

DuMA

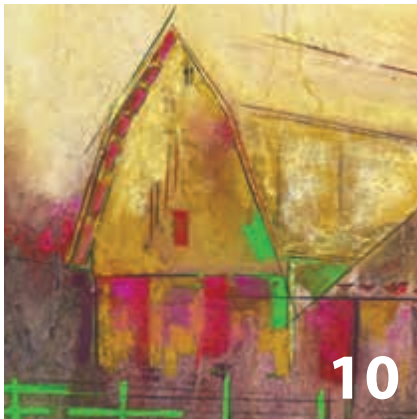
FALL 2023





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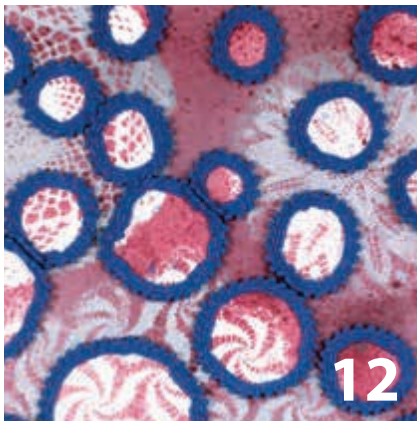
Exhibitions

LONG TIME PASSING: A VISUAL CHRONICLE OF FARM LIFE IN THE MIDWEST, PAST AND PRESENT

Two Wisconsin-based artists offer alternate takes on farm life—abstract landscapes that pulse with energy and dreamy, narrative scenes of the past.

DISTORTED RECOLLECTIONS: PAPER, PAINT, AND FIBER WORKS BY KATIE SCHUTTE

Intricate handmade layers of bygone materials reflect our subconscious transformation of memories.



RURAL LIFE: DUBUQUE CAMERA CLUB ANNUAL EXHIBITION

Sixty-five photographs by Dubuque Camera Club members chronicle life on the land.

THE DART SHOWCASE

The Museum's new Showcase series kicks off with work by the University of Dubuque's Digital Art and Design students.



2023 Operating Support Grants Provided by:



Support is provided by the National Endowment for the Arts and the Iowa Arts Council, which exists within the Iowa Economic Development Authority.

Dubuque Museum of Art activities are made possible through the City of Dubuque's Arts and Culture Operating Support grant program.

Cover: Lorraine Ortner-Blake, *Hiding in the Corn* (detail), 2019, gouache on cotton paper, 10x10 in., courtesy of the artist.

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Dear Members,

Fall harvest represents one point in a cycle that has repeated innumerable times: rest, planting, growth, and gathering. Here at DuMA, we are in an exciting moment of growth, so it's only fitting that our fall programs are inspired by these cycles.

At this point of the Museum's history, we are honored to reap the rewards of seeds that were sown in 1874. As we celebrate our 150th anniversary, I look forward to hearing, sharing, and commemorating the stories of the groundbreaking community members whose vision, hard work, and generous spirit have made this moment possible.

Inside this issue, I am proud to introduce to you the architects selected by the Board of Trustees to design a new museum of art for Dubuque. Please join me Saturday, October 28 to welcome Paul Schulhof and Azadeh Rashidi at a special opening celebration of our fall exhibitions and Community Day. The Board chose Paul and Az because of their deep experience building centers for art, culture, and education like Geffen Hall at Lincoln Center, the Barnes Foundation, the Obama Presidential Center, the Hood Museum at Dartmouth, and the Logan Center for the Arts at the University of Chicago. Their practice, like DuMA's, is rooted in collaboration, partnerships, and community engagement. I am confident that you will agree that Paul and Az have a community-centered process that will result in a new museum that celebrates what is unique and true about the creativity of our region.

You will be an active part of helping this building take shape, and I am excited to hear your ideas at Community Day and in many sessions to come.

I am thankful and excited for all that we will share this fall and in the years to come.

Gratefully,



Gary Stoppelman
Executive Director
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gstoppelman@dbqart.org

Team Building



DuMA is thrilled to be expanding our Advancement team as we open a new chapter in our development and approach our 150th anniversary.

JENNIFER MAUSS joined us as a proposal writer in June. Jennifer has worked for arts and education organizations as well as for architecture, financial services, innovation consulting, and specialty chemical companies. Much of her work has involved writing—particularly persuasive writing, including grant and business proposals—and she is a member of the Grant Professionals Association. She has also volunteered extensively in fundraising for public and private schools. She is delighted to be advocating for arts and culture in Dubuque on behalf of the Museum, and she is particularly eager to secure funding for the future museum.

“The momentum that is building toward the Museum’s 150th anniversary and the creation of its new campus as part of a vibrant, representative downtown is inspiring and contagious. I am excited to be part of the team working to make these collective dreams a reality.”



JULIE STEFFEN is now taking on the role of Advancement Activation. She enjoyed a 26-year career in financial services at Prudential Retirement in a variety of positions. During those years, she served on a number of local nonprofit boards and committees, including Dubuque and Jackson Counties Habitat for Humanity, Dubuque County Fine Arts Society, and DuMA, where she first served on numerous committees, then on the board as board president and interim director.

“DuMA plays a critical role in facilitating meaningful conversations through art about our shared culture and history. I’m thrilled to play an active role in bringing this vision to life.”

The following members of our community were elected for three-year terms to the Board of Directors at DuMA's Annual Meeting in May 2023.



MARIE FRY, who graduated from Luther College with a double major in Art and Business Management, has called Dubuque home for the past 18 years. She owns and operates a portrait photography business, with pro bono work focused on celebrating the accomplishments of local Dubuque youth. Marie volunteers with Dubuque Community Schools, Des Moines Refugee Support, and Dubuque Dolphins Parent Board, and she is a member of the Bryant Family Organization, where she currently leads the creation of their mural project in partnership with a local artist.



WES HARTIG is the CEO of MedOne, a pharmacy benefit solution guiding consumers to the most appropriate prescription treatment at the most affordable price. His position at MedOne follows from previous work in healthcare technology and financing. Wes attended the University of Dayton and studied Finance and Entrepreneurship. He is a proud Dubuque native and “boomerang,” having moved back to Dubuque in 2016.



DAVE HEIAR, who retired in 2022, has more than 40 years of experience in city government in eastern Iowa, including Bellevue, Manchester, Dubuque, and Jackson County. In the eight years he served as the Economic Development director for the city of Dubuque, he was part of a team that completed more than 80 development projects that continue to positively impact the area; in a previous position, he piloted a program that enhanced more than 75 recreational initiatives in Dubuque and Jones counties. He was inducted into the Iowa League of Cities Hall of Fame and was recognized as a “Rural Hero” by the Iowa Area Development Group.



ANNA THIER, a graduate of Purdue University’s CIDA-accredited Interior Design program, has experience in the education, hospitality, healthcare, and commercial design sectors. A resident of Dubuque since 2006, she also volunteers her expertise at various local non-profits.

Home Sweet Homer

As we announced in the Spring/Summer issue of this newsletter, we have now devoted one of our first floor galleries to an installation of highlights from the Museum's collection of 2,700 works of art. To anchor the presentation of works in that gallery—including the perennial favorites *Appraisal* and *Victorian Survival* by Iowa native Grant Wood—we are now able to display a rarely seen work by Winslow Homer, *The Shepherdess*, a new long-term loan to DuMA.

Homer is considered one of the country's most important 19th-century painters, known for both his rugged landscapes and his empathic portrayals of the people who populate them. His *Shepherdess* of 1879 is an example of a theme that he revisited many times in his long career: capturing the nuances of natural life together with a sense of individual character. His shepherdess, face shaded by a bright bonnet, leans heavily on her staff and projects an air of fatigue at odds with the bucolic rural scene that surrounds her, a contrast that sets it apart from other more conventional treatments of rural life in the United States during this period.

The painting was owned for nearly a century by the Lawson Valentine family, whose upstate New York farm provided the setting for the shepherdess's toil. It has not been seen in public since a 1996 exhibition at the Los Angeles County Museum of Art, so its installation at DuMA is cause for celebration.



Conservation Corner

Much of the work of DuMA is very obvious to even the most casual observer, such as the exhibitions that change throughout the year or, now, the new building and campus that will be taking shape in downtown Dubuque. But there is also constant work that goes on behind the public face of the Museum: the preservation and conservation of the works of art in DuMA's permanent collection. While these works might not necessarily be on display in the galleries, they are nonetheless objects under continuous care.

Several years ago Faye Wrubel, a retired paintings conservator from the Art Institute of Chicago, and DuMA curatorial director Stacy Peterson performed a comprehensive assessment of the condition of the paintings in the Museum's collection. They identified priority paintings that needed a variety of work, from general cleaning to repairing minor damages and paint loss. Over the years this conservation work has been undertaken as funds have been raised, a commitment to the permanent collection that Wrubel applauds.

This type of conservation work is both scientifically exacting and intuitive. Conservators such as Wrubel are trained in chemistry as well as art history, the better to understand what is typical (and atypical) of a century or a style. But equally, if not more, important is the sensitivity a conservator brings to a painting. The aim of conservation is not to improve or repaint works of art but to ameliorate the ravages of time and restore the work to our best understanding of an artist's intent. This continuity even extends to the materials employed to conserve paintings; reversible synthetic material, rather than oil paint, is now used to repair oil paintings, for example.

Wrubel describes the results of conservation work as "miracles"—brighter pictures that shine with vibrant colors, supported by the repair of structural and aesthetic damage. The DuMA works that have received conservation treatment as part of this project primarily include American regionalist paintings from the 1930s and 1940s, such as the work currently featured in the Conservation Corner: Criss Glasell's *Farm—Swiss Valley*. Support this ongoing work by "adopting" this painting with a donation at dbqart.org/adopt.



Criss Glasell, *Farm – Swiss Valley*, not dated, oil on composition board, 26x36 in., gift of Barbara M. Peterson, in memory of her husband Walter F. Peterson.

The New DuMA



DuMA is thrilled to announce a major leap forward into the Museum's future: the selection of architects for its new building—as well as its location. The Museum has engaged Schulhof Rashidi Architects to design and build a new DuMA as the centerpiece for a revitalized downtown, creating an entire campus centered on the Museum's current location and more deeply connected to nearby Washington Park and the surrounding blocks.

The principals of Schulhof Rashidi are Paul Schulhof and Azadeh Rashidi, architects with more than fifty combined years of experience on major institutional, educational, and cultural projects. In their work with the firm Tod Williams Billie Tsien Architects + Partners, they served on the leadership team for the Obama Presidential Center in Chicago, the public spaces of David Geffen Hall at Lincoln Center in New York City, the Hood Museum at Dartmouth College in New Hampshire, and the US Embassy in Mexico City. Schulhof Rashidi was selected by DuMA for the firm's commitment to building community, experience with cultural sites, and joyful approach to design.

"DuMA's new museum is a once-in-a-generation opportunity," said Schulhof in a recent interview. "We have the chance to help to revitalize historic downtown Dubuque just as development in the riverfront and Millwork districts have revitalized those areas."

"We envision a building and a campus that will be a new layer in the longer history of the city, a destination within the larger fabric of Dubuque."

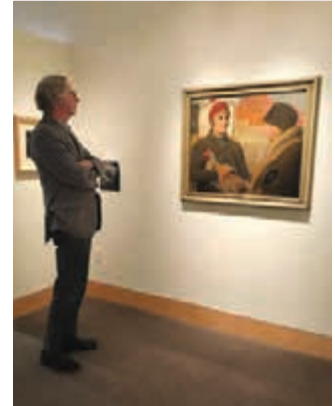
The architects see the museum building at the center of an arts campus, acting as a lantern to draw visitors to the area. The space surrounding the new DuMA will be as important as the building itself, the two working together to build a cultural and architectural ecosystem that will have a "24-hour presence," serving the public whether the Museum is open or closed. With these initial ideas in mind, the process of designing has already begun with the architects visiting Dubuque for what they call "sponge week," an immersive listening tour in which they met not only with Museum staff but with civic leaders and residents as well.

"We started trying to understand what people in Dubuque are excited about," said Rashidi. "What's emerging as unique to Dubuque is both its size and the strong ties within its community. Everywhere we go, we're running into people we've already met, and we're amazed at how civic-minded the citizens are and how excited they are by developments like the riverfront and the Millwork district. It's an excitement that's hard to build in a larger city."

Several central ideas emerged during “sponge week” that will become pillars of the design process. “People aren’t talking about the way the building should look,” said Schulhof. “Instead they talk about what should happen there and what it needs to feel like.” The key, the architects agree, will be creating a flexible and magnetic exterior space for programming, activities, and events with transparent transitions to the Museum building itself. “We want to break down the boundary between the inside and the outside,” Rashidi elaborated. “We’re considering both programming and galleries, and how you can design spaces to be an art museum and much more than an art museum at the same time. It’s a whole-campus approach rather than a single-building approach.”

Schulhof and Rashidi drew inspiration from one of the centerpieces of DuMA’s collection: Grant Wood’s *Appraisal*. After completing the painting, Wood returned to it and literally reframed it, cutting off the bottom section and in doing so refocusing the composition. “We believe in process: you work, then look, then improve,” Schulhof said. “The Museum will be reframed within the context of Dubuque as Dubuque will be reframed by the Museum.”

“The goal is not only to create a unique building but also a building unique to its place,” according to Gary Stoppelman, DuMA’s executive director. “We’re a museum in a city and a city within a region. We want to be true to Iowa and to the larger Midwest and Mississippi River areas—its people, its landscape, its existing architecture. Those are the connections that endure.”



Randy Lengeling
contemplates Grant Wood's
Appraisal in DuMA's
Randall Lengeling Gallery.

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Community members share
their views about DuMA's
future with architects Azadeh
Rashidi and Paul Schulhof
(pictured in photo at lower left)
during “sponge week.”



Long Time Passing

A Visual Chronicle of Farm Life in the Midwest, Past and Present

OCTOBER 21, 2023–FEBRUARY 4, 2024

FALB FAMILY GALLERY

GALLERY TALK

Saturday, October 28 / 1 pm

See page 17 for details

As one of the major agricultural centers of the United States, Iowa has, in many ways, become synonymous with farm life, holding a place in the national imagination as the land of Grant Wood, endless fields, and both the joy and heartbreak associated with working the land. This fall, the works of Roberta Condon and Lorraine Ortner-Blake together evoke the stories, memories, shapes, and colors of Midwestern farm life, both past and present, in the joint exhibition *Long Time Passing*. The title, drawn from the song “Where Have All the Flowers Gone” by Arlo Guthrie and Pete Seeger, similarly evokes a sense of inexorable change and lamentation for what has been lost.

The two artists, both based in Wisconsin, use different visual languages in their respective twenty-six works to communicate the subtle and readily apparent shifts in farm life over several generations. Condon, a bus driver laid off during the pandemic, spent her days during that time walking the nearby trails carved by glaciers moving during the Ice Age. The trails were dotted with farms and barns that became the catalysts for her abstractions. In vibrant and large pastels, Condon takes the basis of a representational scene and encourages it to swell into memories, moods, and affects. The starkness of her unpeopled landscapes is animated by pulsing colors and compositional rhythms, creating a mood of dynamism reflective of the constantly changing nature of life on the land.

Ortner-Blake’s paintings are rooted in her mother’s and her own reminiscences of life on their family farm. Spurred in part by her mother’s memory loss and inspired by the dream-like works of Marc Chagall, her domestic and farming scenes have an ethereal, floating quality in which nature and memory swirl together. Working in gouache, Ortner-Blake distorts traditionally fixed viewpoints and perspective with the result that scenes collide, objects and people are wildly out of scale, and the architecture of memory—elusive, fragmented, fluid—is magically evoked. In her work, vignettes, people, and the land all appear both tethered together and hovering apart in a perpetual cycle of intimacy and distance.

DuMA is the final stop of *Long Time Passing*, which has toured throughout the Midwest over the past three years. In Dubuque, the exhibition will be complemented by video profiles of local farmers representing a cross section of those who work the land around Dubuque: conventional and organic farmers, those new to farming and those whose families have farmed for generations. These videos bring the sentiments of *Long Time Passing* close to home, allowing visitors to better understand the lived contemporary experience of those around them.



Roberta Condon, *American Pastoral 21 H*, 2020, soft pastel on UART, 32x40 in., courtesy of the artist.



Long Time Passing is both a celebration of regional talent and an elegy for rural communities, encompassing nostalgia, challenges, and ultimately the sense of self for those who work on and live off the land, itself a source of constant change.



Above: Roberta Condon, *American Pastoral 3 D*, 2020, soft pastel on UART, 31½x28 in., courtesy of the artist.

Left: Lorraine Ortner-Blake, *The yard was huge*, 2021, gouache on cotton paper, 10x10 in., courtesy of the artist.

Distorted Recollections

Paper, Paint, and Fiber Works by Katie Schutte

OCTOBER 28, 2023–FEBRUARY 11, 2024

KRIS MOZENA MCNAMER GALLERY

GALLERY TALK

Saturday, October 28 / 2:30 pm

See page 17 for details

Wisconsin-based artist Katie Schutte uses a wide variety of materials and techniques in this exhibition that explores the vagaries of memory.

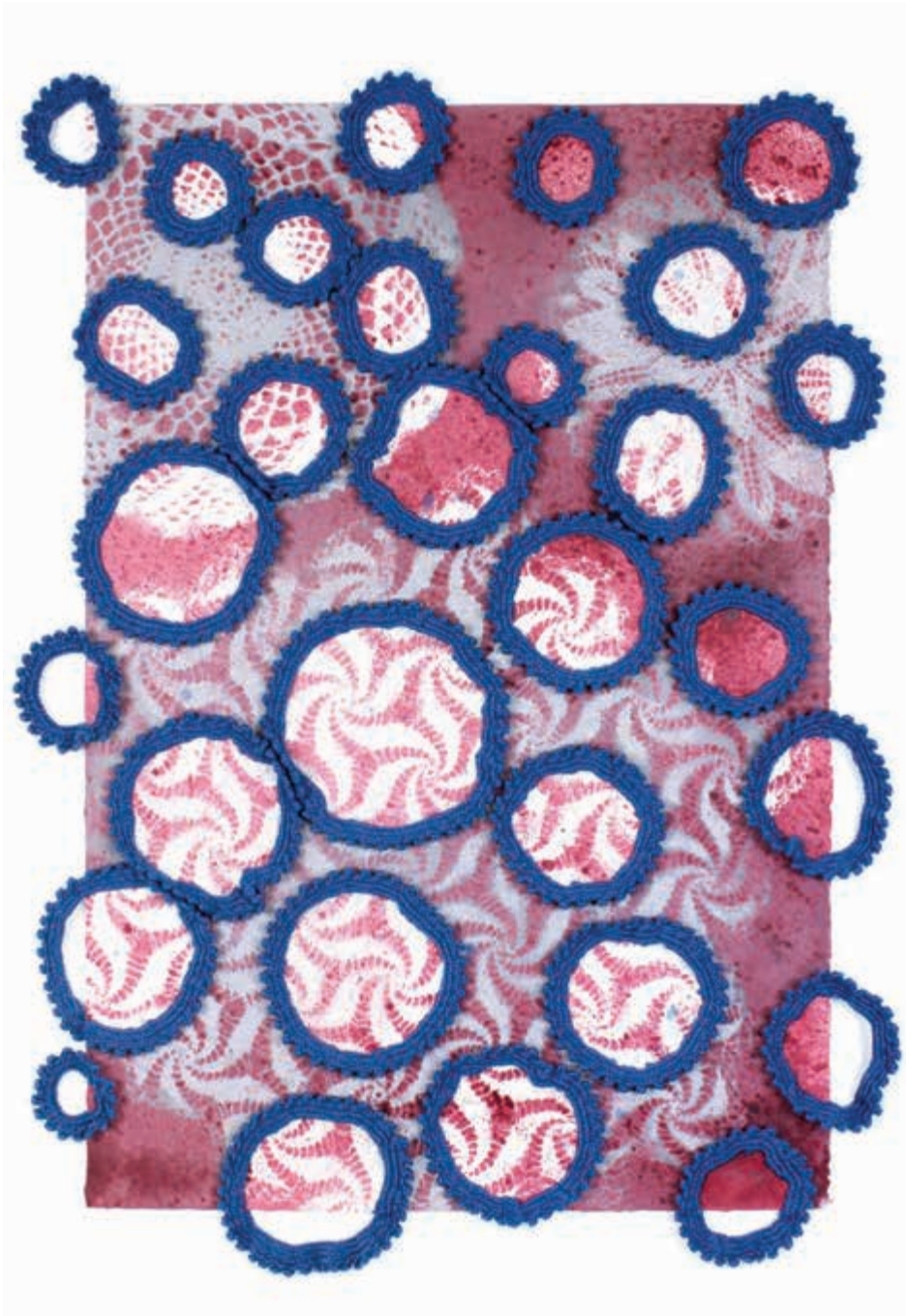
For the fifteen works from the artist's *Memory* series in the gallery, Schutte sprayed paint over and through antique, vintage, and artist-made crocheted doilies, then stitched and crocheted found fibers onto the substrate. In the process, the hand-made doilies—themselves a vestige of an earlier time—are reconfigured and remade, "a mirror," Schutte says, "of how we relate to the past." In her hands, the transformation of these doilies, which were acquired from friends, families, estate sales, and travels, reflect our own subconscious transformation of memories. "We forget, remember incorrectly, recall certain pieces clearer than others, and evolve the event as we remember and retell it," Schutte continues. The inversion, distortion, and alteration of the doilies with paint and fiber illustrate how memories can be unreliable imprints that have been filtered and edited. The works in this series will never be actual doilies or even representations of one, just as our memories will never be the complete and entirely accurate version of events.

Outside the gallery, Schutte presents two additional works: *Barn Doily* on the exterior of the building and *Recursive* on the Museum grounds. *Barn Doily*, which mimics a barn quilt, offers a large-scale version of her doily works. Schutte crocheted the largest doily, five feet in diameter, using a 7mm crochet hook. Similar hand work is the basis of *Recursive*, a sculpture composed of a mile and a half of manila rope crocheted using a 30mm crochet hook. This sculpture is inspired by natural and biological systems, offering an organism in tune with its surroundings.

Combining concept with a dedication to craft, Schutte unites paper, paint, and fiber at DuMA to examine our relationship with our memories and the world around us.

"We forget, remember incorrectly, recall certain pieces clearer than others, and evolve the event as we remember and retell it. The inversion, distortion, and alteration of the doilies with paint and fiber illustrate how memories can be unreliable imprints that have been filtered and edited. The works in this series will never be actual doilies or even representations of one, just as our memories will never be the complete and entirely accurate version of events."





Above: *Memory IX*, 2017, acrylic, stitched and crocheted fiber on paper, 36x24 in., courtesy of the artist.

Left: *Barn Doily*, 2023, acrylic on board, 48x48 in., courtesy of the artist.

ABOUT THE ARTIST

Born and raised in Ohio, Katie Schutte uses crochet techniques as methods for working with materials and processes associated with jewelry, sculpture, and painting. She received her BFA from Kent State University in Kent, Ohio, concentrating in jewelry, metals, and enameling, and her MFA from Miami University in Oxford, Ohio, in jewelry design and metals. Her work has been included in exhibitions and publications, including the book *Mastering Contemporary Jewelry Design*. She lives in Platteville, Wisconsin, with her husband and a clowder of cats.

Rural Life

Dubuque Camera Club Annual Exhibition

OCTOBER 21, 2023–FEBRUARY 4, 2024

AMUSE-BOUCHE BALCONY GALLERY



Henry Matthiessen III, *Veiled Beauty*, 2017, location: Driftless region near Galena in Northwest Illinois, courtesy of the artist.

As a community museum, DuMA believes in cultivating the spark of creativity that exists in all of us. There's no better example of this commitment than the Dubuque Camera Club exhibitions. For this annual event, members of the Club submit photographs that embody a particular theme to be considered for inclusion in the exhibition. This year more than 130 images were entered—the largest number of submissions to date.

In keeping with the concurrent exhibitions on view at the Museum, this year's theme is rural life—the people, places, and activities that fill the distinctive Midwestern landscape. Sixty-five photographs by Camera Club members will be on view, showcasing a range of perspectives on life on the

land around Dubuque and the Midwest. The images run the gamut from nearly abstract atmospheric vistas to documentary-like scenes, all of them capturing their own facet of rural experience. Some photographs highlight the compositional rigor of fields of crops, others the melancholy tinge of the harvest, still others the faces and moods of the Midwesterners that call this area their home.

This year's presentation is an innovative departure from years past. The photographs will be exhibited as a large collage printed on vinyl to include many images as possible. This photography "quilt" is a manifestation of the talent and dedication of Camera Club members.

The DART Showcase

DuMA's new Showcase program provides a venue for local emerging artists and community organizations to bring their work to a wider public. Organized by Miles Turner, DuMA's visitor services coordinator and a Dubuque-based artist himself, this new series of rotating installations was inspired by our annual school exhibitions, in which Dubuque-area elementary, middle, and high school students have the opportunity to see their work installed at the Museum.

This fall, the Showcase program will feature artwork by students from the University of Dubuque's Department of Digital Art and Design (DART). Spearheaded by Sheila Sabers, assistant professor of digital art and design, the exhibition—on view in DuMA's lobby gallery from October 11 to January 24—features work from the 2023 *DART Senior Art Show* and the Best of Show winners from the last five years of *The Edge Show*. The *Senior Art Show*, which took place in April, is the capstone of the DART program and brought together a variety of work in illustration, animation, 3D design, motion graphics, and digital artwork. *The Edge Show*, which has been hosted by the Department of Digital Art and Design for more than twenty years, is open to all students and is a competitive, juried exhibition in which the student artists find and express their "edge"—the unique point of risk where ideas meet the limits of craft and technique.

This inaugural *Showcase* exhibition highlights the development and evolution of DART students, celebrating the creativity and commitment of our local arts communities, which is itself the fundamental goal of this new exhibition series.

The Dubuque Camera Club is a local group open to photo enthusiasts of all skill levels.

More information about the Club can be found online at dubuquecameraclub.com.



Bet the Farm

Dubuque is surrounded by farms, but do we really know what happens on them? Beth Hoffman didn't. In 2019, she was a journalist and professor of journalism in San Francisco. In 2020, she and her husband, after long consideration, were managing their first year on his fifth-generation family farm in Iowa. Though Hoffman had reported on agriculture for years, nothing had prepared her for the reality of contemporary farm life.

Hoffman comes to DuMA to discuss her book about the experience, *Bet the Farm: The Dollars and Sense of Growing Food in America*. Her account is not a light-hearted take on the move from urban California to rural Iowa; instead, it is a sobering and clear-eyed look at how people farm today, something we have lost sight of "as people have become so removed from the sources of their food," said Hoffman.

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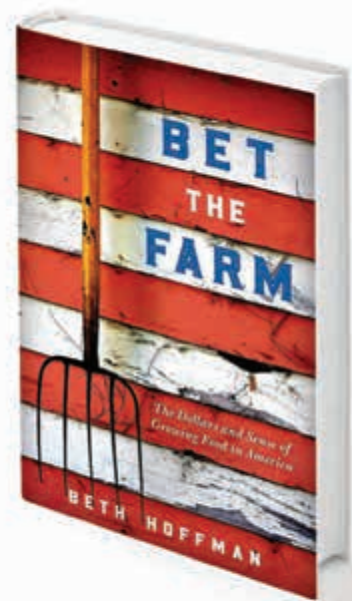
People should understand more about what they buy in the supermarket. The reasons farmers grow what they grow is not just about corporate control—it's often the only real option many farmers think they have.

”

"I wrote the book because it was one I couldn't find to read as I prepared for this move," she continued. "People should understand more about what they buy in the supermarket. The reasons farmers grow what they grow is not just about corporate control—it's often the only real option many farmers think they have." Hoffman paints the bigger picture in *Bet the Farm*, starting at the beginning, when the early American colonies were already growing food for export rather than self-sustenance. Today, the bleak economic reality of contemporary farmers encourages growers to rely on low-risk crops, such as soybeans and corn, instead of the crop diversity good for the soil and body. "There's a lack of contextualizing about the larger scheme, the larger history of American farming," Hoffman said. "It's a reporting problem, and I say this as a media member myself."

Bet the Farm chronicles Hoffman's experience and connects it to the teetering agricultural system, taking the reader through such knotty issues as farm subsidies, financial viability, off-farm jobs (which today account for almost all of a farm household's income), and the real reasons for genetically modified crops.

Despite the issues, Hoffman offers optimism that the American farm system can begin to thrive by embracing crop diversity, co-farming, and small-business help. "We have a great opportunity here in Iowa," enthuses Hoffman. "We have the richest soil in the world. Even in drought we have a lot of rain. We can grow a lot of different things here. We should be



promoting as much agricultural diversity as possible. It gives farmers more opportunities, ensures we have enough to eat, and mitigates issues of pollution. It's time to wake up and create a different dynamic—agriculturally, environmentally, socially, culturally."

ABOUT THE AUTHOR

Beth Hoffman is a beginning farmer on 530 acres in Iowa. For the past twenty years, she has worked as a journalist covering food and agriculture. Her work has been aired and published on NPR's *Morning Edition*, the *Guardian*, *The Salt*, *Latino USA*, and the *PBS News Hour*. She and her husband, John Hogeland, raise (and sell) pasture-grazed beef and goats at iowa-farm.com.

Events and Programs

Community Day

Saturday, October 28
10 am–6 pm

Celebrate the bounty of fall, the power of community, and the opening of four new exhibitions. The day includes family architecture workshops, artist conversations, and a block party. Admission is FREE with donation of a non-perishable food item to the Dubuque Food Pantry.

Community Day begins with a children's architecture workshop with Az Rashidi and Paul Schulhof, the architects designing the new museum campus. Participants will share their ideas for the new Museum with Az and Paul and build their own models that embody their vision. Space is limited for this free workshop and advance registration is required.

At 1 pm, join *Long Time Passing* (see pages 10–11) artists Roberta Condon and Lorraine Ortner-Blake inside the Falb Family Gallery for a conversation with Beth Hoffman, author of *Bet the Farm* (page 16). The three women will discuss the changing rural landscape, the struggles and joys of life on the farm, and how their experiences inspire their art. At 3 pm, artist Katie Schutte will discuss *Distorted Recollections* (see pages 12–13) in the Kris Mozena McNamer Gallery.

Also opening are the Dubuque Camera Club's *Rural Life* (page 14) and a showcase of work by students from the University of Dubuque's Department of Digital Art and Design (page 15).

The afternoon culminates with a block party from 4 to 6 pm on 7th Street that includes food trucks, a community workshop with Schulhof and Rashidi, live music by Joie Booth Wails, and autumnal décor from local farmers.

Free admission with the donation of a non-perishable food item to the Dubuque Food Pantry.

10 AM–1 PM

Children's workshops

1 PM

Gallery conversation with Roberta Condon, Lorraine Ortner-Blake, and Beth Hoffman

2:30 PM

Gallery talk with Katie Schutte

4–6 PM

Block party and community workshop with DuMA's architects, Paul Schulhof and Az Rashidi. Live music and food trucks hosted with the Bluff Street Neighborhood Association on 7th Street

Events and Programs

ArchiTREK

The ArchiTREK program is intended to foster an appreciation for and excitement about Dubuque's historic resources. The program will deepen the connection to place and highlight the importance of design with activities that are varied, fun, approachable, and engaging. These activities will show the importance of Historic Design, Historic Environments, Historic Neighborhood Culture, Local Lifeways, and Historic Buildings. The program also focuses on cultural resources and how they fit into the historic milieu.

Please register for tours at dbqart.org/architrek or call the Museum at 563.557.1851 if you have any questions or are unable to use the online form.

SCHRUP FARMSTEAD SHOWCASE

Saturday, October 14 / 4 pm

\$20 for members of DuMA and Heritage Works

\$25 for guests

Meet at 10086 Lake Eleanor Road, Dubuque, Iowa 52003

Join Heritage Works and historic restoration specialists at a pastoral Dubuque setting. This historic site was listed on the National Register of Historic Places in 2009 and has been under the stewardship of its current owner for decades. The event will highlight a deteriorating barn building and the efforts to stabilize and restore it. The event will also include an open house of a beautiful historic farmhouse that has several unique architectural touches. Wine and cheese will be provided.

VERY HERITAGE HOLIDAY VIDEO FEATURE LIVESTREAM

Wednesday, December 20 / 7 pm

Free to all

In this online event, watch our annual holiday season livestream in which we'll reminisce about some of Dubuque's historic sites and culture. This extra special event will also showcase several of Dubuque's holiday traditions.



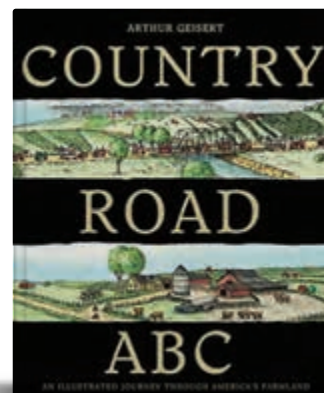
MEET THE AUTHOR:

ARTHUR GEISERT

Saturday, November 18 / 1:30 pm

Free with admission

Award-winning artist and author Arthur Geisert will discuss the making of his book *Country Road ABC: An Illustrated Journey through America's Farmland*, a refreshingly realistic view of contemporary rural life in eastern Iowa.





150 YEARS IN THE MAKING

Two blockbuster exhibitions anchor the Museum's 150th anniversary celebration, honoring Dubuque's past and reframing its future.

SPRING 2024

Picturing America's Pastime: A Snapshot of the Photograph Collection at the National Baseball Hall of Fame and Museum

Organized by the National Baseball Hall of Fame and Museum, Cooperstown, NY. Exhibition Tour Management by Photographic Traveling Exhibitions, Los Angeles, CA.

Drift: Paintings by Erin Eitter Kono

Dubuque – An Early Cradle of Professional Baseball

SUMMER 2024

Craft Invitational 2024

FALL 2024

Dubuque by Design: Past, Present, and Future

I Have Told You 50 Times: Collages by Hieyler Pimpton





AN AFFILIATE OF THE SMITHSONIAN INSTITUTION

Dubuque Museum of Art
701 Locust Street
Dubuque, Iowa 52001

dbqart.org

Community Day

SATURDAY, OCTOBER 28
FREE

DuMA celebrates the fall and its promise of renewal with its first-ever block party, hosted with the Bluff Street Neighborhood Association. See page 17.