

Artistic Excellence, Community Excellence

2020/21 Annual Report to Our Community



FIGGE ART MUSEUM



**MARISOL
KOSS**
Bilateral Carpal
Tunnel Surgery

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

ORA
ORTHOPEDICS
qcora.com

Contents

- 4** **From the director**
An art museum for everyone
- 8** **Exhibition highlights**
Seeing the world anew
- 12** **Our impact**
By the numbers
- 14** **Program highlights**
The power of creativity
- 16** **Financials**
Gratitude loud and clear
- 18** **Museum giving**
Recognition of contributions
- 22** **Community impact**
Art in the real world

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





Bringing art and people together

The past year and a half has been a reminder, time and again, of why our mission matters. The worldwide COVID-19 pandemic and the difficult truths our country has faced around race and justice have ignited within us a determination to think differently about our work and the role art plays in connecting and healing our community.

**Look back on the
past year and look
ahead with us.**

An art museum for everyone





What I'm looking forward to

- Developing and continuing community collaborations with existing and new partners, including a pilot program to bring the Figge's Big Picture outreach to at-risk high school students.
- Growing the new Diversity and Equity Art Fund to increase the representation of women artists and artists of color in the Figge's collections.
- Installing more artwork from our permanent collection.
- Presenting 18 world-class exhibitions of varying media, subject matter, and time periods that will inspire, engage, and challenge our community.

With this annual report to our community, we invite you to share in the celebration and reflection of what we accomplished together. It's also an opportunity for us to express our gratitude for your overwhelming support through donations and memberships that helped the Figge press forward, adapt, and fulfill our mission.

The stakes of bringing art and people together have never been higher, and as a community-centered art museum, we focused on helping to heal our audience through the power of art. Our building and virtual platforms offered welcoming and safe gathering spaces where all were able to experience world-class art and programs that provided enjoyment, inspiration, reflection, comfort, and much-needed connection.

In some ways, our blockbuster exhibition *For America: 200 Years of Painting from the National Academy of Design* was the perfect show for this moment: it brought us together around something worth getting excited about—and our common identity. But helping to heal through art also meant shining a light on the diversity of our community's experiences and perspectives through that exhibition, 22 others, and our permanent collection. To ensure that the artwork in our galleries today and for years to come is more representative of the experiences, cultures, histories, and priorities of our community, our acquisition goal this past year continued to focus on increasing the representation of women and artists of color in the museum's holdings. We are especially proud to report that last year, 98% of acquisition dollars went to artworks by artists from marginalized and underrepresented communities. In the pages that follow, you'll see how our exhibitions, programs, and collection installations—in one way or another—sparked conversation and fostered understanding and empathy.

Our collaborations also helped us engage the community in innovative and inclusive ways. In fiscal year 2021, we worked with 40 local partners and 28 schools to inspire creativity, assist teachers and parents, and offer opportunities for learning, fun, and respite. We offered 30 free, diverse Thursday evening programs featuring artists, scholars, curators, and performers to further connect with our exhibitions and collection and represent the myriad voices within our region.

Art doesn't just hang on walls, after all.

There was much to celebrate throughout the year and many moments of joy despite the challenges. We commemorated the 15th anniversary of our building in August through 15 days of primarily virtual programming, and the following spring and summer, we were thrilled to gather for in-person exhibition programming and our fundraising gala.

As we look toward the future, we continue to pursue artistic excellence and community excellence. To our successes and ongoing pursuit, we thank all of you who have supported us—our dedicated Trustees, staff, and volunteers; donors and members; partners and every community member who opened themselves up to engaging with art. Only by working together can we elevate the vibrant arts community in the Quad Cities and ensure that the Figge continues to be the creative hub and cultural anchor of the region, offering positive art experiences, public well-being, and togetherness to all.

Michelle Hargrave
Executive Director and CEO

309

pieces of art were acquired during the 2020/21 fiscal year, including works by Zig Jackson and Edward Mitchell Bannister. ▼



98%

of acquisition dollars last year went toward the purchase of impressive works by artists from marginalized and underrepresented communities, including Kehinde Wiley, Edward Bannister, Elizabeth Catlett, and many others. To further combat systemic inequality in the art world, we created a new Diversity and Equity Art Fund, led by the generosity of Jim and Michelle Russell. Help us grow the fund at figgeartmuseum.org.



(top) Zig Jackson, Mandan, Hidatsa and Arikara Nation, born 1957, *Indian Man on Mission Bus*, from the series *Indian Man in San Francisco*, 1994, Archival pigment print, Gift of the artist, 2020.18 © Zig Jackson, courtesy of the artist

(bottom) Edward Mitchell Bannister, American born Canada, 1828-1901, *Untitled (New Hampshire landscape with pond)*, 1879, Oil on canvas, Friends of Art Acquisition Fund, 2020.24



Kehinde Wiley, *Untitled*,
1998, Oil on plywood
panel, Friends of Art
Acquisition Fund, with
additional support
provided by Linda and J.
Randolph Lewis, 2020.12
© Kehinde Wiley,
courtesy of the artist

Seeing the world anew

Lesley Dill. American b. 1950
Mother Ann Lee, 2021. Acrylic
paint, hand-cut paper, thread
on cotton fabric, wooden yoke
and shoe lasts, © Lesley Dill.
Photo by Sarah Ingber



Great art asks us to see our world differently. Great artists make the invisible visible.

The Figge works hard to present a varied array of exhibitions that reflect a core aspect of our mission: enriching our community through the experience of art. Our exhibitions over the last year explored everything from how industrial design connects us directly to our landscape to how the Haitian diaspora has given birth to exciting new forms of visual expression. Each exhibition offered our visitors a chance to see a world beyond the pandemic—full of challenges, perhaps, but also opportunities.

We strove to offer that chance even when the community couldn't visit us in person. With *For America: 200 Years of Painting from the National Academy of Design*, thanks to support from Diane and Hunt Harris, we developed an online microsite to allow patrons and members to explore this major exhibition through a self-guided tour, video and audio recordings, educational content, and interactive activities. Ultimately, that meant remote visitors were able to enjoy everything the show had to offer—and to experience a brand-new way of interacting with art itself.

When considering exhibitions, we contemplate what the artists want us to see. Will we understand our past, present, and future better? With all our exhibitions last year, we answered yes to that question. And moving forward, we are committed to fostering this artistic dialogue with works that invite observation, reflection, and exchange.

Andrew Wallace
Director of Collections and Exhibitions



Exhibition highlights

HAITIAN MASTERWORKS NOVEMBER 4, 2020–MAY 16, 2021

The Figge Art Museum is home to one of the largest collections of Haitian art in the United States. A generous gift of Haitian paintings and sculptures from Dr. Walter E. Neiswanger established the collection, which has grown to include a dynamic range of artwork in a variety of media and styles. Showcasing the Figge's vast collection, this exhibition focused on prevalent themes in Haitian art, including spirituality, transformation, the natural world, everyday life, and Haitian history.

LESLEY DILL WILDERNESS: LIGHT SIZZLES AROUND ME MAY 29–AUGUST 22, 2021

This exhibition featured a group of larger-than-life sculptures and two-dimensional works more than a decade in the making. Featuring many works made expressly for the Figge's presentation, this installation represented Dill's ongoing investigation into the significant voices and personas of America's past, including activists like John Brown, Sojourner Truth, Mother Ann Lee, and Dred Scott.

Sponsored by Humanities Iowa, John K. Figge Family in memory of Mrs. Jean Nobis, Carolyn Levine & Leonard Kallio Trust, Linda and J. Randolph Lewis.

FOR AMERICA: 200 YEARS OF PAINTING FROM THE NATIONAL ACADEMY OF DESIGN FEBRUARY 20, 2021–MAY 16, 2021

Presenting 100 artworks from 1809 to 2013, the blockbuster exhibition *For America* featured masterpieces by leading historical and contemporary American artists. The exhibition was a remarkable chronicle of American art and was presented across three floors of the museum and on a virtual platform.

Supporting sponsorship by Estes Construction, Harris Family Charitable Gift Fund, and US Bank Contributing sponsorship by Mark and Rita Bowden, BITCO Insurance Companies, Alan and Julie Renken.

Support for the presentation of For America and other world-class art exhibitions is made possible thanks to the donors of the Major Exhibitions Endowment, a fund that brings blockbuster exhibitions to the Figge every other year in perpetuity.





(top) William Wilson, Diné, born 1969, *AIR (Auto-immune Response) #2*, 2004, Inkjet print on archival paper
 Courtesy of the artist © William Wilson

(right) Robert Frederick Blum *Two Idlers*, 1888–89, Oil on canvas, National Academy of Design, New York
 Courtesy American Federation of Arts

(right) Philomé Obin, Haitian, 1892–1986, Self-portrait, circa 1980, Oil and graphite on Masonite, Figge Art Museum, Dedicated in Memory of George S. Nader, 2014.1, Image Courtesy of the Figge Art Museum



Additional exhibitions

DIDIER WILLIAM: LAKOU

FEBRUARY 8–AUGUST 23, 2020

QC PRIDE PHOTOGRAPHS BY ANDY ABEYTA

MAY 2–AUGUST 2, 2020

SEEN AND HEARD: THE ART OF EMPOWERMENT

MAY 9, 2020–FEBRUARY 7, 2021

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 Woodman Fraternal Financial.

REMOTE CONTROL

JULY 10, 2020–AUGUST 30, 2020

ROBERT LIPNICK: MOUNTAINS, FACES, STORIES, AND STACKS

AUGUST 15, 2020–JANUARY 10, 2021

Sponsored by Jewish Federation of the Quad Cities, Schafer Interiors.

SEATING BY DESIGN

SEPTEMBER 26, 2020–JANUARY 17, 2021

NEW AMERICAN SCENE: RECENT ACQUISITIONS TO THE FIGGE COLLECTION

OCTOBER 10, 2020–FEBRUARY 7, 2021

Sponsored by Sue Quail, Dr. Rob and Mindy Harson.

LIVING PROOF EXHIBIT: A VISUALIZATION OF HOPE

OCTOBER 3, 2020–DECEMBER 13, 2020

Sponsored by Royal Neighbors of America, The Iowa Cancer Consortium, Scott County Regional Authority.

T.J. DEDEAUX-NORRIS PRESENTS THE ESTATE OF TAMEKA JENEAN NORRIS

OCTOBER 24, 2020–JANUARY 31, 2021

Sponsored by Don and Connie Decker.

2020 VISION:

YOU ARE HERE, YOU ARE NOT ALONE
DECEMBER 23, 2020–FEBRUARY 14, 2021

NATIONAL ACADEMICIANS: WORKS ON PAPER

JANUARY 23, 2021–JUNE 27, 2021

BLAKELOCK: BY THE LIGHT OF THE MOON

JANUARY 16, 2021–APRIL 25, 2021

Sponsored by John Gardner and Cathy Weideman, TBK Bank, and KK Runge Associates.

COLLEGE INVITATIONAL

JANUARY 30, 2021–JUNE 6, 2021

YOUNG ARTISTS AT THE FIGGE

FEBRUARY 27, 2021–MAY 16, 2021

Sponsored in part by the Brand Boeshaar Foundation Fund, Hubbell-Waterman Foundation, Scott County Regional Authority.

Muscatine—sponsored by Kent Corporation East Moline—sponsored by Tom and Brooke Terronez

Bettendorf—sponsored by Greenstate Credit Union North Scott—sponsored by Delia and Dave Meier

Davenport—sponsored by CBI Bank & Trust Rock Island-Milan—sponsored by Mark and Deborah Schwiebert

TOM UTTECH: ORIGIN

MAY 1, 2021–AUGUST 15, 2021

Sponsored by GoGo Enterprises, LLC.

DRAWN TO SPECTACLE

JUNE 5, 2021–AUGUST 15, 2021

FRANKLIN EVANS: FRANKLINSFOOTPATHS

JUNE 19, 2021–SEPTEMBER 26, 2021

Contributing sponsorship by Julianne Brown, PhD.

POP POWER FROM WARHOL TO KOONS: MASTERWORKS FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION

JUNE 26, 2021–SEPTEMBER 19, 2021

Sponsored by Genesis Health System, Sears Seating, US Bank, Xenotronics Company.

Media sponsorship by Quad-City Times.



We reached a lot of people last year

5,093 **156**

Total outreach participants

Outreach programs

765 **86** **4-65+**

Total educational class participants

Educational classes offered

Ages of class participants

40 **28**

Total community partners

Total schools served

223,169

Facebook reach

9,696

Instagram reach

124,600

Twitter reach

6,417

YouTube views

577

Art pieces featured in Young Artists exhibitions



25,888

Total in-person visitors

9,417

Total participants in live online programming and classes

2,010

Total participants in *Thursdays at the Figge* programs

1,303

Total members

174

New members acquired this year

4,696

Total OnCell users

350

Total volunteers

The power of creativity



Last year, our community’s students and teachers were hit hard by the pandemic.

We saw them isolated from their peers and from each other, thrown into a new learning environment with little preparation and even less certainty about the future. To reach them where they were, we knew we had to think differently. We focused on the power of creativity in all its forms and repackaged our educational programs so that kids, parents, and teachers across our community could use that power to move forward through crisis together.

In September 2020, our first Virtual Family Day Your Way offered 600 children and parents everything from videos and links to recipes and activity bags, allowing them the flexibility to take creativity into their own hands. Opening in December last year, our Community Gallery exhibition *2020 Vision: You Are Here, You Are Not Alone* encouraged participants to contribute photos of their pandemic home life, craft messages of gratitude, and identify silver linings.

In many ways, the exhibition became a time capsule of all we collectively went through. But the impact of *2020 Vision*—and all our educational programming last year—reached far beyond one moment in time. For some kids, it was learning how to find the bright side of a tough day, while for others, it was discovering their own creative potential and the confidence that what they have to say matters. For parents and teachers, access to free, expertly designed, and safe activities meant more than just one fewer thing to worry about—it meant the assurance, in an uncertain time, that they truly weren’t in it alone. Their community was with them.

We’ll be there next year, too, and into the future, always asking how else we can use the power of creativity to meet the needs of those we serve.

Melissa Mohr
Director of Education

Community partner spotlight

Our work is only possible with the partnership of outstanding organizations in the Quad Cities, including:

The Quad Cities Cultural Trust, along with other organizations they support, partnered with us for “Paint the Town,” a free family-friendly festival outside of the River Music Experience.

The Quad-City Times helped drive community awareness of our traveling exhibitions, free admission periods, special events, classes, and more.

Spring Forward, a longtime partner of the Figge’s Big Picture outreach, helped us enrich education for students when in-person learning ceased. That included providing art kits, online video

instruction, virtual art lessons, and, eventually, in-person museum tours.

LOVE Girls Magazine and the Figge couldn’t hold our annual “Girls on Fire” conference due to COVID-19. But we were able to host the group’s first Media Arts camp, where students learned about art journaling, photography, graphic design, filmmaking, and podcasting.

The National Alliance on Mental Illness and the museum’s education team, along with River Music Experience and the Quad City Symphony Orchestra, kicked off Mental Health Awareness Month on the Figge’s Bechtel Plaza with an event focusing on mindfulness through art activities, music, and yoga.

4 hidden gems of the Figge’s educational programming

- 1 Family Days Your Way, offered monthly in a hybrid form and focused on current special exhibitions.
- 2 Opportunities to take a deeper dive into the art world through virtual resources.
- 3 Live classes and docent-led tours for intimate in-person experiences at the museum.
- 4 Free, live programming most Thursday nights, featuring artists, scholars, curators, and performers from across the country and offered in a hybrid format.



Gratitude loud and clear



As I read down the long list of our generous donors this past year, I'm reminded that every one of you has your own individual reason for supporting the Figge.

Taken together, though, your collective support is the reason we can continue to fulfill our mission, this past year and into the future. Thank you for making our work possible.

Your generosity is well worth celebrating. Your support provided a safe space for all members of our community to gather—and with your help, free admission periods and programs made our museum a place that was open to anyone with an interest in art, regardless of their background or means.

Making the Figge accessible to everyone in our community would simply be impossible without the wide range of programs and exhibitions that your generosity enables. Our programs engage learners of all generations, fostering critical thinking and supporting learning through play. Partnerships with organizations like KWQC-TV6 and United Way Quad Cities were crucial in helping us broaden our reach. Our world-class exhibitions helped make the Quad Cities a cultural draw for residents and for those who travel great distances—or visit virtually—to experience art with us.

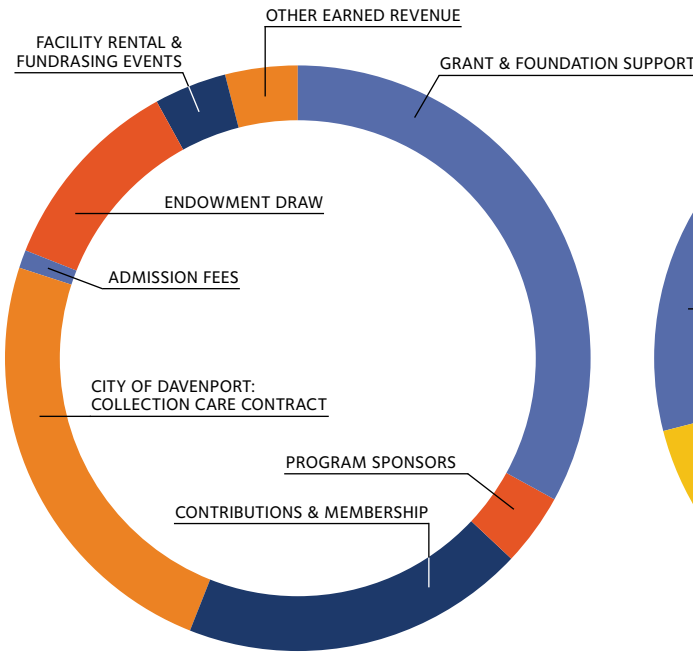
We owe gratitude too to the many volunteers and supporters who also contributed their time and talent to events like our Art at Heart Gala, another opportunity for our community to come together around art (and show their support in a big way).

It's hard to look back on the last year without some mixed emotions for the challenges we faced and the accomplishments we achieved. But one feeling runs loud and clear through it all: gratitude for our donors. Although we often couldn't be together, your support meant that we never felt alone. You empowered us to persevere in our mission of bringing people and art together.

*Sara Volz
Director of Development*

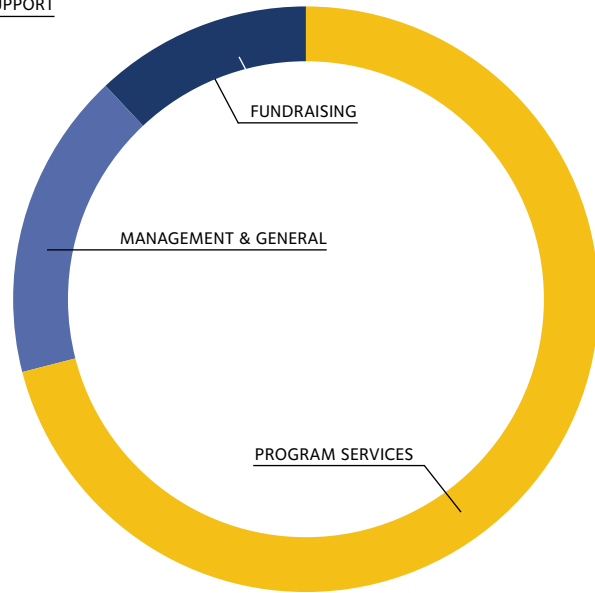
Thanks to you,
we raised some
serious funds to
put toward our
mission last year.

Total dollars raised	\$1,730,854
Annual Fund	561,614
Day of Giving	22,703
Art at Heart gala	76,568
Art Off the Wall	10,775
15 Days	58,213



REVENUE

Grant & Foundation Support	\$ 1,017,134
Program Sponsors	133,436
Contributions & Membership	580,284
City of Davenport: Collection Care Contract	753,000
Admission Fees	41,458
Endowment Draw (operations)	329,894
Facility Rental & Fundraising Events	123,843
Other Earned Revenue	95,331
Total Revenue	\$ 3,074,380



EXPENSE

Program Services	\$ 1,825,642
Management & General	422,484
Fundraising	312,382
Total Revenue	\$ 2,560,508

“You all do an incredible job. World class—no exaggeration or hyperbole. I continue to be amazed.” —Glen Gierke, Jr.

Museum giving

Thank you to these individuals, families, foundations, government funders, and businesses for their contributions received July 1, 2020, through June 30, 2021.

All of these generous gifts, grants, and sponsorships provide critical support for the care and interpretation of the collection and for the exhibitions, programs, and educational outreach efforts that the museum delivers each year.



VISIONARY \$25,000+

Don and Connie Decker*
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for Charity
Susan Quail

PHILANTHROPIST \$10,000+

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| John and Michele Martin | | Robert Bina and Delores De Wilde Bina | Dale Hendricks and Alison McCrary | Ann and Jerry Mohr |
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| William and Peggy McCullough | | Jim and Marcia Borel | Harry Hoyt, Jr. | Kathy and Dan Moore |
| Susan and Michael McPeters | | Thomas and Elaine Bridge | Steve and Mary Ellen Hunter | Sara and Keith Morby |
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| | | | Lois Jecklin | Dougal and Pam Nelson |

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Arla Olson*
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Art in the real world

Too often, the experience of art has been seen as a luxury for those with specialized knowledge or exclusive access.



But my relationship with the Figge has shown me that art—and art museums—can truly be for everybody. To walk through any gallery at the Figge is to meet people of all ages and backgrounds, each one enjoying their own unique experience while united in a common act of engagement and exchange.

Yet that doesn't happen on its own. Turning the Figge's mission into a reality takes vision, care, and hard work. The museum goes beyond simply presenting exhibitions for view, complementing the artworks on display with talks, panels, and performances that invite us to see art in its real-world context, the context of the community we live in—and so to understand that community more fully. In this sense, art is not a luxury at all but a necessity if we hope to better ourselves and our society.

That's why my family and I are enthusiastic donors to the Figge. We're proud to support an organization whose potential for impact is so well matched by the ambition of its leaders and the abilities of its staff. We and our fellow donors and members recognize that in our changing world, there's untold value in an institution that makes this kind of work happen.

Where we need to go next as a community requires more critical thinking, more empathy, more connectedness—and I believe art has a major role to play in all of these. For the Figge, that means continuing to present art and programs that put pressure on the questions of who art belongs to and who deserves to experience it; it means continuing to foster challenging conversations that create change. Anyone who supports the Figge in doing those things is making an investment in the power of art and community alike.

Aleeza Singh

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We celebrated 15 wonderful years of our landmark building in August with 15 days of free admission and a fun mix of virtual events, from gallery tours and artist demonstrations to cooking classes and yoga. Capping it all off, we held a live mortgage burning ceremony to mark the successful payoff of the remaining \$3 million construction debt. The festivities raised over \$58,000 for the Figge.

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