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Exhibitions

ART NOUVEAU INNOVATION: DANISH PORCELAIN FROM AN AMERICAN COLLECTOR
Over 100 porcelain works from the 1880s through the 1920s from a private collection.

CHRONICLE: PAINTINGS BY ANDONIA GIANNAKO尤ROS
Ten contemporary figurative paintings by a local artist.

Daily Admission
Members Free
Adults $7
Seniors $6
College/University $4
Free Thursdays and every day for 18 & younger

2022 Operating Support Grants Provided by:

Cover credit: Andonia Giannakouros, Boy with Apple (detail), 2021, oil and wax on panel, 41 x 48 in., courtesy of the artist.

LET’S TAKE IT OUTSIDE
Winter Arts Snow Sculpting Festival
February 10–13
Washington Park
Dear Friends,

This wintry moment, fraught with rising COVID rates and the temptation to retreat into screen life, seems like the perfect time to introduce you to our spring offerings: two new exhibitions and a new acquisition, Ellen Wagener’s Tangled Oaks. I would like to invite you, as a Museum member, to celebrate this addition to the collection and the exhibitions Art Nouveau Innovation: Danish Porcelain from an American Collector and Chronicle: Paintings by Andonia Giannakouros, all on Saturday, March 5.

The Danes are regularly reported to be the happiest citizens in the world—a fact often attributed to their culture of hygge (pronounced hugh-guh), an Old Norse term that can mean giving courage, offering comfort and joy, and fostering everyday togetherness. Fellowship and the natural world are important to the concept of hygge, and they can also be found in our exhibition devoted to Danish porcelain. These Art Nouveau artists were inspired by nature’s beauty to create familiar objects like plates, vases, and teapots as artistically worthy as the world’s greatest paintings and sculptures. They absorbed global influences—including from then newly-opened Japan—and shared their work with worldwide audiences at the Paris, Chicago, and St. Louis World’s Fairs. I have a hunch that this commitment to bringing beauty to the everyday helps explain why Royal Copenhagen is one of the oldest porcelain manufacturers still in production. Gather your tribe, bundle up, visit us, and decide for yourselves. You’ll probably be inspired to talk about it afterwards next to a fire with a warm drink—and maybe you’ll be a little bit happier.

Speaking of bundling up with loved ones, a warm drink—spiked if you’d like—and a walk in nature . . . I look forward to strolling with you among the snow sculptures February 10–13, when our annual Winter Arts tradition returns to Washington Park, just in time for Valentine’s Day.

I am also excited to welcome Andonia Giannakouros and her work to DuMA’s galleries. Andonia is a Dubuquer of Greek heritage whose rich and highly detailed paintings explore the gravity of family stories, symbolic objects, and the passage of time.

Here’s to hygge, and I hope we here at the Museum can help you find some courage, comfort, and fellowship this winter.

Gratefully,

Gary Stoppelman
Executive Director
563.557.1851 x112
gstoppelman@dbqart.org
The 2021 Dubuque Museum of Art Gala, *Forging the Future*, was celebrated at the Museum under tents and chandeliers in an outdoor/indoor event. This festive and unique evening raised more than $137,000, the most in DuMA gala history.

We are deeply grateful to all of you who supported this event, and we hope you will join us on Friday, September 30, 2022, back at the Dubuque Museum of Art.

**CONGRATULATIONS TO THE O’CONNOR FAMILY**

John and Mary Beth O’Connor, longtime friends of the Museum, purchased the winning ticket for the annual raffle. In the spirit of paying it forward, they gifted their winnings to their three children, Michael, Katherine, and Patrick.

Thank you to John, Mary Beth, and everyone who participated in the annual raffle. Your generosity helped us raise $69,300 this year to continue to create engaging art experiences that excite, inspire, and connect our community.

**Platinum Sponsors**

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- Dr. Barbara Sullivan Woodward
A Lasting Gift

The Dubuque Museum of Art is pleased to announce that *Tangled Oaks*, Ellen Wagener’s 25-feet-long, multi-panel pastel, has been acquired for the collection thanks to a generous donation from Don and Shirley Moody to celebrate the life of their late son, Kurt Moody.

This impressive work first came to the Museum in 2016 for the artist’s solo exhibition, *Ellen Wagener: No Ordinary Moments*. The Museum already had several small landscapes by Wagener, but after that 2016 exhibition the Museum Board approved an agreement to acquire the work through a partial donation and partial purchase. The generous gift from the Moodys not only covered the balance of the purchase but allowed the Museum to secure the work five years earlier than anticipated.

Now one of the largest works in the collection, *Tangled Oaks* is a black and white pastel on five monumental and individually framed sheets of paper. Each panel shows a slice of a view looking up at the twisting branches of a Savannah oak tree. Neither the rest of the tree—nor the surrounding sky or landscape—are visible. The work instead focuses on the abstract maze of gnarled and twisting lines. This close-up examination of a section of nature is unique for Wagener, who is more generally known for panoramic rural landscapes. The life-size scale of the continuous image across multiple panels places *Tangled Oaks* alongside the most significant works by Wagener.

Originally from DeWitt, Iowa, and now living in Arizona, Ellen Wagener has always retained a fascination with her native Iowa landscape. She attended Marycrest University in Davenport, Iowa, and the University of Iowa before receiving her BFA in 1989 from the Corcoran School of Art in Washington, DC. Wagener’s work has been recognized and exhibited nationally and is in numerous private and public collections, including the Tucson Museum of Art, the Cedar Rapids Museum of Art, Iowa State University, the University of Iowa Stanley Museum of Art, the Figge Art Museum, and the Linn County Courthouse in Cedar Rapids.

From left: Jeff Moody, MD; Rachael Moody; Cheryl Marcus, MD; Shirley Moody; Don Moody; Sarah Moody; and Will Moody.

**RELATED PROGRAM**

**WELCOMING TANGLED OAKS**

Saturday, March 5
10:15 am

*See page 14 for details.*
It starts with an idea and a clay model in a box. It ends, months later, with a 6 x 8 foot sculpture in front of the Dubuque Museum of Art, completed after four days of carving, chiseling, shaving, sawing, pointing, sighting—and enduring hours of February’s meanest temperatures.

The Winter Arts Snow Sculpting Festival returns this year, and once again Dubuquers have the opportunity to see two national championship veterans, Hugh McCarron and Jeremy Rudd, ply their craft as they compete with their teams in a snow throwdown.

McCarron, a technician in the city of Dubuque’s Department of Engineering, started snow sculpting in 2010 and made his debut that year at the US National Championships in Lake Geneva, Wisconsin. Rudd, a former art professor who now runs his own sculpture studio full time, started snow sculpting in 2017. The two have been both teammates and friendly rivals, and this year they’ll be bringing their own teams to Washington Park from Thursday, February 10, to Sunday, February 13, when the call of “tools down!” will ring across the park and a winner will be chosen.

McCarron and Rudd got to work for this year’s Winter Arts festival right after the New Year, when they met with their respective teams and tossed ideas around for this year’s sculptures. The two have drawn in the past on natural formations like coral reefs, Greek mythology, and even the Hindu pantheon for their creations—a far cry from the three-tiered potbellied snowmen usually seen around town. From an agreed-upon idea the teams create scale models of their sculptures in clay, refining the forms, testing pressure points, and adding the “wow” factor—or, as McCarron describes it, the elements that lead viewers to ask “how can snow do that?”

The clay models, sitting inside acrylic boxes, are their constant companions as the carving starts during the competition. There are no tools specific to snow sculpting; instead both McCarron and Rudd have developed over the years a “kit” of adapted and improvised tools that bring a high degree of refinement to their creations. Over four days they work with their teams at first roughly shaping their blocks and then beginning the increasingly delicate process of sculpting the snow, allowing the blocks to refreeze every night to keep the sculpture’s structural integrity intact.

The resulting sculptures are part aesthetic inspiration, part engineering problem-solving, and part command of technique and materials. But no matter who takes the prize, both McCarron and Rudd agree that the highlight for them is being able to interact with everyone who comes to watch. They enjoy talking with families, inspiring kids, and convincing people to try snow sculpting at home with snow packed in a garbage can and whatever gardening tools they can find in the garage. “I love chatting with folks that come by to see the progress,” said Rudd. “It’s performance art, in a way, and it’s a great way to spend time.”
Winter Arts Snow Sculpting Festival
February 10–13, 2022
Washington Park

The winning team may represent the state of Iowa at the US National Competition. Thanks to sponsors Conlon Construction, the McCoy Group, Forget-Me-Not Landscaping, Weber Concrete, and Selco.

This event is produced by the Dubuque Museum of Art in partnership with the City of Dubuque’s Office of Arts & Cultural Affairs.

Clockwise from top:
Sculptors Dave Maloney and Wayne McDermott studying their model in 2021.

The 2021 “Driftless Snow Sculptors” team members Dave Maloney, Wayne McDermott, and Hugh McCarron (team captain).

The 2021 “Perfect Strangers” team members Kristine Jubeck, Jeremy Rudd (team captain), and Rachel Spurling.

Pegasus, the winner of the 2021 People’s Choice award, sculpted by team “Perfect Strangers.”
Art Nouveau Innovation: Danish Porcelain from an American Collector

ORGANIZED BY THE MUSEUM OF DANISH AMERICA

FEBRUARY 19–JUNE 5
FALB FAMILY GALLERY

The Danish-American story has deep roots in the Midwest, including here in Iowa with its major Danish cultural center, and one of the most recognizable and enduring aspects of Danish culture is its porcelain.

The exhibition Art Nouveau Innovation: Danish Porcelain from an American Collector presents the fascinating history of Danish porcelain, including the technical and artistic successes that revolutionized porcelain production worldwide. Nearly 100 original porcelain works from the 1880s through the 1920s, on loan from a private collection, will be on view. The exhibition and related programming explore how the Art Nouveau movement was inspired by the natural world, and how and why people collect, with opportunities for local collectors to share their stories.

The Art Nouveau period was a renaissance of Danish porcelain, marked by technical and artistic innovations at an unprecedented level of excellence. Now renowned for its ceramic industry, Denmark earned its status as a leading porcelain exporter through intense rivalry with firms in Russia and across Europe. Denmark’s factories produced superior porcelain time and time again for the largest international expositions of the 19th and early 20th centuries, putting Danish culture on the world stage.

Top right: Teapot with lid with gilding and white flowers, 1893, Royal Copenhagen, painter Jenny Meyer.

Bottom right: Vase with Marabou storks in high relief, 1892, Royal Copenhagen, painter Gerhard Heilmann.

Opposite page: Bat wall pocket, 1904–1911, Royal Copenhagen, painter H. Hansen.
Like many artists of the Art Nouveau period, the designers and painters of Danish porcelain absorbed and reflected an interest in the natural world and cultures from around the globe. Flower patterns and elegant animal shapes from bats to polar bears add an unexpected whimsy to the collection, and the influence of Japanese prints can be seen in many works.
The objects in this exhibition span nearly 250 years of Danish porcelain from manufacturers Royal Copenhagen and Bing & Grøndahl. Founded in 1775, Royal Copenhagen remains one the oldest porcelain manufacturers still in operation today. Throughout its history, the factory has experienced numerous highs and lows, and has weathered more than 130 years of competition from the Bing & Grøndahl Porcelain Factory. After 1882, the two factories were located less than a mile apart, with their flagship stores eventually competing side-by-side for sales in the heart of Copenhagen. Both Royal Copenhagen and Bing & Grøndahl explored new forms, new techniques, and new artistic influences. From 1885 to 1920, both manufacturers reached new heights of artistic achievement, winning numerous awards along the way. Their output influenced the work of companies across Europe and created a global market for Danish porcelain.

Left: Vase, 1904, Royal Copenhagen, painter Valdemar Engelhardt.

Above: Sauceboat in the form of a heron with gilding for the “Heron service,” 1888–1890, Bing & Grøndahl, designed by Pietro Krohn.

Right: Vase with maroon snakeskin design, 1916–1919, Royal Copenhagen, glazed by Frederick Ludvigsen.
Amassed over two generations, all of the objects in the exhibition are on loan from Dr. Todd Reiser. “This collection started with my father back in about 1947. He bought a wedding present of a small figurine [of Danish porcelain]. He liked what he saw, and after that he started seeking more pieces,” said Dr. Reiser.

“I was actually born into this, and I was used to a house filled with Danish porcelain. Growing up, I became more interested in what my father was collecting.” Though the demand for the Art Nouveau style faded after the 1920s, the desire for the beauty, craftsmanship, and functionality of Danish porcelain persisted. Heirloom and modern pieces continue to grace display cabinets and dining room tables in homes throughout the world to this day. In the spirit of the Museum’s Craft Invitational, returning this summer for its third year, Art Nouveau Innovation celebrates regional craft through the story of the early international craft movement.
For Dubuque artist Andonia Giannakouros, portraiture has been the means to explore not only individual identity but how that identity is shaped, like a canyon or a diamond, by social, historical, and cultural pressures over time.

In ten large-format oil paintings on panel, presented in the artist’s first solo exhibition at the Museum, Giannakouros lays bare this process, wrapping and framing contemporary female subjects in colors, patterns, prints, and motifs that render this invisible development visible.

*Chronicle*, the title of this exhibition, is rooted in *chronos*, the Greek word for time, and Giannakouros weaves this concept skillfully and subtly through each painting. In her hands, time is both long and short, classical and contemporary, individual and mythological. Embedded in these paintings are objects with significance that dates back thousands of years—apples, pomegranates, snakes—and patterns that have formed Giannakouros’s personal vocabulary, such as the mass-produced oil cloth found in the homes of her relatives in Greece. The leopard print in *Visiting Hours*, for example, refers to the shift from the ancient totemic power conferred by killing an animal and wearing its skin to women’s high-end and fast fashion of today.

The repeating patterns and prints in the paintings suggest not only different measures of time in the formation of female identity. Historically and culturally, such textiles have been produced primarily by women using slow, labor-intensive methods; a printed textile itself is a marker of time and a reminder of the underrecognized world of women’s work. The fact that such textiles are widely used in the home underscores the connections among women, prints, and the domestic sphere, a relationship that has taken on renewed poignancy and urgency as a result of the pandemic that has kept many of us closer to home than ever before.

In this suite of paintings, Giannakouros has created worlds in which her figures are wrapped in cultural and personal history, elaborately framed by windows and multiply reproduced, and reaching toward the natural motifs and elements found in the patterns and prints that surround and compose them. Symbolically layered and animated by meticulously rendered textures, the works in *Chronicle* explore no less than the shaping of the self.
ABOUT THE ARTIST
Andonia Giannakouros graduated from Clarke University in 2005 with a BFA in Studio Painting and a minor in Graphic Design. In recent years she has traveled to Mexico to further her artistic studies. Her work is influenced by the river area around Dubuque, the mountains and sea in the Peloponnesus region of Greece near her family home, and images of her friends, family, and fellow artists.

OPENING CELEBRATION
Saturday, March 5
10:30 – 11:00 am / Gallery Talk by the Artist
11:00 am – 12:30 pm / Workshop with the Artist
See page 14 for details.

Andonia Giannakouros, Emerald Vinyl, 2021, oil on panel, 24 x 48 in., courtesy of the artist.
It will be the height of hygge at DuMA on Saturday, March 5, when we’ll gather to celebrate the inspiration of nature, the new works in our galleries, local luminaries, and our community of art lovers—all fueled by tasty Danish concoctions. Warm up with us before spring arrives.

**WELCOMING TANGLED OAKS**
10:15 – 10:30 am
DuMA is thrilled to announce the acquisition of Ellen Wagener’s monumental *Tangled Oaks*, made possible by the generosity of Don and Shirley Moody.

**GALLERY TALK BY ANDONIA GIANNAKOUROS**
10:30 – 11:00 am
Hear directly from the artist about her suite of oil on panel paintings, shown for the first time at DuMA.

**WORKSHOP WITH ANDONIA GIANNAKOUROS**
11:00 am – 12:30 pm
This 90-minute workshop will explore the idea of how one’s collections can be viewed as a self-portrait. Participants will transform 3-dimensional collected objects into 2-dimensional drawings. The workshop is designed for teenagers and adults.

**GALLERY TALK BY DR. TODD REISER**
1:00 – 2:00 pm
Dr. Reiser, whose family’s collection is featured in *Art Nouveau Innovation*, will review the history of Danish porcelain and share stories of his family’s eight decades of collecting. He will also offer tips about current collecting trends and strategies.

**A TASTE OF DENMARK**
10:00 am – 1:00 pm
Sample the warm cuisine of Denmark with *smaørrebrød* (open-faced sandwiches) and *Kringle*, the traditional pastry.

**ALL-AGES ART ACTIVITY**
10:00 am – 2:00 pm
Try your hand at working with clay and finding inspiration in nature.

**“SHOW ME YOURS” LUNCH AND LEARN SERIES**
**Wednesday, April 6, 13, 20, and 27**
12:15 – 1:00 pm
Each “Show Me Yours” program features local collectors sharing fascinating stories of their adventures collecting art—or other objects. If you are interested in participating as a collector/presenter, please contact Margaret Buhr at mbuhr@dbqart.org for more information.

**ART FOR ALL: GATHER TOGETHER SHARING STORIES AND FOODS**
**Sunday, May 8**
11:30 am – 1:30 pm
Immigrants past and present have brought their food traditions to the United States, shaping what and how we eat. This crosscultural and multi-generational food experience pays tribute to these culinary contributions.

Participants will gather to share food of diverse cultures as well their family’s immigration stories, traditions, and recipes. This event significantly occurs on Mother’s Day, offering the opportunity to consider how food traditions have often been passed down by women.

**LECTURE**
**TOVA BRANDT: “DANISH IMMIGRATION IN IOWA”**
**Sunday, May 8**
1:45 pm
Tova Brandt, executive director of the Museum of Danish America in Elk Horn, Iowa, will discuss what motivated Danes to come to Iowa, what they contributed to the history of this state, and how Danish heritage can be explored and celebrated today.
IN THE MIND’S EYE
Friday, April 1 and 15
Friday, May 6 and 20
2:00 – 3:30 pm

DuMA’s In the Mind’s Eye (ITME) is a respite program designed to improve the quality of life of and bring the joy of art to people living with mild to moderate Alzheimer’s disease and their caregivers. The spring sessions of ITME will feature works from the Museum’s current exhibitions, Art Nouveau Innovation and Chronicle.

ITME was modeled after the Arts & Minds program of the Metropolitan Museum of Art in New York City. Carolyn Halpin-Healy, executive director of Arts & Minds, provided intensive training to DuMA staff and volunteers in 2016.

ITME empowers people with dementia, their family members, and their caregivers. The program provides meaningful, art-centered activities that create positive cognitive, emotional, and social experiences as well as help reduce isolation and build community.

In the program, participants look at and talk about art, engage in art activities, and share conversation in a safe and compassionate environment. A typical session involves viewing one or more works in the current exhibitions, followed by a hands-on activity to explore a variety of mediums including clay, pastels, paper, and paint.

Programs are offered April to October on the first and third Fridays of each month from 2:00 to 3:30 pm. Reservations are required. Please contact Margaret Buhr at 563.557.1851 x 115 or mbuhr@dbqart.org to reserve a space or for more information.

Lydia Pakala joined our digitization team in August as a Collections Assistant.
Welcome, Lydia! We’re thankful to have your expertise on the project.

As a new resident of Dubuque, I was thrilled to see a position open up at the Dubuque Museum of Art. I attended the University of Northern Iowa, where I acquired undergraduate degrees in History and Music and a master’s degree in Public History. In the first of my four museum internships, I worked at the Waterloo Center for the Arts (WCA) under the guidance of the registrar, Elizabeth Andrews. That first look “behind the scenes” at WCA inspired my passion for museums.

I am excited to be a part of the digitization project at DuMA, where I have been assisting in collecting and organizing data so that it can be easily accessed by the public and museum staff. The next portion of the project is especially energizing because we will be using new photography equipment to capture high-quality images of the collection and then making those images accessible to everyone through the new web portal.

The digitization project is special to me because I remember how impactful it was to me as a student when museums became accessible beyond what was in the galleries. I feel we are bringing a treasure trove to the community.
Let DuMA help you bear the winter. Join us for our celebration of two new exhibitions on Saturday, March 5.

Art Nouveau Innovation: Danish Porcelain from an American Collector
Chronicle: Paintings by Andonia Giannakouros

GALLERY TALKS • ART WORKSHOP • ALL-AGES ART ACTIVITY •
A NEW ACQUISITION • SMØRREBRØD AND MORE