New Acquisition
for DuMA, Crescent Community Health Center, and Dubuque Symphony Orchestra of nearly 80 works from the collection of Prudential Financial in Dubuque

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Exhibitions

CRAFT INVITATIONAL
Celebrating contemporary regional craft.

SUBTEXT AND OVERSTORY:
STILL-LIFE PHOTOGRAPHY BY RANDY RICHMOND
Featuring Old Master-inspired images that transform everyday objects into extraordinary scenes.

2022 Operating Support Grants Provided by:

Cover credit: Shayna Leib, Cerise au chocolat, Noir 2, 2017, Glass, Courtesy of the artist, photo: Eric Tadsen
Dear Friends,

I feel like we’ve earned the right to celebrate summer’s warmth and bounty.

So, Saturday, June 25th let’s party with the 27 artists on view in the Museum this summer. Meet us outside at the Museum and toast their virtuosity with craft beer, wine, artisanal bites, fashion, and music.

Summer celebrates the season when the dormant and mundane is transformed—through skill and hard work—into color, light, and bounty. I look forward to introducing you to 26 Midwestern artists whose work is on view during our third Craft Invitational inside the Falb Family Gallery. While the artists’ names may be new to you, the material they work with like wood, glass, paper, and fiber will feel quite familiar. You’ll experience how these artists skillfully render mundane materials into vivid works of art.

You’ll discover Iowa City’s Chris Threlkeld-Wiegand, who builds some of the finest string basses in the world. Madison’s Marianne Fairbanks will change how you perceive the outdoors with her woven windows, and Milwaukee’s Annie Bisone’s fashions could change how you see yourself. I am confident you’ll share my gratitude for our volunteer advisors, Darlys Ewoldt, Delores Fortuna, Donald Friedlich, Paul Opperman, and Carole Spelić, who helped Stacy shape a singular experience from the work of 26 artisans.

Simultaneously, we are proud to present ten still lifes by Quad Cities photographer, Randal Richmond, in the Kris Mozena McNamer Gallery. Conscious that many of us carry high-powered HD cameras everywhere, every day, Richmond painstakingly crafts still life photographs that elevate prosaic objects into eloquent compositions. The images inspire me to consider how we preserve and consume nature and beauty, and I particularly enjoy the dark humor that I find present in these serious works.

I can’t wait to share it all with you.

Gratefully,

Gary Stoppelman
Executive Director
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Save the Date

Illuminations
A Stellar Party in the Park

Dubuque Museum of Art Gala
Friday, September 30, 2022
‘Serendipity’ and ‘joy’ are my favorite words and I look for every opportunity to experience them. My journey at DuMA has been filled with both.

For the record, thus far, I’ve been at DuMA longer than any team member. Why, you might ask? A lack of better offers? Inertia? An unwholesome attraction to non-profits?

When I began in 1996, I had no museum experience. My only qualification was that of an art historian who regards artists and all creatives as aristocrats, a state of being that has nothing to do with birth or income. I had no idea what challenges and lessons lay ahead nor how my work would push me to grow, to change, and to evolve.

As an educator, my role is to bring the exhibitions alive; to facilitate engaging and accessible experiences that will resonate with diverse audiences. As someone who has hung on to my inner child longer than most, this field has sanctioned a spirit of play, curiosity, and experimentation that is often the province of the young. I see myself as a more responsible Pied Piper, connecting people with art rather than leading them astray.

Despite my self-cultivated reputation as a hermit, people endlessly interest me. Every visitor, student, teacher, team member, volunteer, and community partner whose orbit I’ve entered, however long, however unexpected, has improved my life. They have opened my heart, challenged my thinking, expanded my horizons, and connected me to something bigger.

I envision DuMA’s future with optimism. Art has the power to change lives. I believe that in my heart. Uplifted by our core values, the DuMA team aspires to build a museum that is more inclusive, that kindles dialogue and builds bridges; that is a gathering place to share stories and experiences.

At DuMA, I am part of something special. Being a member of this “family” has taken me on a serendipitous and joyful journey to where I needed to go and it has made me who I was meant to be.

In honor of this milestone, I ask that you consider a gift to support DuMA as we continue to relish in our mission and embrace every opportunity to create a safe space for our community to connect, share stories, and feel inspired. Donations can be made at dbqart.org/donate

“I met Margi in 1999 when I was six years old. I began taking the Museum’s after school art classes. I continued classes with Margi through high school. Margi was very encouraging and fun for all her students. I knew that I wanted to be a computer animator since those first days. Margi was supportive of my vision for myself from the beginning. Though my parents have always been there for me, it was Margi who never doubted that I could achieve my goal and make my way in life as a computer animator. I am presently employed at a company called The Third Floor working on pre-visualization animation. Thanks, and congratulations Margi!”

– JOHN SCHMID
The 2022 Craft Invitational features 26 regional craftspeople and over 80 handcrafted objects exploring themes of transformation and craftsmanship. Curated by a five-member team, this survey highlights the current culture of craft in our region through a select group of artists who are pushing boundaries in ceramic, glass, metal, paper, textile, and wood.

This is the third DuMA Craft Invitational. Beginning in 2018 with the inaugural exhibition titled *Handmade*, it returned in 2020 to lead the reopening of the Museum following the pandemic lockdown. The exhibition was founded to provide a separate, dedicated focus on the genre of craft. It aims to engage with craft artists by offering a deeper understanding of craftsmanship and provide learning opportunities around techniques and the skilled artisan.

The 2022 curatorial team includes potter Delores Fortuna of Northern Wisconsin, metal sculptor Darlys Ewoldt of Chicago, jewelry artist Donald Friedlich of Madison, mixed media artist Carole Spelić of Mineral Point, and DuMA’s Paul Opperman of Dubuque. This brilliant team brought years of experience to the selection process and volunteered many hours over the course of a year to gather a diverse and talented group of craftspeople and an amazing variety of works.
Above: Suzan Rezac, *Shattered*, 2021, 18K Royal gold, Sterling silver, fine silver, shibuichi, platinum, 22K gold, 8 in., Courtesy of the artist

Left: Yuka Okane Inoue, *Miniature Vessel*, 9, 2021, Silver, gold, and sapphire, 1.75x1.75x1.25 in., Courtesy of the artist
The selected works in this exhibition are a synergy of sophistication, individuality, and creativity. Playful and expressive details emerge throughout. Small-scale metal objects and jewelry demonstrate the masterful skill of the artisans. Large-scale ceramic, fiber, and weaving-inspired installations push the conceptual line and reveal aspects of the human condition. Wood and ceramic assume classic and novel forms. Glass shifts from protest to meditation. Paper plays with transparency and light.

Craft refers not only to the object but also the labor associated with mastery. Craft is the history of art and the ability of the skilled maker. In his book, *Craeft: An Inquiry into the Origins and True Meaning of Traditional Crafts*, Alexander Langland charts the history of craft and craftsmanship and their connection to sustaining everyday life. From farming and animal husbandry to the tools of household and trade, makers employed their skills to create necessities and processes for sustaining life and labor.
Before the industrial revolution, most households expended huge effort transforming and crafting common materials into everyday goods. Today’s artisans carry forward these bygone skills in innovative ways while maintaining a tangible connection to our handcrafted past.

The works in this exhibition demonstrate the transformative power of craft where disparate, ordinary materials in skilled hands go from inconsequential to useful, from unremarkable to revelatory. The 2022 Craft Invitational invites each of us to look for and appreciate the craft and craftsmanship that are all around us in our homes, in our communities, and in ourselves.
The humble still life—the genre of art that features only an arrangement of objects—has managed, over the centuries, to contain multitudes. Still-life images are their own worlds, greater than the sum of their parts; they have been radical formal experiments, markers of colonialism and wealth, stark reminders of mortality, love letters and portraits, and even illustrations of scientific knowledge.

In Subtext and Overstory, Quad Cities artist Randy Richmond presents ten still-life photographs from his most recent work. Half of the images—the “subtext” of the title—were composed and shot with window light in his small 7’x10’ studio. The other half—the “overstory”—were created and shot outside, with the tree canopy as background, in a much more involved process of staging and lighting. Both bodies of work offer viewers exquisite compositions of colors and shapes in which the lines between inside and outside, the lifeless and the vital, are blurred.

“I have sort of committed myself to being one of the modern photographers to lean into the windmills of the medium and stubbornly try to illustrate that photography can be taken seriously as long as photographers produce images based in content, process, and intention.”
The "subtext" works are sparsely populated a ball of twine or a vase standing sentinel in a velvety interior while the "overstory" works feature an immobile abundance: a bouquet of flowers in a jar of water is set against a rolling landscape, or a dingy, taxidermized swan sits silently in front of a pond. All of the images are quiet, rich, and mysterious. The result of a painstaking and time-consuming process, they evoke feelings but resist explicit narrative. In an era where sophisticated cameras are in every pocket and millions of photos are posted daily on Instagram, Richmond’s works are revolutionary and fearless.

Like DuMA’s concurrent Craft Invitational exhibition, Subtext and Overstory shows the transformation—via skill, artistry, and imagination—of everyday items and materials into objects and images with extraordinary power.

ABOUT THE ARTIST

Randy Richmond is an adjunct instructor of photography at Saint Ambrose University in Davenport, Iowa. He has shown his work in numerous solo, group, invitational, and juried exhibitions nationally and internationally. His interpretation of environmental issues has been the focus of special exhibitions created for the Door County Land Trust in Wisconsin, the Keeweenaw Land Trust in Michigan, and the Iowa National Heritage Foundation. His work is in the collections of the Figge Art Museum (Davenport, Iowa); The Center for Fine Art Photography (Fort Collins, Colorado); Kishwaukee College (Malta, Illinois); and Project Art of the University of Iowa Hospitals and Clinics.
Summer Artists Garden Party
Saturday, June 25
5 – 8 pm

Join us for our Summer Artists Garden Party as we kickoff a new series of exhibitions. This event features craft foods, drinks, artist demonstrations, and an immersive fashion experience.

Ticket price includes a Bavarian pretzel, dessert, sample beer flight, glass of wine, or soft drink. AMIDST will be offering free access to their digital magazine for event attendees. Additional food and beverages will be available for purchase from local vendors.

Members: $20
Non-members: $25
Under 21: $10
Members under 21: $8

Tickets available at: dbqart.org/summerparty

RANDY RICHMOND GALLERY TALK
Saturday, July 23
1:30 pm

Exchange ideas with artist Randy Richmond as he discusses the influences, creative process and techniques behind his still-life photography as seen in the exhibition, Subtext and Overstory: Still-life Photography by Randy Richmond. His photographs are featured in the McNamer Gallery through October 9.

ANNA FARIELLO: LIVE ZOOM TALK
Making & Naming: The lexicon of Studio Craft
Thursday, August 25, 4 – 5 pm

Volumes have been written about art with discussions of craft often an afterthought. Art history’s use of painting as the standard classification left three-dimensional works (such as crafts, ceramics, and sculpture) fighting for their rightful place with the same status as the painted image. The curator of ceramics at the Victoria and Albert Museum summed up his frustration when he quipped, “Ceramics is occasionally the subject of art history, but more often it is its victim.” Fariello’s talk challenges today’s art world vision and is sure to spark a lively debate.

Curator, scholar and author of eight books, Anna Fariello is a former Smithsonian Renwick Fellow in American Craft where her research focused on the southern craft revival.

A zoom link will be available at dbqart.org.
A CONVERSATION ABOUT CRAFT

Sunday, August 28
1:30 pm

What distinguishes craft from art? What makes craft art? Why does DuMA host a craft exhibition? Join us for a spirited conversation moderated by artist Douglas Ewart with members of the craft community. The “reasoning” as Ewart calls it, will be a forum to exchange ideas, knowledge, concepts and trends while exploring the role of craft in the art world and in our daily lives. The “reasoning” as Ewart calls it, will be a forum to exchange ideas, knowledge, concepts and trends while exploring the role of craft in the art world and in our daily lives.

RANDY RICHMOND PHOTOGRAPHY WORKSHOP
Saturday, September 17
10 am – 2 pm

EB Lyons Interpretative Center
8991 Bellevue Heights Rd., Dubuque

Ages: 16 and above
$30 Museum members
$40 Museum guests
$20 Students with ID

Calling all nature-loving photographers. Current exhibition artist, Randy Richmond, will guide participants in creating a still life photograph from personal objects (please bring with) and natural materials gathered from the Interpretive Center. Discussion will focus on how to develop a personal visual vocabulary as well as the history of still life photography and how it is used today.

Registration required by September 14. Learn more and register at: dbqart.org/richmondworkshop
DuMA recently acquired a large group of original works of art from the Dubuque office of Prudential Financial. Prudential’s generosity and forethought during a time of transition means that this group of works, many by local artists, will remain in Dubuque for residents and visitors to enjoy. Kara Hickie, Director of Client Transition at Empower commented, “Prudential has a long history of supporting our local communities and the donation of artwork from local artists to the Dubuque Museum of Art and Crescent Community Health Center continues that tradition. Allowing the broader Dubuque community access to view art that our employees have enjoyed in our office for the past number of years was an opportunity we wanted to take advantage of.” More than 60 works were donated to the Museum and almost 20 additional works were donated to Crescent Community Health Center (Crescent). DuMA helped facilitate the donation to Crescent.
“Crescent is delighted to be the recipient of artwork created by local artists that was in the collection of Prudential and donated to Crescent to brighten up the health center walls! Our patients, staff and other visitors appreciated the artwork we installed last year. Those pieces inspired patients to donate artwork and our staff enjoyed the colors brought into the space. This new collection will continue our efforts to make the health center a more comforting and healing medical home for all. Crescent is grateful to Prudential Retirement and to the Dubuque Museum of Art for their efforts to coordinate this donation. These pieces will inspire for years to come.”

~ GARY COLLINS, CEO, CRESCENT COMMUNITY HEALTH CENTER

About half of the works donated to DuMA will enter the collection and the rest will support the Museum’s mission through fundraising events. Three works were also donated to the Dubuque Symphony Orchestra. “Looking at this amazing collection, a group of sculptures of jazz musicians immediately jumped out to collections committee member Sr. Joan Lingen,” said Stacy Gage Peterson, DuMA Curatorial Director. “The Symphony agreed and we were very happy to be able to make that match.”

The Museum relies mainly on donations to grow the collection and even though many offers come in every year, we have a responsibility to only select works that are a good fit for the Museum. This donation was a unique opportunity for the Museum to acquire a group of important works by several artists who fit with our collecting goals but who weren’t yet part of the collection in a significant way, namely Stephen Gassman, Ken Bichell, Jennifer Braig, Nancy Lindsay, Ron Hahlen, and Rich Robertson.

The Museum is excited to share the works with the public. The current collection digitization project will make the entire collection including these new works available on the Museum’s website for all to see later this fall. Individual works will also be incorporated into upcoming collection exhibitions.
Jill King Wynn, Cosmic Rose, 2020, Welded steel, patina, sewn stained muslin, and mixed fabrics coated with acrylic medium, 51x52x11.5 in., Courtesy of the artist