

DUBUQUE MUSEUM OF ART

DUBUQUE BY DESIGN





Sections

- 4 Campus Life
- 8 New Acquisition
- 9 Fall/Winter Exhibitions
- 16 Celebrating Margaret Buhr
- 18 Events and Programs



Exhibitions

SAME OLD SAME OLD: A BRIEF GLIMPSE INTO THE PAST THROUGH THE POLITICAL CARTOONS OF THE 1800S

As we near the end of election season, DuMA presents the art of political persuasion as it appeared more than a century ago.

DIGITAL ART AND DESIGN FROM THE UNIVERSITY OF DUBUQUE: THE STUDENTS' SENIOR THESES

The future is here in this presentation of the senior thesis work of Digital Art and Design students at the University of Dubuque.



DUBUQUE BY DESIGN: CELEBRATING 150 CREATIVE YEARS

From buttons to bridges, this exhibition celebrates home-grown design, with 150 objects commemorating 150 years of DuMA.

HIEYLER PIMPTON: I HAVE TOLD YOU 50 TIMES

Collages of energy and sly humor fill the walls of Pimpton's first solo show at the Museum.



2024 Support Provided by:



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Cover: Stephen Gassman, *Fleur de Lis - Dubuque Pack* (detail), 2004, black and white photograph, 23-3/4x23-3/4 in., Collection of Dubuque Museum of Art, Gift of the artist.

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Dear Members,

In this issue, we celebrate 150 creative years and optimistically anticipate a future where our impact exceeds our expectations.

I am proud to share on pages 4–7 the latest renderings for the Museum’s new arts campus. These designs reflect the input of residents like you who have highlighted the need for a curated community space to connect with and learn about one another through immersive art experiences. Such community input led to the proposal to connect Washington Park and the Museum with plazas filled with children playing on sculpture—before anyone tells them that art “isn’t for” them. We heard from you about the need for spaces where locals learn about, make, and exhibit their own work in the context of artists like Grant Wood, Edward Curtis, Arthur Geisert, and Ellen Wagener. Inside this issue, you’ll see the renderings of skylit galleries specifically designed to showcase the depth and breadth of our collection, less than 1% of which is currently on view.

In the exhibition *Dubuque by Design*, you can explore the historic achievements of designers, architects, and innovators from Dubuque whose work shapes life in our region. We’re also welcoming artist Hieyler Pimpton back to Dubuque, where she previously operated the Millwork District gallery called The Art Factory. This fall you can discover 50 new collages Hieyler has made over the past two years from a range of materials, like vintage magazines and children’s books. This moment of reflection and expectation is also the perfect opportunity to announce a special gift of art from Bob and Donna Wahler, Renoir’s *Maternité* from 1912, a striking image of a mother and child.

We also honor here Margi Buhr and the extraordinary influence of her 28-year tenure at the Dubuque Museum of Art. With wit and compassion, Margi has helped thousands of community members experience their personal creativity and connect with the artists from this region who have made and changed history. Please join me in thanking her.

Our fall exhibitions are an exciting expression of the ways that artists can help us design an ever-stronger community. In that spirit, I look forward to welcoming voters from Ward 4 as they cast their ballots in the most beautifully curated polling location in Dubuque.

Gratefully,



Gary Stoppelman
Executive Director
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Campus Life

As we celebrate our 150th anniversary and continue with our plans for a new museum designed by Schulhof Rashidi Architects, we've referred to DuMA's "new building" in community forums, the pages of this newsletter, and discussions with staff, donors, members, and the public. What has become clear throughout this process, however, is that we are actually planning *beyond* a "new building." Our needs and ambitions, both present and future, led us instead to a design that is multi-structure, flexible, open, and inclusive—a new campus, revealed here in renderings for the first time.

The future DuMA, to open in late 2027, will be not a building but an ecosystem of related buildings to serve the twin purposes of a museum, which are often at odds. Museums need to both safeguard art for the future while also house active spaces for people to interact and explore. We will meet these needs—to be both protective and open—with a campus approach.

We now envision a "neighborhood" where a garden welcomes you to three pavilions, each designed to serve specific functions of the museum: the programs pavilion, the exhibition pavilion, and the collections pavilion. Connected by green spaces and encompassing a nearly full downtown block, these pavilions and central garden will offer different features determined by their uses.

The programs pavilion will be the most open, with direct access to the outdoors and the garden. The space will be alive with hands-on activities, rousing performances, community programs, and concerts with community partners like the Julien Dubuque International Film Festival and the Dubuque Symphony. It will be a site where museumgoers of all ages can explore the creative process, visiting artists can make art, and the imagination can flourish, very different in tone and sensibility than the pavilions designed specifically for DuMA's collections and exhibitions.





We now envision a “neighborhood” where a garden welcomes you to three pavilions, each designed to serve specific functions of the museum: the programs pavilion, the exhibition pavilion, and the collections pavilion.



*Top: An education garden welcomes guests entering from 8th Street.
Middle: A view of the entrance plaza looking east towards the Town Clock. Schulhof Rashidi Architects and MVVA propose transforming 7th Street into a landscaped pedestrian plaza that connects Washington Park with the Museum.
Bottom: The programs pavilion will glow at night and greet visitors traveling north on Locust Street.*

Today, less than 1% of DuMA's art collection is on display.

Today, less than 1% of the permanent collection is on display, but in our new exhibition pavilion, visitors will enjoy soaring skylit galleries and the chance to discover the depth and breadth of our collection. In galleries more than five times the size of what we have now, viewers will be surrounded by work by the artists of our region—like Grant Wood, Edward Curtis, and Arthur Geisert—who have made and changed history. On the ground floor, we'll be hosting blockbuster traveling exhibitions by the world's greatest artists in a space finally appropriate to the immersive scale and technology of artists working today.

The collections pavilion is the practical home of the museum. It's where works of art in DuMA's collection will be stored and protected and where "visiting" art will be unpacked, packed, and prepared.



Above: Visitors to the new daylit galleries will see the collection in a whole new light.

Right: The programs pavilion has an indoor/outdoor café in addition to spaces for classes, family workshops, and community exhibitions.

Top right: A proposed roof garden has views onto Washington Park and provides an oasis to discuss the work seen inside the galleries behind it.



“It has always been a challenge for one building to serve such different needs,” said Gary Stoppelman, DuMA’s executive director. “The campus idea—different buildings for different purposes and audiences—is an elegant solution, driven by basic design principles often lost in expansion plans. We’ll be able to offer visitors a variety of experiences with this plan, each that build on, rather than compromise, one another. And we’ll be more open to the city and our neighborhood; this open plan of pavilions and courtyards allows us to be a vital part of the flow of downtown.”



New Acquisition: Renoir's *Maternité*

DuMA is thrilled to announce the Museum's first acquisition of the work of Pierre-Auguste Renoir (1841–1919), one of the leaders of the French Impressionist movement. *Maternité (Motherhood)* from 1912 is a lithograph depicting the close relationship between a mother and child, the two forms in the print nearly dissolving into each other against a swirling, indeterminate background. *Motherhood* is a generous gift to DuMA from Bob and Donna Wahlert.



Pierre-Auguste Renoir, *Maternité*, 1912, lithograph, 24x18 in., gift of Bob and Donna Wahlert.

Renoir created some of the most iconic paintings of the nineteenth century, including *La Loge* (1874), *Dance at Le Moulin de la Galette* (1876), *Luncheon of the Boating Party* (1881), and *Dance at Bougival* (1882–83). Raised in a tailor's family in Paris, the artist occupied a role both in the official French academic system and its countermovement, the Impressionist group. Though his work was first accepted into the 1868 Salon, the state-sanctioned and artistically conservative annual exhibition, Renoir faced subsequent years of rejection, leading him to join fellow artists such as Claude Monet in 1874 in staging an alternative exhibition. These artists came to be known as Impressionists, a term first used satirically by a critic to describe the fleeting and inconsequential subjects and techniques used by the rejected artists.

Renoir eventually achieved Salon success and ceased exhibiting with the Impressionists, ultimately becoming a successful society painter. Though perhaps best known for his scenes of Parisian social life—the opera, open-air dances, parties and luncheons—Renoir was an artist of intimacy and domesticity who produced closely observed portraits and figure studies, particularly in his later years.

Motherhood is just such a portrait: floating in an undefined setting, the faces of an infant and mother emerge from a field of loose and almost painterly marks. The two faces—the child carefully modeled, the mother less so—appear as both joined and separated, as if Renoir is prefiguring the ultimate development of the child as an individual entity, though that moment has not yet arrived. The subject was one of Renoir's favorites, especially after the birth of his own children. He worked

and reworked the theme in paintings, sculpture, and prints, bringing a modern sensibility to the enduring image of the Madonna and Child.

In gifting this lithograph to DuMA, Bob and Donna Wahlert continue the long philanthropic tradition of that family—the owners of the Dubuque Packing Company—in the city. According to their son Mark, the print was a gift to Donna from her late husband Bob, who knew of her affinity not only for the theme of the work but also for French art and artists. Rescued by the couple's daughter and son-in-law from its Florida home during Hurricane Ian, *Motherhood* was returned to Iowa, where it will now be stewarded by DuMA. Though the work has great sentimental value within the family, Donna recognizes its historical and artistic significance, and wanted to ensure that it could be enjoyed by the whole community.

From Quill Pen to Photoshop: Showcase Exhibitions

*Same Old Same Old:
A Brief Glimpse into the Past
through the Political Cartoons
of the 1800s*

OCTOBER 11–DECEMBER 4

LOBBY

*Digital Art and Design from
the University of Dubuque:
The Students' Senior Theses*

NOVEMBER 1, 2024–FEBRUARY 10, 2025

Lobby

RELATED EVENTS

Opening Reception

DART Senior Thesis Show

Friday, November 1 / 5–6:30 pm

Part of First Fridays

Experience the creative spirit of our community by attending this event in the First Friday series hosted by cultural venues in the city.

DuMA is committed to featuring our community's creative energy in our Showcase exhibition series. This fall, we highlight a collector's passion for political history and look forward to the digital artists of the future.

Opening in October is *Same Old Same Old*, which presents a dozen political cartoons from the collection of Ann Ernst of Dubuque. The political cartoon in the United States has its origin in none other than Benjamin Franklin, who drew the first in what would be a long tradition of illustrations that use satire and humor to discuss current events and people. Printed in magazines and newspapers now, such cartoons were originally often posted on walls or passed from hand to hand; they are a glimpse into political persuasion in the days before constant text messages and television ads for candidates.

With this exhibition and as a polling place in this year's election, DuMA reminds our visitors that an informed citizenry is a cornerstone of democracy. Political cartoons, then and now, play a critical role in condensing and presenting complex events, all in the service of keeping voters informed of the issues of the day.

While the pen is at the heart of *Same Old Same Old*, contemporary technology is the focus of *Digital Art and Design from the University of Dubuque: The Students' Senior Theses*. This annual exhibition presents the culminating student work of a future generation in illustration, animation, digital painting, motion graphics, and digital artwork. Each of the featured students—Jakhari Anderson, Jenna Benzing, Alyssa Classen, Urias Gbarjolo, Dillon Leffler, Carlos Sanchez, Elizabeth Thill, and Kimonte Thomas—chose an independent and specific theme for their collection of artworks, which allowed them to fully express their individual abilities and interests.

"We are honored and privileged in calling our students family," said Sheila Sabers, head of the Department of Digital Art and Design and assistant professor of digital art and design. "We love the journey of witnessing the development of their creativity and contribution to society through their unique talents and perspectives—some through their four years at the University and some as they return after years away to finish their DART degree."



Dillon Leffler, *Happiness*,
2024, digital painting, 22x28 in.

CELEBRATING **150** CREATIVE YEARS

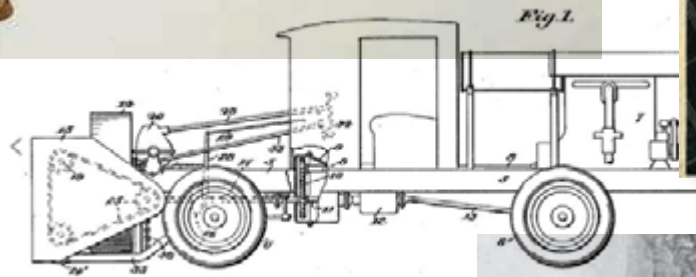
DUBUQUE BY DESIGN

NOVEMBER 2, 2024–FEBRUARY 9, 2025

FALB FAMILY GALLERY

Dubuque may seem an unlikely home of design—and DuMA an unlikely home for a beer can, pajamas, and a snow-removal machine—but *Dubuque by Design* is full of surprises. From the moment engineers solved Dubuque's first design challenge of getting people and goods across the Mississippi River, the city has been a wellspring of creativity and ingenuity, traits that Dubuque is drawing on to shape its future.





OPENING DAY

Saturday, November 2

10 am–1 pm

Family Celebration

4–7 pm

Opening Reception

See page 18 for details.



This exhibition reveals the iconic products, objects, and artworks that put Dubuque on the design map—from buttons to bridges and from pews to pajamas—and gives visitors a glimpse of the design projects of the future, including the Museum’s new campus.

Beginning with the Museum’s origins as the Dubuque Art Association in the Lorimier House in 1874, *Dubuque by Design* offers a tour through Dubuque’s design history, encompassing eight broad areas of enterprise, including architecture, graphic design, transportation, industrial design, fashion, and interior design. You’ll encounter familiar products that you wouldn’t have associated with Dubuque, like Lange Ski Boots; the world’s first plastic ski boots, still sold today, were improbably born in the mountainless plains of the American Midwest. You’ll learn the backstory of the 1957 movie *The Pajama Game* starring Doris Day, which was based on a strike in 1890 at Dubuque’s H. B. Glover Manufacturing Company, one of the first manufacturers of menswear west of Chicago and the inventor of adjustable pajamas.

Such tantalizing historical tales and objects set the stage for a celebration of Dubuque’s design future and DuMA’s new campus, an elegant solution for the city based on geography, community, and cooperation—the essence of design itself.

Left: Jennifer Braig, *Dubuque Triptych: Train Bridge* (detail), 2004–2005, oil on canvas, Collection of Dubuque Museum of Art, Gift of Prudential Financial.

Top left: Flexsteel Thunderbird sofa from 1965, reintroduced in 2018.

Above: Rendering, advertisement, and image of SnoGo Super Snow Remover from Klauer Manufacturing Company. The machine, named in a national contest, featured a revolutionary rotary system and could move 2400 tons of snow in an hour.



Left: A sample Gothic Sanctuary Bench (No. 10796) from the T. F. Phillips Altar Company, ca. 1904.



Below: Advertisement for Lange Ski Boots. The company introduced the world's first plastic ski boots—a major milestone for the sport created in the plains of the Midwest.



Left: Unknown photographer, Photo of workers taking a break at Dubuque Lock & Dam No. 11, 1930s. Photo: National Archives Record Group 69-PWA. Acute unemployment in Dubuque led the federal government to begin construction on this complex before others of its class. The Lock and Dam complex was added to the National Register of Historic Places in 2004.

Above left: Dubuque Star Beer can depicting the brewery and the shot tower. Brewed by Jos. S. Pickett and sons, Inc, Dubuque, Iowa, 1974 LORAS DBQ-4 A-4. In 1869, there were eight breweries in the city.

Above: This ad for Dubuque Bacon from the Dubuque Packing Company features familiar symbols of the area—barns and cornfields. Image from the Dubuque County Historical Society.



Above: Senator William Boyd Allison and Representative David Bremner Henderson in the Adams-Farwell Automobile c. 1909, photo at Carnegie-Stout Public Library.

A central feature of the exhibition is a special collaboration between DuMA and graduate students from the University of Iowa, led by Monica Correia, professor of 3D Design in the School of Art, Art History, and Design. Flooded with light, the Museum's lobby windows will be filled with the work of 13 students inspired by the Tiffany Studio's stained glass windows in Dubuque's St. Luke's United Methodist Church (see samples at right). The colors and shapes in the late nineteenth- and early twentieth-century Tiffany windows became a class project that resulted in new designs for the exhibition. "We are delighted to see historic designs spark new creations everyone can enjoy," commented Gary Stoppelman, the Museum's executive director.

Challenging students to think of design in the "real world" rather than via AutoCAD software and flat monitors, DuMA and Correia charged them with creating experiences for visitors with light and color. "This has been an amazing collaboration," said Correia. "As designers, we like to have problems to solve, and working with the conditions in DuMA's lobby brought restrictions to the students that pushed their work to another level. This partnership gives students the opportunity to collaborate, reconfigure, and see their work presented professionally."

Dubuque by Design was guest curated by Josephine Shea and organized by the Dubuque Museum of Art. Exhibition partners include private collectors as well as:

University of Iowa, School of Art, Art History, and Design
 Loras College Center for Dubuque History
 Dubuque County Historical Society
 Carnegie-Stout Public Library
 Encyclopedia Dubuque
 Heritage Works
 Schulhof Rashidi Architects

Some of the featured designs are from:

Adams-Farwell
 A.Y. McDonald Manufacturing Co.
 Betty Jane Candies
 Busy Bee Café
 City of Dubuque
 Clarke University Art & Design
 Dubuque Altar Manufacturing Co.
 Dubuque Packing Co.
 Eagle Point Park
 Farley & Loetscher Manufacturing Co.
 Fenelon Place Elevator
 H. B. Glover Co.
 Gronen Restoration
 John Deere Dubuque Works
 Klauer Manufacturing Co.
 Lange Ski Boots
 Lock and Dam No. 11
 Roshek Brothers Department Store
 Trappist Caskets
 The Wanderwood Gardens



Left to right: Gemma Kreider, Reynold Tawiah-Quashie, Tara Joiner, Kakaga Saguintaah, Tagwa Mohamedani

I Have Told You 50 Times

Collages by Hieyler Pimpton

NOVEMBER 2, 2024–FEBRUARY 9, 2025

KRIS MOZENA MCNAMER GALLERY

Exuberant color, slyly humorous and surprising juxtapositions, and expressive mark-making with a variety of materials are the touchstones of Hieyler Pimpton's *I Have Told You 50 Times*. Consisting of 50 collages—all of which share the title *If Your Eyes Are Closed, You Cannot See #1–50*—the exhibition is both playful and earnest as it investigates, via this additive medium, the emotional resonance of images, visual styles, and gestures.

Pimpton, who is also an abstract painter steeped in the legacy of Abstract Expressionism, first saw the work of inspiration Romare Bearden at the National Gallery of Art in Washington, DC, in 2003. That exhibition, she said, “opened my eyes to the possibilities of creating images with found papers and papers that I colored.” Using excavated source material—old children’s books, vintage magazines, handmade papers—and acrylic paint, ink, pen, and oil stick, Pimpton creates narratives by taking imagery out of its original context and then using it to say something new.

The collages are all 8-1/2 by 11 inches, the size of a sheet of paper. Having to work within the space limitations of the gallery and the sheet was a challenge that, Pimpton said, “shaped the final result” and forced her to say more with less. Drawn particularly to representations of eyes and animals, each collage is a small drama enacted by figures in scenes created by Pimpton’s energetic handling of color, composition, and touch.

“The medium of collage appeals to my nostalgia for old things and a desire to keep the past alive,” she said—a nostalgia that even translates into her Etsy shop, HielyerFoundVintage.



Hieyler Pimpton, *If Your Eyes Are Closed, You Cannot See #18*, 2024, collage, 8-1/2x11 in., courtesy of the artist.

“LOOKING IS
CENTRAL TO
WHO I AM AS
A CREATIVE.”



Hielyer Pimpton,
*If Your Eyes Are Closed,
You Cannot See #29*, 2024,
collage, 8-1/2x11 in.,
courtesy of the artist.

ABOUT THE ARTIST

Originally from Southern California, Hielyer Pimpton received an MFA in painting from the Savannah College of Art and Design. Having traveled the country and lived in many different places, she currently lives in Atlanta, Georgia. From 2021 to 2023, Pimpton resided in Dubuque, where she opened her own gallery, The Art Factory, to feature her work as well as that of other artists in the tristate area. Visit her website at www.hieylemadeit.com.

GALLERY TALK

**Saturday, November 2
3 pm**

See page 18 for details.

Celebrating Margaret Buhr



In 1996, DuMA received an Iowa Arts Council grant to hire a curator: Margaret Buhr, who had been teaching art history to non-traditional students and working as an art editor at a local publishing company. The day after Margi started the job, the educator at the Museum left, and the director asked Margi if she would assume that role as well. And she did. Now, nearly three decades and thousands of programs later, Margi is bidding farewell to the institution that has been her professional home.

Among those programs, Margi singled out a few of which she is particularly proud, not unlike choosing a favorite child. From 2002 to 2020, she developed and then managed the Museum Family Matinee series, which brought family-focused multicultural arts entertainment programs to the public, free of charge thanks to generous sponsors. The program was inspired by her own childhood memories of attending theater productions at Clarke University. "Each of DuMA's Matinee programs was interactive and provided children with a unique behind-the-scenes glimpse into the creative process," she recalls. "Their wonder and delight were contagious."

Also inspired by her love of theater was the Famous Dead Artists series, which she launched in 2007. Working with Fly-by-Night Productions and the brainchild of former director Ed Ritts, the series was based on the TV show *Inside the Actors Studio* and brought legendary artists to life through portrayals by local actors. Margi wrote 31 scripts, including those for the artists Oscar Wilde, Gertrude Stein, Salvador Dalí, Margaret Bourke-White, Gordon Parks, and Georgia O'Keeffe and Alfred Stieglitz. "I knew things were sailing along," she said, "when I heard their voices in my head and began having conversations with them."

Perhaps closest to her heart is DuMA's In the Mind's Eye (ITME) respite program, which is committed to improving the quality of life and bringing the joy of art to people living with mild to moderate Alzheimer's disease and their care partners. Modeled on the Arts & Minds program of the Metropolitan Museum of Art in New York City, ITME provides meaningful, art-centered activities that create positive cognitive, emotional, and social experiences; reduce isolation; and build community. Margi, whose mother was afflicted with dementia, brought this program to DuMA because of her frustration that nothing like this existed when her mother was grappling with the disease.

"One moment that rests easy in my heart was connected to the In the Mind's Eye program. We were working with soft pastels. One of the participants, an amateur artist and one of the architects of the original 1976 building, on the site of the present museum, sat for a long time without making any marks on his paper. Then suddenly inspired, he created an abstract landscape that recalled the ones he had made before he was diagnosed. This was the first time in over a year he had made art. His wife was moved to tears, as we all were."

“I will miss the team members and volunteers. They are family to me. I am buoyed by their wisdom, support, laughter, and kindness. It is not hyperbole to say that I love them dearly. I will not miss the various forms that have crossed my path, though. I am form-averse. A twelve-step program must exist but I haven’t found it yet.”

Though Margi is leaving DuMA, her work will continue as she plans to focus on sharing her love of art and art history with young and lifelong learners, including those individuals dealing with memory loss. “I’d also like to take a leap into the unknown by trying something creative, perhaps painting or working in pastels,” she adds. “It could be freeing and revelatory. Rumor has it that trying new things builds confidence and dendrites.”

“Since I announced my retirement, I’ve been asked about legacy. It’s never been about programs, accomplishments, or awards. I’d like my legacy to be that I treated everyone with respect, kindness, and fairness. I’d like to be remembered as an encouraging, empathetic, and open-minded guide that helped people of all ages and backgrounds understand and appreciate art and why it matters. Everything follows from that.”

“My best and most enduring memories involve engaging with people,” she reflected. “Nothing has opened my heart or animated my vulnerabilities and strengths as when I am sharing stories about art and life with others. All of these experiences contributed to the emotionally rich and often profound history I was privileged to enjoy at DuMA.”

“None of DuMA’s growth has been possible without the passion and dedication of all those who came before—the directors, team and board members, donors, the volunteers, the community partners, the teachers, everyone who shares the Museum’s vision and values. I cannot adequately express how vital the contributions of both the highly visible and unsung heroes were to our present organization. These forward-thinking individuals helped expand the vision of what DuMA can be. During this momentous time of transition, we honor them as we move forward, fulfilling their dreams.”

Advice for the future Museum?

Be warm and welcoming in everything we do. Treat everyone that walks through the door like an honored guest. Without them the Museum would merely be a mausoleum for art.

If you were a ghost and were going to haunt a part of the Museum, what place would you pick?

I would haunt the lobby, whispering mischievous, provocative, and challenging things into the ears of unsuspecting volunteers and visitors. I have never outgrown a child’s desire to say something shocking, subversive, or silly.

Events and Programs

FIRST FRIDAY: DIGITAL ART AND DESIGN FROM THE UNIVERSITY OF DUBUQUE

Friday, November 1 / 5–6:30 pm

Free

First Fridays are back at DuMA with the opening of the University of Dubuque Digital Art and Design (DART) Senior Thesis exhibition, the latest in our Showcase series featuring our community partners. This installation introduces UD student illustrators, animators, digital painters, and designers—and the body of work they created during their college career. Join us to celebrate the creative achievements of Jakhari Anderson, Jenna Benzing, Alyssa Classen, Urias Gbarjolo, Dillon Leffler, Carlos Sanchez, Elizabeth Thill, and Kimonte Thomas.

ARCHITECTURE TOUR: DES MOINES UNIVERSAL DESIGN, ARTS, PARKS, AND ACCESS

Saturday, November 16 / 8 am–6 pm

\$35 for members of DuMA

\$50 for guests

\$25 for guests under 21

Free for 1874 society members

Join Jonathan Ramsey, DuMA's associate architect from BNIM, on an architecture tour of three groundbreaking cultural sites in Des Moines. First, tour the Tom and Ruth Harkin Center with Director Matt Reed and learn about BNIM's design for the Harkin Institute for Public Policy & Citizen Engagement at Drake University. The Harkin Center opened in 2020, thirty years after the signing of the Americans with Disabilities Act (ADA), and serves as model of inclusive design and citizen engagement.

From there, we'll meet up with Senior Curator (and 2021 DuMA Biennial Juror) Laura Burkhalter to tour the Des Moines Art Center's buildings designed by the twentieth-century masters Eliel Saarinen, I. M. Pei, and Richard Meier. We'll also visit the John and Mary Pappajohn Sculpture Park, which features work by more than twenty of the world's most celebrated artists—including Keith Haring, Jaume Plensa, Ai Weiwei, and Yayoi Kusama.

The cost includes roundtrip bus travel, admissions, and tours.

DUBUQUE BY DESIGN

OPENING DAY

SATURDAY, NOVEMBER 2

FAMILY CELEBRATION / 10 AM–1 PM

Free with Museum admission

Family fashion and design workshops kick off our Opening Day. In the morning, families are invited to collaborate and design fashions inspired by Dubuque icons, from Lange ski boots to H. B. Glover pajamas (immortalized by Richard Bissell on stage and screen as *The Pajama Game*). Design your own Dubuque factory, Millwork building, or new museum, all to help us create the city of the future. For those who need a little more of a prompt, collaborate with baristas from Bob and Lou's to design a new custom coffee drink.

ARTIST CONVERSATION / 3 PM

Free with Museum admission

Join artist Hieyler Pimpton inside the Kris Mozena McNamer Gallery for a conversation about her exhibition *I Have Told You 50 Times*. She'll talk about her artistic inspirations and her journey to create the 50 collages on view. You'll appreciate her warmth and humor and we don't expect she'll have to repeat herself.

OPENING RECEPTION / 4–7 PM

\$15 for members of DuMA

\$20 for guests

\$10 for guests under 21

Free for 1874 society

Toast the past and the future with local craft beers, music, mocktails, and food inspired by *Dubuque by Design*.

Visit dbqart.org/dubuque-by-design to reserve your tickets now.



DUBUQUE MUSEUM OF ART GALA

Reflections

JOIN US TO CELEBRATE THE PAST 150 YEARS OF THE MUSEUM—AND THE NEXT 150 YEARS TO COME—ON FRIDAY, OCTOBER 25, AT DUMA'S EXUBERANT ANNUAL GALA.

Friday, October 25 / 6 pm
Roshek Building
(main entrance on Locust)

Complimentary childcare for ages 4+ will be provided during the gala. Attendees can register their children online or by contacting Julie Steffen at (563) 557-1851 x111 or jsteffen@dbqart.org.

Register online at dbqart.org/gala

The evening, hosted by Emily Duehr and Ben Hoelscher and with the theme of "Reflections," honors both past civic visionaries and the future promise of Dubuque as a cultural hub, appropriately set this year at the Roshek Building—one of Dubuque's historic landmarks, completed in 1932 and now recently renovated.

Inspired by *Dubuque by Design*, this year's gala recognizes the creative work—cuisine, architecture, design, and more—in our community. The live auction includes works of art by Louise Kames, Nikolaus Miesing, and Tom Jewell-Vitale; curated trips to New York and Chicago; an eight-day Viking European cruise; and a stained glass workshop with Tim Olson. All proceeds from the gala—the Museum's largest fundraiser—will support DuMA's operations throughout the year.



AN AFFILIATE OF THE SMITHSONIAN INSTITUTION

Dubuque Museum of Art
701 Locust Street
Dubuque, Iowa 52001

dbqart.org

DUBUQUE BY DESIGN
OPENING DAY
SATURDAY, NOVEMBER 2

Celebrate Dubuque's surprising design history and creative future. Bacon, buttons, bridges, buildings, the Busy Bee—you'll find them all here, only at DuMA.

See page 18 for details.



Busy Bee Café sign image courtesy of the Dubuque County Historical Society.