, explore our relationship with, and offer different perspectives on our physical world. Exhibitions such as *John Leslie Breck: American Impressionist, History in the Painting*, and *Anne Lindberg: think like the river* with poet Ginny Threefoot, for example, illustrate how artists over a 200-year period have engaged with nature in a variety of ways and artistic styles, finding inspiration in its beauty and power as well as communing with and at times advocating for the physical landscape. In the midst of a challenging world, they present a welcomed opportunity for us to not only appreciate the splendor on view, but also to slow down, renew our connection with nature, and reframe our perspectives.

In contrast, *Urban Exposure: The American City Seen* highlights diverse views of city life. Featuring multimedia works from the Figge's permanent collection, this exhibition explores the experiences of the millions of Americans who live and work in urban centers, allowing us to recognize our commonalities and gain new insights into our differences.

But our environment goes beyond our physical realm and sometimes requires tackling painful subjects. This fall, the Figge will present *Erwin Eisch and Mauricio Lasansky: Artists Remember* as part of a community-wide initiative, *Out of Darkness: Messages from the Holocaust*. Through the prints in the exhibition and affiliated programs, visitors are invited to learn more about this tragic period in history and reflect on the dangers of a society consumed by violence, hatred, and bigotry. As a counterpoint, we will present a spoken word event, encouraging submissions that emphasize compassion, understanding, community, and goodwill.

We invite you to experience all this and more firsthand, as it is only possible thanks to you and your belief that interactions with art have the power to inspire, bring people together, and open minds. Whether it's engaging with great art in the galleries; participating in an art class, a Thursday night program, or a special event; or shopping the Museum Store, we encourage all visitors to discover profound experiences that go beyond the walls of the museum and strengthen their quality of life.

Michelle Hargrave, Executive Director and CEO

Impressionism makes its

“Breck was one of the most important American artists, not only because he was one of the first to embrace the Impressionist style and approach to painting, but also because he was one of the first to exhibit his work in this country.”

Jonathan Stuhlman, PhD, senior curator of American art at The Mint Museum, first encountered John Leslie Breck’s art while working at the Virginia Museum of Fine Arts in the late 1990s. After seeing Breck’s painting *Gray Day on the Charles* in storage, Stuhlman became enamored with his extraordinary work – a sentiment that continues to this day.

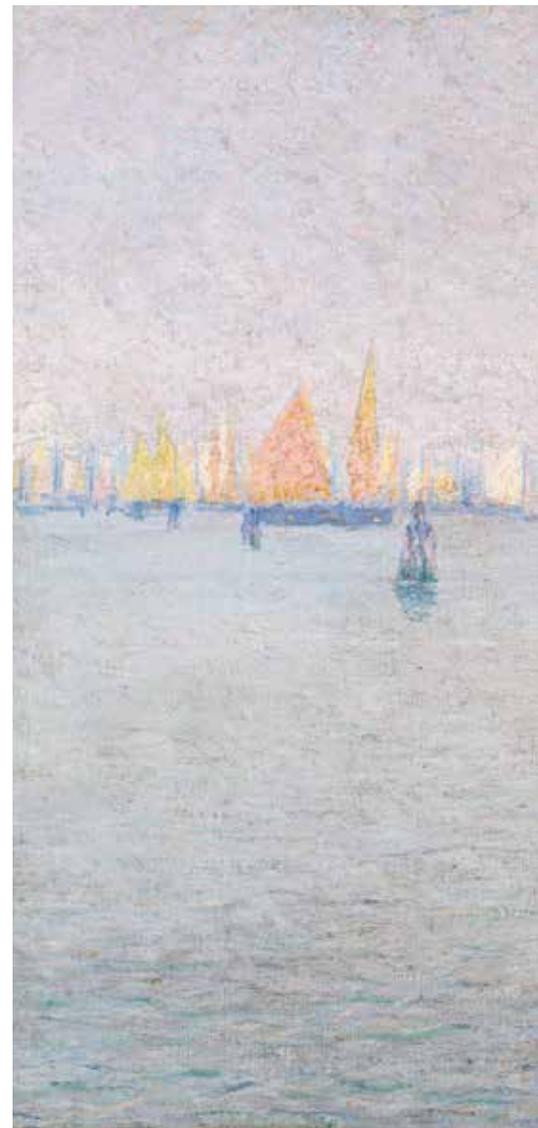
“I love the way that Breck finds beauty in quiet, otherwise nondescript spots – little nooks along the Charles River in the outskirts of Boston, wildflowers in a field, or the first dusting of snow in central Massachusetts’ rolling hills,” Stuhlman said.

Figge Art Museum visitors are some of the few to have the opportunity to see the artist’s breathtaking paintings in the exhibition *John Leslie Breck: American Impressionist*. Thoughtfully curated by Stuhlman, this major retrospective

features more than 70 of Breck’s finest works and paintings by colleagues drawn from public and private collections. Many of the canvases have not been on public view in more than a century.

While Breck’s name is not as well-known as other artists of the era, he is credited with being one of the first artists from the United States to adopt Impressionism and to nurture its acceptance in the United States. During the 1890s, artists like Breck, Theodore Robinson and Lilla Cabot Perry integrated the loose brushstrokes, vibrant color, and the practice of painting outdoors used by their French predecessors to capture the American landscape.

“Breck was one of the most important American artists, not only because he was one of the first to embrace the Impressionist style and approach to painting, but also because he was one of the first to exhibit his work in this country and to disseminate it here,” Stuhlman said.



way to America



The Bay at Venice, 1897, oil on canvas, 32 x 45 inches, Private Collection

May 28–August 28

**John Leslie Breck:
American Impressionist**

Third Floor Gallery

This exhibition explores the work, life, and career of the nineteenth-century American artist John Leslie Breck (1860–1899), one of the first American artists to adopt Impressionism and to nurture its acceptance in the United States. After training in the United States, Germany, and France, he visited the town of Giverny, France for the first time with a small group of colleagues in 1887. He soon befriended Claude Monet and helped lay the groundwork for Giverny to become an artist's colony. This is the first large scale, museum organized retrospective of Breck's work featuring over seventy of his finest paintings and works by his colleagues. This is an incredible opportunity to see Breck's groundbreaking paintings, to dive into the lush world of his landscapes, and to reflect upon your own relationship with the natural world.



John Leslie Breck: American Impressionist is organized by The Mint Museum. The exhibition is generously presented by Bank of America, with additional support provided by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts and the Mint Museum Auxiliary.

Premier Local Sponsor: **Regional Development Authority**

Supporting Local Sponsor: **MidAmerican Energy Company**

Contributing Local Sponsors: **KK Runge Associates, Sue Quail, Rhythm City Casino Resort, TBK Bank, Xenotronics Company, Cathy Weideman and John Gardner**

Born at sea near Hong Kong in 1860, Breck was the son of a US Naval Officer. He grew up in Massachusetts, and after training in the United States, Germany, and France, visited the town of Giverny, France for the first time with a small group of colleagues in 1887. He soon befriended Claude Monet and his family, helped lay the groundwork for Giverny to become an artist's colony, and began his conversion to Impressionism.

Breck's work was highly regarded during his lifetime and focused mostly on landscapes. His subtle and beautiful works portraying the famed grain stacks and rivers around Giverny were well received upon their exhibition in 1891 at the St. Botolph's Club in Boston. A critic for the *Boston Transcript* called it "the art sensation of the season." He would have several other successful exhibitions before his untimely death in 1899, just shy of his 39th birthday, after which he was largely forgotten in history.

"Upon Breck's death, his colleague John Twachtman called him 'a great genius' and that the artist 'had started a new school of painting in America.' I think that both of these are pretty accurate," says Stuhlman. "The show gives us a sense of the scope of his work, and makes us wonder about his potential. His professional career lasted only ten years; he was always subtly experimenting with his compositions, brushwork, and palette during that time. He died on the cusp of tremendous changes in the art world. It makes us wonder what would have come had he lived."

Fortunately, Breck's work is getting its long overdue time in the spotlight in this exhibition that was years in the making. It wasn't until the Mint Museum was able to acquire Breck's *Suzanne Hoschedé Sewing* in 2016 – a painting portraying Monet's stepdaughter – when the exhibition started to come into focus. In organizing the exhibition, Stuhlman wanted



Silence, circa 1894, oil on canvas, 28 x 47 inches, Private Collection



Grey Day on the Charles, 1894, oil on canvas, 18 x 22 inches, Virginia Museum of Fine Arts, Richmond. J. Harwood and Louise B. Cochrane Fund for American Art, 90.151

to tell Breck's story, to share his incredible artistry, and to give new insight on the history of American Impressionism. It took years to organize the first museum-scale retrospective of Breck's work, but the exhibition was also an effort that yielded exciting discoveries. "We were able to find a number of works in private collections and secure them for the show," said Stuhlman. "One that had not been on our radar was his large Venetian painting *Bay at Venice*. It happened to be owned by a collector whom we'd contacted about a different painting, and they were generous enough to lend it as well."

For Figge Assistant Curator Vanessa Sage, the exhibition is significant on multiple levels. "It gives our community the chance to view Breck's incredible body of work and will hopefully inspire visitors to appreciate the world around them. When looking at his paintings, you can sense how responsive he was to his surroundings – from the play of sunshine on the water's surface to shadows cast by barren trees in the wintertime. I think you will have renewed appreciation for our environment and its rolling fields, wildflowers, and waterways if you spend time with these works."

Companion programs

Thu, June 2 Opening Program: John Leslie Breck

5 p.m. Cash bar

6:30 p.m. Curator Talk: Dr. Jonathan Stuhlman

Join Dr. Jonathan Stuhlman, the Mint Museum's Senior Curator of American, Modern, & Contemporary Art, as he explores Breck's work within the context of both European and American Impressionism.

Thu, July 28 Scholar Talk: Amanda C. Burdan

6:30 p.m.

Amanda C. Burdan is senior curator at the Brandywine River Museum of Art and will speak about women artists and advocates, such as Lilla Cabot Perry, and how they contributed to the rise of American Impressionism.

Thu, Aug 11 Partner Program

6 p.m.

Drop by the Figge's outdoor Bechtel Plaza and join community partners in celebrating art, nature, and the exhibition *John Leslie Breck: American Impressionist*.



Rendering of *think like the river*, Figge Art Museum (summer 2022) digital rendering by Elvis Achelpohl and Anne Lindberg

June 11–September 4, 2022

Anne Lindberg:
think like the river
with poet Ginny Threefoot

Fourth Floor Gallery

Drawing has traditionally been defined as works on paper, but in recent decades drawing has become a field that uses a broad spectrum of formats. Artist Anne Lindberg's work embraces this artistic freedom. She creates room-scaled installations where visitors can walk through immersive drawings in space. Visitors will get to experience an ephemeral tonal landscape of color and light that casts thousands of threads across the span of the Figge's fourth floor gallery.

Poet Ginny Threefoot will present new poems written to resonate with the work in the exhibition. Threefoot's work occupies a philosophical space where an investigation of selfhood is grounded in elemental markers. Placed together, both Lindberg's drawings and Threefoot's poetry discover a new sense of openness and generate a dialogue that explores temporal and structural boundaries.

Contributing Sponsors: **Modern Woodmen of America**,
Carolyn Levine & Leonard Kallio Trust

Companion programs

Thu, June 9 Opening Program *think like the river*

6:30 p.m. Artist Program: Anne Lindberg and Ginny Threefoot

Join artist Anne Lindberg and poet Ginny Threefoot as they discuss their exhibition.

Thu, Aug 4 Partner Program

6:30 p.m.

Join Kathy Wine, Executive Director of River Action, as she shares about the importance of the Mississippi River and its place within the Quad Cities region.

Thu, Aug 25 Scholar Talk: Dr. David Cuning

6:30 p.m.

Join Dr. David Cuning, Professor and Chair of the Philosophy Department at the University of Iowa, as he explores themes from the exhibition *think like the river* as they relate to the work of 17th-century philosopher and scientist, Margaret Cavdenish.

June 25–September 18, 2022

Urban Exposure: The American City Seen

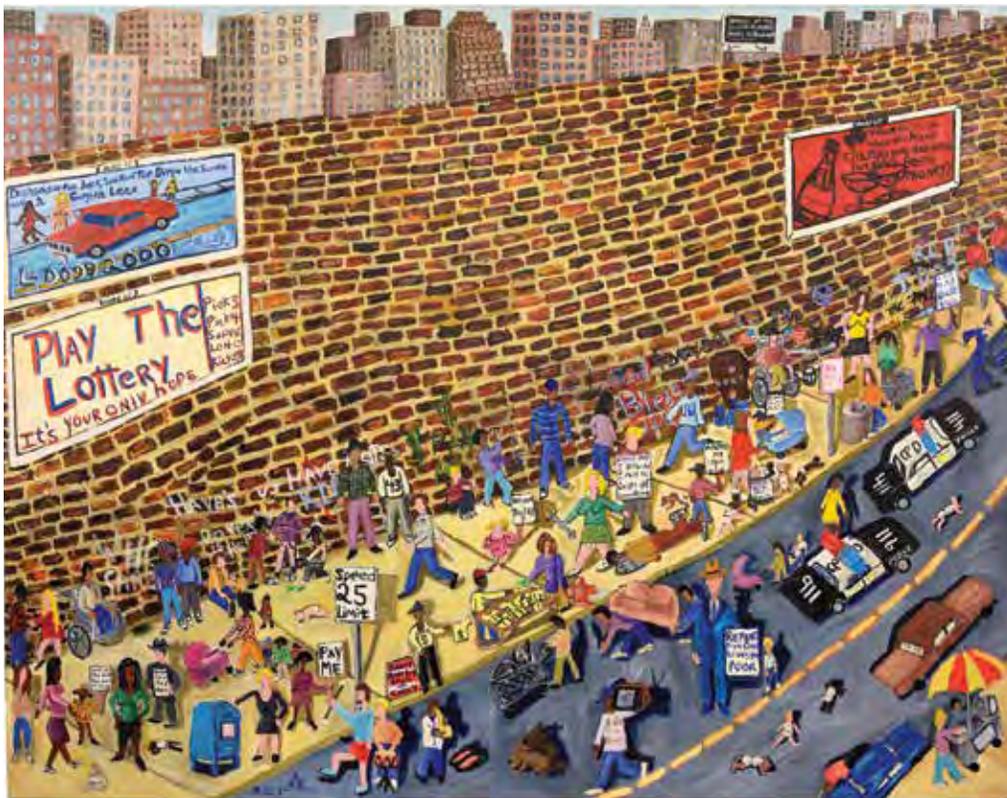
Katz Gallery

Drawn entirely from the Figge's collection, *Urban Exposure* showcases a compelling array of twentieth and twenty-first century artwork exploring the human condition within the urban American scene. Through these diverse views of city life, this exhibition asks us to recognize the experiences we share and what it means to live and work in America.

Within the exhibition, images of city life portraying Americans at work and at play, in good times and bad, will be on display. Explore

generations of artists engaging with the urban American scene in assemblage, print, paint, and photography. Works by artists such as Ilse Bing, TJ Dedeaux-Norris, Edward Hopper, Martin Lewis, Samuel Margolies, Paul D'Amato, Doris Lee, David Plowden, and William Hawkins.

The exhibition will also feature excerpts of films from the Quad Cities' own *Urban Exposure Independent Film Project*, showing young filmmakers inspired by the city around us.



Michelangelo Lovelace, American, 1960–2021, *The Great Wall of Poverty*, 2000, acrylic on canvas, Figge Art Museum, Friends of Art Acquisition Fund, 2018.12, ©Michelangelo Lovelace, Courtesy of Fort Gansevoort, New York

Companion program

Thu, June 30 Opening Program Curator Talks

6:30 p.m.

Hear from the Figge's curatorial department members as they explore the newly opened exhibition, *Urban Exposure: The American City Seen*.

May 28–Aug 28, 2022

College Invitational

Mary Waterman Gildehaus Community Gallery

Students to be included in this exhibition hail from eight area colleges and universities, including Augustana College, Black Hawk College, Clinton Community College, Knox College, Monmouth College, Scott Community College, St. Ambrose University, and Western Illinois University. Art professors from each of the participating colleges were tasked with selecting the top works from their school to include in this year's *College Invitational*. Award winners can be found at www.figgearmuseum.org.

Sponsored by: **Alan C. Marin**



2021 *College Invitational*

July 9, 2022–July 9, 2023

Decolonial Intervention

Gallery 202

This summer Mexican/Latinx multidisciplinary artist Tlizza Jaurique will use her inherited indigenous upbringing and aesthetics to create an intervention surrounding the Figge's Spanish Vice Regal collection. This reexamination of the art in this space provides a different viewpoint and allows for a shared authority of the collection. Developing a relationship with Jaurique opens art opportunities in the future that will allow audiences to view art through multiple lenses.



Tlizza Jaurique, Mexican/Yaqui/Basque/Xicana, *Desátame*, 48" x 60", glitter, 2004, image courtesy of the artist, ©Tlizza Jaurique



Mauricio Lasansky, American, born Argentina, 1914-2012, *Kaddish #7*, 1977, intaglio print on paper, Gift of The Alice and Richard Bowers Family, 2015.16.7, © Mauricio Lasansky

September 9, 2022-January 15, 2023

Erwin Eisch and Mauricio Lasansky: Artists Remember

Mary Waterman Gildehaus Community Gallery

Featuring the work of accomplished printmakers Erwin Eisch and Mauricio Lasansky, *Artists Remember* explores the unique imagery artists use to confront the deplorable and murderous history of Nazi era oppression and genocide. Their works provide us with a safe place for thoughtful recognition and reflection on one of the worst chapters in human history. This exhibition is being presented as part of *Out of Darkness: Holocaust Messages for Today*, a community-wide effort of cultural organizations, educators, libraries, and sponsors to help children and adults remember and learn from the Holocaust.


OUT OF DARKNESS
 HOLOCAUST MESSAGES FOR TODAY

Companion program

**Thu, Sept 8
Spoken Word Program**

6 p.m.

The Figge is partnering with QC Pride and the Midwest Writing Center to present this spoken word event being held in conjunction with the upcoming Quad City Symphony Orchestra performance of *Two Remain (Out of Darkness)*, a chamber opera written in 2016 by Jake Heggie with libretto by Gene Scheer.

Attention first-time poets and published writers! The Figge is seeking submissions for poems that emphasize compassion, understanding, community and goodwill across all gender identities, ethnicities, faith traditions, and economic statuses for this program. Learn more at www.figgeartmuseum.org.

A thriving fine arts culture, built on kindness and generosity

The Figge's new Director of Development, Patrick Downing, shares his experiences in the arts and goals for the museum's future.



“It is an honor to represent one of the finest cultural beacons in the Quad Cities region and beyond. I am humbled to have the opportunity to connect with so many generous individuals who provide steadfast support and heartfelt philanthropy to the Figge.”

From the moment I walked into the museum as a new staff member in late January, I knew it was the beginning of an exciting new chapter of my professional career. Most importantly, it was the introduction and warm welcome to an extended family and community that truly values and appreciates the fine arts. This appreciation goes beyond simply admiring art hanging up on a wall; it is about the emotional experience, the creative processes, the education, and the profound ability to heal and inspire.

As I reflect on my time at the Figge so far, I think about the amazing people I have met – the museum’s leadership and staff, volunteers, community partners, educators, and donors. All have unique stories and experiences, and it’s been so fulfilling for me to hear about everyone’s appreciation for art and the paths that led them to the Figge.

Growing up, my favorite subjects in school were music, art, and theater! I became a classically trained pianist and vocalist, later graduating from Western Illinois University with a Bachelor of Music degree in Music Business, with minors in Marketing and Broadcasting.

As a Quad Cities resident for over a decade, I have been delighted to be involved with many fine arts organizations and am thrilled to combine my fundraising experiences with my passion for the arts and its role within our community.

The late Desmond Tutu once said, “Do your little bit of good where you are; it’s those little bits of good put together that overwhelm the world.” The large, extended Figge family is no exception. Many people in our community do their “little bit of good” (and then some!) – forever changing the landscape and progress of the cultural scene in the Quad Cities.

My primary goal for the Figge is to further engage and connect as many individuals as possible to experience the vibrancy and inspiration this museum can provide to our region. The philanthropic support of the Figge, whether one donates \$5 or \$5 million, is always appreciated not just by the museum’s staff, but all who visit. Because of our donors, the Figge continues to grow, thrive, and be available to everyone of all ages, generations, and walks of life. And together, with our collective gifts and enthusiasm for this phenomenal institution, there is nothing the Figge cannot accomplish.

Windgate Helps Grow



Willie Cole, American, born 1955, *Snake Charmer*, 2012, shoes, wire, and screws, acquisition made possible through the generosity of the Windgate Foundation, 2021.36, © Willie Cole

Thanks to a special grant established by the Windgate Foundation that is designated for the acquisition of contemporary craft by living artists, two new works have been added to the Figge's ever-growing permanent collection.

American artist Willie Cole's *Snake Charmer* (2012) and American artist Lesley Dill's *Black Hawk, (Mà-ka-tai-me-she-kià-kiàk)*, 2020, were acquired in December 2021 and are a welcome addition to a collection that continues to evolve and expand to be representative of all who come to visit.

Foundation the Figge Collection

Dill's artworks explore history through a unique blend of language, fine art assemblage, and interdisciplinary collaboration. Her sculptures and paintings – or personas as she refers to them – are both intricate and elaborate, created over a period of months and sometimes years.

Rather than interpret the subject of her work blindly, her painted and collaged sculpture of the Sauk Warrior necessitated the permission of the Sac and Fox Nation and close collaboration with Juaquin Hamilton-YoungBird, the Nation's tribal researcher and historian.

As one of a group of works included in the Figge's traveling exhibition *Wilderness: Light Sizzles Around Me*, the painted, stenciled, stitched, and collaged work demonstrates Dill's attempt to correct the errors of past representation by nineteenth century artists.

When viewed today, nineteenth century portraits of Black Hawk by artists such as George Catlin (1796-1872) and Charles Bird King (1785-1862) for instance, do little to aid our understanding of the person. It is only through Dill's research of the past with YoungBird's assistance, and the close examination of Catlin's portrait could Dill hope to create a portrait that was accurate and respectful of Black Hawk's spirit.

The artwork, *Black Hawk*, (*Mâ-ka-tai-me-she-kiâ-kiâk*), 2020, was acquired thanks to the generous support of the Windgate Foundation with additional support provided by James Walters and Thomas K. Figge and will remain on tour with *Wilderness: Light Sizzles Around Me*, returning to the Figge in spring 2024.



Lesley Dill, American, born 1950, *Mâ-ka-tai-me-she-kiâ-kiâk (Black Hawk)*, 2021, acrylic paint and hand-cut paper on cotton fabric, acquisition made possible by the Windgate Foundation, James Walters, and Thomas K. Figge, 2021.28, © Lesley Dill

Mark your calendar

You cannot miss these
recurring Figge favorites!

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 in these facilitated classes (not instructed). 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

\$30 per session; supplies included

Want to paint picturesque landscapes like the ones Bob Ross taught? At Happy Little Trees, you can learn to make a beautiful painting in one sitting.

Thursday 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 numerous formats, so be sure to check online for more information about the format each week. Programs are free to attend though registration may be required. For virtual offerings, registrants will receive an e-mail with a Zoom link two hours prior to the program. To register, visit www.figgeartmuseum.org.

First Thursday of every month

Free Senior Day

The first Thursday of every month is Free Senior Day at the Figge! All seniors receive free admission and 10% off purchases at the Museum Store. Check the event calendar for optional tours and films – all at no cost to seniors!

The cArt!

Find our art cart in selected galleries throughout the year for 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. Check our online calendar for times on selected Tuesdays and weekends! This summer the art cart will feature the exhibition *John Leslie Breck: American Impressionist*.

June

Plan a visit to the Figge around these openings, classes, tours, and other special events. All times listed are central time zone. Program and event changes may occur; view updates and register at figgeartmuseum.org.

Wed, June 1

Member Preview – John Leslie Breck: American Impressionist

5–7 p.m.

Members are invited for the member opening of *John Leslie Breck: American Impressionist*. Enjoy light appetizers and a cash bar and see the exhibition before the public.

Thu, June 2

Free Senior Day

Free admission all day for seniors ages 60 and up and an optional 1:30 p.m. tour of *Border Cantos: Sonic Borders*.

Sponsored by Eye Surgeons Associates

Thu, June 2

Opening Program – John Leslie Breck: American Impressionist

5 p.m. Cash bar

6:30 p.m. Curator Talk: Dr. Jonathan Stuhlman

Thu, June 2

Wine and Art: Adult Fingerpainting

6–8 p.m.

\$20; all supplies included

Saturdays, June 4 + June 11
Mosaic Bird Bath

10 a.m.–1 p.m. Saturday, June 4

10 a.m.–12 p.m. Saturday, June 11

\$50 member; \$65 non-member

\$35 materials fee includes all supplies

June 5–12

QC Museum Week

Sun, June 5

Film at the Figge: Gay Pride

4 p.m. *How to Survive a Plague*

Sat, June 7

Art Adventure for Kids

6–7:30 p.m.

\$20 per parent/child combo; all supplies included

Thu, June 9

Opening Program: *think like the river*

6:30 p.m. Artist Talks: Anne Lindberg and Ginny Threefoot

Fri, June 10

Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Sun, June 12

Film at the Figge: Gay Pride

4 p.m. *Rafiki*

Sat, June 18

Happy Little Trees

10 a.m.–12 p.m.

\$30; all supplies included

Sun, June 19

Film at the Figge: Gay Pride

4 p.m. *God's Own Country*

Thu, June 23

David R. Collins Writers' Conference Keynote Program

6 p.m. Reception

7 p.m. Keynote Address: Ross Gay

Fri, June 24

Figure Drawing

5:30–8:30 p.m.

\$15 per session; bring your own supplies

Thu, June 30

Opening Program: *Urban Exposure: The American City Seen*

6:30 p.m.



July

FREE ADMISSION all month

Sponsored by Jill and Cal Werner

Sun, July 3
Red, White and Boom!
Fireworks Watch Party

6-9 p.m.

Wed, July 6
Big Picture in the House

10-11 a.m. or 2-3 p.m.

Free; registration required

Thu, July 7
Free Senior Day

Free admission all day for seniors ages 60 and up and an optional 1:30 p.m. tour of *John Leslie Breck: American Impressionism*

Thu, July 7
Wine and Art: First Impressions –
John Leslie Breck

6-8 p.m.

\$20; all supplies included

Thu, July 7
Opening Program: History
in the Painting

5 p.m. Reception

6:30 p.m. Scholar Talk: Dr. Graham C. Boettcher

Fri, July 8
Figure Drawing

5:30-8:30 p.m.

\$15 per session; bring your own supplies

July 11-15
Camp Figge: K-2nd Grade

8:30 a.m.-12 p.m. or 1-4:30 p.m.

\$150 member; \$165 non-member

Wed, July 13
Big Picture in the House

10-11 a.m. or 2-3 p.m.

Free; registration required

Sat, July 16
Happy Little Trees

10 a.m.-12 p.m.

\$30; all supplies included

July 18-22
Camp Figge: 3rd-5th Grade

8:30 a.m.-12 p.m. or 1-4:30 p.m.

\$150 member; \$165 non-member

Wed, July 20
Big Picture in the House

10-11 a.m. or 2-3 p.m.

Free; registration required

Thu, July 21
Opening Program: Art Bridges
Collection Loan Partnership

6:30 p.m.

Fri, July 22
Figure Drawing

5:30-8:30 p.m.

\$15 per session; bring your own supplies

July 25-29
Camp Figge: 6th-8th Grade

8:30 a.m.-12 p.m. or 1-4:30 p.m.

\$150 member; \$165 non-member

July 25-29
High School Summer
Drawing Program

9 a.m.-12 p.m.

\$150 member; \$165 non-member

Wed, July 27
Big Picture in the House

10-11 a.m. or 2-3 p.m.

Free; registration required

Thu, July 28
Scholar Talk: Amanda C. Burdan

6:30 p.m.

Aug

Thu, Aug 4 Free Senior Day

Free admission all day for seniors ages 60 and up and an optional 1:30 p.m. tour of *Urban Exposure: The American City Seen*

Thu, Aug 4 Wine and Art: Painting in the Negative

6-8 p.m.
\$20; all supplies included

Thu, Aug 4 Partner Program: River Action

6:30 p.m.

Fri, Aug 5 Figure Drawing

5:30-8:30 p.m.
\$15 per session; bring your own supplies

Sat, Aug 6 Free Family Day: Happy Birthday Figge

10 a.m.-1 p.m.
Free admission all day

Thu, Aug 11 Partner program: John Leslie Breck

6:30 p.m.

Sat, Aug 13 Happy Little Trees

10 a.m.-12 p.m.
\$30; all supplies included

Thu, Aug 18-21 Alternating Currents Festival

Visit figgeartmuseum.org
for film dates and times

Thu, Aug 18 Artist Talk: LaToya M. Hobbs

6:30 p.m.

Fri, Aug 19 Figure Drawing

5:30-8:30 p.m.
\$15 per session; bring your own supplies

Thu, Aug 25 Scholar Talk: Dr. David Cuning

6:30 p.m.

Sept

Thu, Sept 4 Free Senior Day

Free admission all day for seniors ages 60 and up and an optional 1:30 p.m. tour of new additions in the galleries

Thu, Sept 1 Wine and Art: Layered Collage

6-8 p.m.
\$20; all supplies included

Fri, Sept 2 Figure Drawing

5:30-8:30 p.m.
\$15 per session; bring your own supplies

Thu, Sept 8 Spoken Word Night: Out of Darkness

6 p.m.

Sept 10-11 Beaux Arts Fair

10 a.m.-5 p.m. Saturday
10 a.m.-4 p.m. Sunday
Free spin art on the Plaza 10 a.m.-2 p.m. each day
Free museum admission each day

Thu, Sept 15 Teacher Appreciation Open House

3:30-6:30 p.m.

Thu, Sept 15 Film

6:30 p.m.



Special event

Sat, June 25

Art at Heart Gala

Join us for one of the most exciting annual events in the Quad Cities! This year's Art at Heart Gala is inspired by the upcoming *John Leslie Breck: American Impressionist* exhibition. Enjoy a French-style picnic with cocktails, savory hors d'oeuvres, and dinner while bidding on unique pieces of painting, sculpture, jewelry, and other beautiful works of art.

Proceeds from the Gala will support the Figge's education and outreach programs in Illinois and Iowa. These programs are free, in large part, because of this incredible event and the many donors, businesses, and community leaders who support our mission.

5:30 p.m. Cocktails | 7 p.m. Dinner | 8 p.m. Auction

Individual ticket \$165 (includes admission, food, and cocktails)

Table sponsor

All-inclusive for two guests: \$1,250

All-inclusive for ten guests: \$2,500

For more information, or to make a reservation by June 13, please contact Sara Morby at 563.345.6642 or smorby@figgeartmuseum.org.

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Camp Figge

ART FOR KIDS

Head down to the Figge this summer for fun-filled creative camps!

Aspiring young artists are invited to join us in the studios for art making that encourages self-expression, imagination, and critical thinking skills. Enjoy guided tours of the Figge collection combined with studio discussions and critiques that will help guide students as they experiment with different media.

Morning or afternoon sessions available. Grade levels indicate the grade completed in 2021-22.

- K-2nd Grade: July 11-15
- 3rd-5th Grade: July 18-22
- 6th-8th Grade: July 25-29

Spots fill up quickly! Register online at www.figgeartmuseum.org or contact Brian Allen at ballen@figgeartmuseum.org or 563.345.6654.

Summer Drawing Program

July 25-29, 9 a.m.-Noon

Receive college-level instruction from St. Ambrose University art professors in this weeklong intensive drawing camp. Instructors will teach topics from traditional drawing techniques to expanding methods of mark-making to how to install the works created in a space. 

Education highlights

Big Picture in the House Wednesdays, July 6, 13, 20, 27

10-11 a.m. or 2-3 p.m.

Join Figge educators for Big Picture in the House, a one-hour session of learning, exploring, and creating for all ages in the Figge's Quad City Bank & Trust Grand Lobby. Free, registration required.

Guided Tours

Taking a tour of the galleries with an experienced docent is not only a great conversation starter, but also a wonderful way to gain new insights into the art around you. View the online public tour schedule or contact Heather at haaronson@figgeartmuseum.org to schedule a private tour for your group.

Free Family Days

This summer, a variety of free family options, including FREE Family Days, FREE Admission Days (the whole month of July), and FREE Family Workshops will be offered. These family events will feature summer exhibitions, including *Urban Exposure: The American City Seen* and *John Leslie Breck: American Impressionist*. Some programs require free online registration. Check www.figgeartmuseum.org for more details!

Happy Birthday Figge

Sat, Aug 6, 10 a.m.-1 p.m.

Happy Birthday Figge! Celebrate with us at this Free Family Day featuring summer exhibitions and scheduled activities from 10 a.m.-1 p.m. including art-making, demonstrations, and docent interactions.

BACK TO SCHOOL – Teacher Appreciation Open House

Thu, Sept 15, 3:30-6:30 p.m.

The Figge welcomes all educators to the museum for its annual Teacher Appreciation Open! Teachers may explore the museum's education resources, and enjoy complimentary refreshments, door prizes, and activities.

Portfolio Day

Thu, Sept 22, 9:30 a.m.-1 p.m.

Attention art and design students! Are you applying for scholarships or college admission? Visit one-on-one with professors from area colleges and receive feedback and tips on your portfolio. Representatives from several colleges, universities, and art schools will be available. Admission is free, but registration is required. For more information, contact Brian Allen at ballen@figgeartmuseum.org.



Figge Factory T-Shirt Design Contest

Design submissions due Fri, Dec 9

High school student artist and designers – submit your own unique design for our annual Figge Factory T-shirt contest. The student whose design is selected will receive a cash prize, free T-shirts, and a silk-screening pizza party for the winner and three friends. The limited-edition artist T-shirts are available for purchase in the Museum Store, with all proceeds benefiting next year's educational programs at the Figge. For more information contact Brian Allen at ballen@figgeartmuseum.org.

Q&A with Susan Warner from the Warner Foundation



Tell us about the Warner Foundation partnership with the Figge.

The Figge and the Warner Foundation have joined forces to present American art and history to audiences of the Quad Cities. This special partnership will include an exhibition of 11 works of American art from the foundation's collection as well as accompanying learning and engagement activities, including a special key-note lecture, docent training sessions, an American Art Explorer Series, and custom OnCell mobile tours.

How did you and Jack begin collecting art?

Jack grew up under the influence of his grandfather and mother who appreciated and collected art and antiques from all over the world. Jack's own collecting began soon after he returned from WWII with the purchase of several Audubon prints for a few hundred dollars. By the early 1970s, he was intent on collecting only American art and interestingly, he never employed any advisors – he collected what he loved – and he loved America and American history.

Over the years, he amassed a large and impressive private collection of American art that included not only paintings, but also furniture and decorative art. His painting collection was consistently ranked as one of the two top private collections of American art. It eventually included works by such artists as Thomas Cole, Frederic Church, Winslow Homer, Robert Henri, James Abbott McNeill Whistler, Mary Cassatt, Edward Hopper, John Singer Sargent, Georgia O'Keeffe, and Andrew Wyeth.

Do you have a favorite work of art that's featured in the *History in the Painting* exhibition?

I personally love the Twachtman, but Jack's favorite would be the Thomas Coles. They so effectively can be used to tell the story of American history of the early 19th century, reflected in the artwork of the Hudson River School painters, of which Cole was the first. These artists represented the first uniquely American art movement and captured the unspoiled beauty and appeal of the American landscape.



Thomas Cole, American born England, 1801-1848, *Autumn Landscape*, circa 1827, oil on canvas, 38 x 48 in., Loan Courtesy of the Warner Foundation

What about the partnership with Figge excites you the most?

The opportunity to reach new audiences, particularly in the Midwest, which is where Jack was born (Indiana). Also, the opportunity to educate others about American history, as Jack was always a great American patriot and interested in telling the unique history of America that makes it a truly exceptional nation. That is the current mission of the Warner Foundation, to teach American history through American art, and to encourage dialogue surrounding controversial issues in society today.

Why do you think art is an important investment?

It is so important to appreciate the power of an image. Non-verbal learning is an experience all its own.

Now on view

The Warner Foundation Collection: *History in the Painting*

Gallery 206

History in the Painting gives insight into our country's past through the work of revered American artists including Thomas Cole, Severin Roesen, Albert Bierstadt, and John Frederick Kensett. Drawn from the collection of the Warner Foundation, the paintings range from bountiful still-lives to awe-inspiring landscapes and reflect 19th-century society and culture. Ideas surrounding national pride, agricultural growth, the rise of the middle class, and westward expansion will be explored through these paintings and show how understanding our past is integral to moving forward. Educational programming, including a keynote lecture and mobile audio tours, will be created for the exhibition. *History in the Painting* is organized with the assistance of graduate students in the Museum Studies Program at Western Illinois University.

Sponsored by the Warner Foundation, which is dedicated to promoting an understanding of American History through American Art.

Companion program

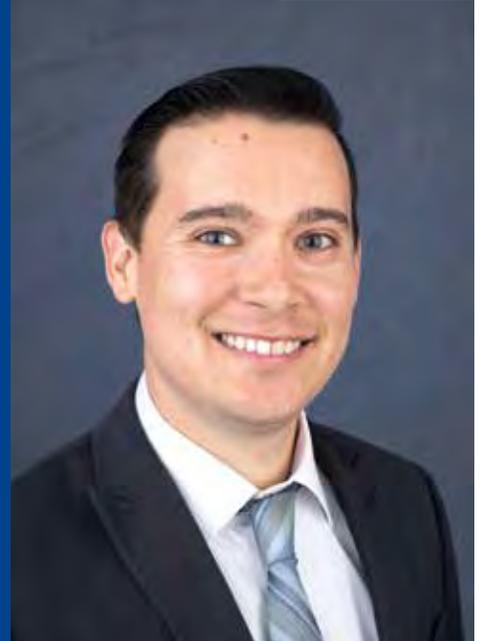
Thu, July 7 Opening Program: *History in the Painting*

5 p.m. Reception

6:30 p.m. Scholar Talk: Dr. Graham C. Boettcher

Join Dr. Boettcher (The R. Hugh Daniel Director at the Birmingham Museum of Art) as he explores American Art and the newly installed works on loan from the Warner Foundation.

Local attorney
Aaron Miers shares
his thoughts on being
a Figge member



**Why
am I a
member?**

For me, the Figge represents the best qualities that Quad Citizens treasure including culture, community, and creativity. With its grandeur along the Mississippi River, the museum is easily recognizable as the area's crown jewel, and each time I visit I am reminded of how fortunate I am to live in a community with access to diverse and historically significant art.

Membership at the Figge is important to me because not only is the Figge valuable for the community, but the Figge values our community. Through the school-based outreach program, The Big Picture, the museum's commitment to our community shines through the work the educators do in the classrooms and area organizations. The various community partnerships and programming with other Quad Cities organizations like Ballet Quad Cities and the Quad Cities Symphony Orchestra make me proud to have an annual membership that helps the Figge engage the Quad Cities in so many ways.

I also enjoy the benefits of my Figge membership. The museum's exhibits are constantly changing so there is always something new to explore with unlimited free admission. I also love all the member-only perks like meet and greets with artists, special previews, and the annual invitation to private fireworks watch party. My favorite benefit for the benefactor level and above is admission to North American Reciprocal Museum (NARM) institutions. The NARM benefit allows me to enjoy my Figge membership even when I travel.

If you aren't a Figge member, then I would encourage you join and be part of something special that makes an impact.

“Membership at the Figge is important to me because not only is the Figge valuable for the community, but the Figge values our community.”

–Aaron M. Miers

Membership

Membership to the Figge is an impactful way to make a difference in the community. Membership allows the museum to carry out the mission of bringing art and people together. Plus, members receive exceptional benefits including (depending on level):

- Unlimited free admission to every exhibition, including *John Leslie Breck: American Impressionist*
- Admission to over 1,000 arts, cultural, and historic institutions across the country
- Exclusive access to exhibition previews, artist talks, and museum events
- Free guest passes
- Discounts to the Museum Store

...and so much more

Become a member today!

1 Renew or join online at figgeartmuseum.org

2 Call 563.345.6638 or email callison@figgeartmuseum.org.

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

Celebrate your special event!



JM Photo Chicago

There are many reasons to celebrate and no finer venue available to host your celebrations than the Figge, with its sophisticated ambience and stunning river views!

Contact Figge Event Coordinator
Tracy Thumann at 563.345.6657
or tthumann@figgeartmuseum.org
to book your next event!



Back together



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