

WEDNESDAY, JUNE 25

The Old Capitol Building Museum, University of Iowa, Iowa City

The Old Capitol remains one of the most recognizable symbols of the state of Iowa. In the many years since the cornerstone was laid, the building has served state legislatures, countless university uses, and has undergone multiple additions and renovations, even surviving a major fire in 2001. Now a National Historic Landmark, the Old Capitol Museum welcomes you to explore.

The Old Capitol Museum seeks to educate the university, local, and national communities on the continuing significance of the humanities, as an invigorated and distinguished building that serves as a center of culture and civic discourse for the State of Iowa, through public outreach initiatives, educational programming, exhibitions, and academic scholarship.

The museum houses self-guided tour panels throughout all three floors, featuring the history of Iowa and the building. Some gallery spaces depict historic uses while others host changing exhibits on various topics.

The Supreme Court Chamber is located on the main floor of the Old Capitol Museum. During Iowa's early days as a territory and state, the three justices of the Iowa Supreme Court judged all trials at the state level from the raised bench. In 1849, the Supreme Court chamber also became the home of the United States district court for the western region. It served as both district and state courts during the 1850s. From 1859-1862, this room housed the State Historical Society. After the 1920s rehabilitation the room was used as classroom and office space.

The staircase at the center of the Old Capitol is a major focal point inside the museum. It is a reverse spiral staircase, which curves to the right rather than to the left. The present staircase leading to the ground floor was designed and installed in the 1920s.

The wooden Corinthian columns in the rotunda are among the only original woodwork remaining in the building. This beautiful space is where guests gather before and after events in the Senate Chamber.

The historic Senate Chamber room was once the meeting place for the Iowa Senate and is where Iowa's First General Assembly founded the University of Iowa.

Located on the second floor, the House Chamber was originally used as an official meeting room for debating and passing state laws. The writing and approving of the Act for Statehood in 1846, the Constitution of 1846 and 1857 and the Code of Iowa 1851 took place in this room. When the Old Capitol started to be used as a university building, this room was a chapel where daily services were held. From 1880, this room was used for the law department, divided into three rooms: a classroom, a library and an office.

During our visit, the "INTO LIGHT Project: Drug Addiction: Real People, Real Stories" will be on display in the Hanson Humanities Gallery (ground floor). The INTO LIGHT Project, a national non-profit, creates public exhibitions of original portraits and individual stories of people who have died from the disease of drug addiction in locations around the country. Their mission is to change the conversation about drug addiction through the power of original art and story.

More info: <https://oldcap.uiowa.edu/>.

The University of Iowa Natural History Museum

The University of Iowa Museum of Natural History is the second oldest museum in the United States west of the Mississippi River. Established in 1858, the museum has been free and open to the public for more than 160 years housing specimens, objects, and artifacts on display to support learning and exploration.

Research expeditions in the late 1800s and early 1900s, private donations and the acquisition of orphaned collections have been the main sources of collected materials. Today, the collections comprise over 140,000 specimens, objects and artifacts. Collections include archaeology and ethnography, mammalogy, ornithology, entomology, other invertebrates, fluid collections, archives, ice age research and significant/named collections.

The Museum of Natural History is home to permanent exhibition gallery spaces featuring a number of specimens, from Aardvark to Zebra. One of the most popular is Giant Sloth. Exhibit halls include the Diversity of Life Exhibits, Mammal Hall, Hageboeck Hall of Birds, Laysan Island Cyclorama, Biosphere Discovery Hub and Iowa Hall.

More info: <https://mnh.uiowa.edu/>

The Old State Capitol Museum and the Museum of Natural History make up the Pentacrest Museums of University of Iowa.

Stanley Museum of Art

By the end of the Second World War, there were few American institutions with good art schools. The University of Iowa's art program was among the best of the small pack. Grant Wood had served on the faculty from 1934 to 1942. Arguing that students should learn from the best art of their own time, Lester Longman, director of the UI Art Department during these years, acquired some of the twentieth century's most innovative works, including Joan Miró's "A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb" and Max Beckmann's "Karneval." In 1951, when Jackson Pollock's 1943 masterpiece "Mural"—donated to the university by dealer and art impresario Peggy Guggenheim—arrived at the university, the painting cemented the school's reputation as one of the most progressive art institutions in the country.

In 1962, the university's dynamic collection promised to reach new heights when Owen and Leone Elliott of Cedar Rapids made a definitive offer of their art collection. Their twelve hundred objects included paintings and works on paper by an impressive array of European and American modernists such as Pablo Picasso and Gabriele Münter, as well as pieces of antique silver and jade, all of which they were ready to part with on the condition that a museum be built to house their gift and the university's extensive collection. Seven years later, thanks to the generosity of two thousand individuals and businesses, the University of Iowa's Museum of Art was established in 1969 with artist and collector Ulfert Wilke as the first director.

Throughout the next 40 years, the UI Museum of Art would serve as a hub for artistic endeavors and creative events. The collection expanded in major ways. The museum acquired works by groundbreaking contemporary artists such as Sam Gilliam and Alma Thomas. A donation by C. Maxwell and Elizabeth M. Stanley of nearly 600 African art objects in 1984 and 1990 established the UI Museum of Art as a mecca

for African art studies. The collection enabled UI to institute one of the first PhD programs in this area and led to the 1989 creation of the Project for the Advanced Study of Art and Life in Africa (PASALA) with support from the Stanley Foundation. Additionally, the museum brought in a stream of famous and aspiring artists; UI faculty and students during this time included Miriam Schapiro, Charles Ray, Hans Breder, and Ana Mendieta. The UI Museum of Art quickly earned recognition as one of the nation's finest university art museums.

In June 2008, the museum's objects were permanently evacuated during major flooding of the Iowa River. Working nearly nonstop, staff and volunteers saved the art collection, but the museum building was deemed unsuitable to hold fine art after the flood. Unlike the way it had with other buildings on the university campus, FEMA denied funds to build an entirely new facility away from the river. Thus began the pursuit to find a new location for the UI Museum of Art and funds for the new building.

Being without a building brought new opportunities, though, compelling the museum to find new, innovative ways to share art. The collection was divided among several locations: the Figge Art Museum in Davenport, Iowa, offered space in its state-of-the-art building for storage and exhibitions in 2009, and later that year, the museum opened a new temporary on-campus art gallery in the Iowa Memorial Union. The museum organized traveling exhibitions and loaned artworks to venues across the world. Even without a permanent building, Pollock's "Mural" reached 2,776,544 viewers from April 2009 to August 2021. Within the state of Iowa, local foundations supported both small-scale traveling exhibitions and a thriving school-visit program that reached nearly 85,000 students in 32 Iowa counties in its 12 years of operation.

After an extensive site development and design process, a new art museum construction project was proposed for a site on university property adjacent to the Main Library. This on-campus location ensures that the museum, and its notable collection, are fully accessible to guests from around the region and the world while remaining central to the student experience and allowing for collaboration with other campus entities. In June 2016, the Iowa Board of Regents permitted the plan to proceed. Schematic designs by BNIM and a \$50 million project budget, combining private support and University of Iowa facility corporation bonds, were approved in August 2017.

In the fall of 2017, Muscatine, Iowa, natives Richard (Dick) and Mary Jo Stanley committed \$10 million to support the building campaign for the University of Iowa Museum of Art. Following approval by the Board of Regents, State of Iowa, the museum officially became the University of Iowa Stanley Museum of Art on April 1, 2018. The Stanleys' lead gift promoted the \$25 million My Museum capital campaign that would help with the construction costs of the new building. Over five hundred households donated to the campaign and surpassed the \$25 million private giving goal.

In July 2018, Dr. Lauren Lessing became the Stanley Museum of Art's ninth director, leading the museum in this exciting next chapter of its 50-year history. The ceremonial groundbreaking for the new building was held on June 7, 2019, and Davenport, Iowa-based Russell Construction Company began their work soon after. The building was completed in December 2021. With all the parts of the collection soon to be reunited under one roof, the new Stanley Museum of Art opened its doors to the public on August 26, 2022. BNIM (Berkebile Nelson Immenschuh McDowell, Inc.) is an architecture and design firm founded in 1970 in Kansas City, Missouri. The lead on this project was Rod Kruse.

On display during our visit will be an installation on recent acquisitions at the Stanley, with select African art acquisitions joined by highlights from the museum's growing photography holdings.

Also, on display will be "it's a fine thing," exploring the rich and often overlooked landscape of the Black Midwest, including the Rust Belt. The exhibition will challenge conventional narratives and celebrate the resilience and creativity of Black Midwestern artists, curated by Katherine Simóne Reynolds and supported by a five-person curatorial cohort of advisors.

it's a fine thing explores themes of erasure, community, and the complex relationship between Black Midwesterners and the land through a range of works, including painting, sculpture, photography, video, and performance. The exhibition draws works from the museum's extensive collection, reimagining works by Elizabeth Catlett, Kara Walker, Beauford Delaney, Betye Saar, and Sonya Clark as well as significant loans from renowned artists such as LaToya Ruby Frazier, Mitchell Squire, Helen LaFrance, and Reynolds herself.

"One An Other" will be on view in the museum lobby. With a deceptively lighthearted touch, Jiha Moon (b. 1973, South Korea) examines the entanglements of, as she puts it, "globalization, identity, and the visual information overload of contemporary society." Incorporating painting, drawing, collaged Hanji paper and ceramics, it represents the most ambitious site-specific installation to date by Moon, who received her MFA degree at the University of Iowa in 2002.

If you missed our trip to Iowa back in 2022, now is your chance to view "Homecoming" before it closes in July. The University of Iowa Stanley Museum of Art's permanent collection encompasses over sixteen thousand artworks. Their inaugural exhibition, Homecoming, reintroduces their extraordinary collection to the public.

"Homecoming" comprises a series of related installations. "Generations," curated by Diana Tuite, Visiting Senior Curator of Modern and Contemporary Art, foregrounds the University of Iowa's history of innovative arts education and scholarship. "Fragments of the Canon: African Art from the Saunders and Stanley Collections," curated by Cory Gundlach, Curator of African Art, features African art collected by a Black Iowan, Meredith Saunders. "History Is Always Now," also curated by Gundlach, displays the Stanley's celebrated collection of African art in a way that emphasizes movement and cultural exchange through time and across space. Smaller, more focused installations, curated by Gundlach, include "Centering on Cloth: The Art of African Textiles," which highlights the global scope of interactions that surround the creation, use, and circulation of cloth in Africa, and "About Face: African Masks in Iowa," which emphasizes the historical and artistic relationships between West and Central African masks from the world-renowned Stanley Collection of African Art.

More info: <https://stanleymuseum.uiowa.edu/>.

Iowa River Landing Sculpture Walk

Eleven permanent sculptures create the Iowa River Landing Sculpture Walk. The works were installed in 2013 and were made possible through an Iowa Department of Cultural Affairs Great Places grant and City of Coralville funds.

Each sculpture is by an Iowa artist and is based on a work in the Iowa Writer's Library, located in the Coralville Marriott Hotel and Conference Center. The collection of approximately 800 books written by

former students, graduates, and faculty of the nationally renowned Iowa Writers' Workshop at the University of Iowa is maintained by the Coralville Public Library.

The sculptures are owned and maintained by the City of Coralville. A map of the sculpture locations can be found here: <https://www.coralville.org/DocumentCenter/View/2856/Iowa-River-Landing-Sculpture-Walk-Map-and-Brochure?bidId=>.

Additional info: <https://www.coralville.org/315/Iowa-River-Landing>.

Iowa River Landing Wetland Park

The Iowa River Landing Wetland Park, located between the Hyatt Regency Coralville Hotel and Conference Center and the Iowa River, is a two-acre pond surrounded by five acres of wetlands. This public park features three distinct types of wetlands, established in 2006: emergent, forested, and wet meadow.

A series of elevated walkways ring the pond and traverse the wetlands on the east side of the Hyatt Regency Coralville Hotel and Conference Center, and a viewing tower serves as an observation point. A limestone outcropping with a cascading waterfall is located at the north end of the pond. The park is an ideal location for nature walks, bird watching, and wildlife photography. View the park map here: <https://www.coralville.org/DocumentCenter/View/1170/IRLWetlandsParkMap700?bidId=>.

Entrances to the wetland boardwalk system are located near the north parking ramp in the Iowa River Landing, in addition to two entrances on Edgewater Drive. A park restroom facility is located on the east side of the wetland complex.

The Iowa River Landing Wetland Park is located in a former industrial park on the east edge of Coralville. The area bordered by the Iowa River, Interstate 80, and First Avenue was a Brownfield area, which is property with actual or potential hazardous environmental contamination.

With grant funding from the Environmental Protection Agency, the Iowa River Landing has undergone significant redevelopment to become a riverfront recreation and entertainment district. This transformation through the Coralville Brownfields Program has received national recognition for solving critical environmental challenges.

More info: <https://www.coralville.org/facilities/Facility/Details/30>.

THURSDAY, JUNE 26, Amana

Amana Colony Villages

The history of Amana Colonies, a National Historic Landmark and one of America's longest-lived communal societies, begins in 1714 in the villages of Germany and continues today on the Iowa prairie.

In the turbulent 18th century, Germany was in the midst of a religious movement called Pietism, led by two men, Eberhard Ludwig Gruber, and Johann Friedrich Rock, who advocated faith renewal through reflection, prayer and Bible study. Their belief, one shared by many other Pietists, was that God, through the Holy Spirit, may inspire individuals to speak. This gift of inspiration was the basis for a religious group that began meeting in 1714 and became known as the Community of True Inspiration. Though the

Inspirationists sought to avoid conflict, they were persecuted for their beliefs. Eventually, the Inspirationists found refuge in central Germany settling in several estates, including the 13th-century Ronneburg castle.

Persecution and an economic depression in Germany forced the community to begin searching for a new home. Led by Christian Metz, they hoped to find religious freedom in America and left Germany in 1843-44. Community members pooled their resources and purchased 5,000 acres near Buffalo, New York. By working cooperatively and sharing their property, the community, now numbering some 1,200 people, was able to carve a relatively comfortable living. They called their community the “Ebenezer Society” and adopted a constitution that formalized their communal way of life.

When more farmland was needed for the growing community, the Inspirationists looked to Iowa where attractively priced land was available. Land in the Iowa River valley was particularly promising. Here was fertile soil, stone, wood, and water enough to build the community of their dreams.

In 1855 they arrived in Iowa. After an inspired testimony directed the people to call their village, “Bleibtreu” or “remain faithful” the leaders chose the name Amana from the Song of Solomon 4:8. Amana means to “remain true.” Six villages were established, a mile or two apart, across a river valley tract of some 26,000 acres – Amana, East Amana, West Amana, South Amana, High Amana, and Middle Amana. The village of Homestead was added in 1861, giving the Colony access to the railroad.

In the seven villages, residents received a home, medical care, meals, all household necessities, and schooling for their children. Property and resources were shared. Men and women were assigned jobs by their village council of brethren. No one received a wage. No one needed one.

Farming and the production of wool and calico supported the community, but village enterprises, everything from clock making to brewing, were vital; and well-crafted products became a hallmark of the Amanas. Craftsmen took special pride in their work as a testament of both their faith and their community spirit.

Up before dawn, called to work by the gentle tolling of the bell in the village tower, the unhurried routine of life in old Amana was paced very differently than today. Amana churches, located in the center of each village, built of brick or stone, have no stained-glass windows, no steeple or spire, and reflect the ethos of simplicity and humility. Inspirationists attended worship services 11 times a week; their quiet worship punctuating the days.

Over 50 communal kitchens provided three daily meals; as well as a mid-morning and mid-afternoon snack to all Colonists. These kitchens were operated by the women of the Colony and well supplied by the village smokehouse, bakery, icehouse and dairy, and by the huge gardens, orchards and vineyards maintained by the villagers.

Children attended school, six days a week, year-round until the age of 14. Boys were assigned jobs on the farm or in the craft shops, while girls were assigned to a communal kitchen or garden. A few boys were sent to college for training as teachers, doctors, and dentists.

In 1932, amidst America’s Great Depression, Amana set aside its communal way of life. A ruinous farm market and changes in the rural economy contributed, but what finally propelled the change was a strong desire on the part of residents to maintain their community. By 1932, the communal way of life

was seen as a barrier to achieving individual goals, so rather than leave or watch their children leave, they changed. They established the Amana Society, Inc. a profit-sharing corporation to manage the farmland, the mills, and the larger enterprises. Private enterprise was encouraged. The Amana Church was maintained.

Today the seven villages of the Amana Colonies represent an American dream come true: a thriving community founded by religious faith and community spirit. Declared a National Historic Landmark in 1965, the Amana Colonies attract hundreds of thousands of visitors annually all of whom come to see and enjoy a place where the past is cherished and where hospitality is a way of life.

Evocative of another age, the streets of the Amana Colonies with their historic brick, stone and clapboard homes, their flower and vegetable gardens, their lanterns and walkways recall Amana yesterday. But a vibrant community, celebrating both its past and its future, is here today for you to experience.

More info: <https://amanacolonies.com/>.

Millstream Brau Haus

The name “Brau Haus” simply means “Brewing House!”

For years the Brewery owners had said that it would be wonderful to add an authentic German Bierhalle to the Amana Colonies. In August 2016, the Millstream Brau Haus was born! Adding the Brau Haus gave the Brewery the opportunity to make more ‘one of a kind’ brews and specialty beers only to be sold in the Brau Haus! And of course, these special brews are complemented by delicious German-style pub food!

Under new ownership, the Brau Haus continues the tradition of serving delicious German-inspired food in a festive, welcoming atmosphere. No family-style meals here! Start off your meal with our fan favorites: our hand-made pretzels and Reuben egg rolls! Or try out our Amana-made brats or Schnitzel sandwiches! We create a “one of a kind” experience for all to enjoy during your visit to the Historic Amana Colonies.

Menu: <https://millstreambrauhaus.com/>.

Ox Yoke Inn

The famous Ox Yoke Inn® is a full service restaurant, founded in 1940 by William and Lina Leichsenring. The restaurant is located in the Amana Colonies in the village of Amana. The Amana Colonies, located in eastern Iowa, are one of the State of Iowa's leading visitor attractions. The Ox Yoke Inn is located just 20 miles south of Cedar Rapids and 20 miles west of Iowa City. The Cedar Rapids Eastern Iowa Airport is 10 miles north. Des Moines, the state capital, is 110 miles west on Interstate 80. The Ox Yoke Inn®'s nationally recognized reputation of fresh, quality cooking and “Family Style” service is based upon our unique menu offerings of old world signature entrees, and recipes featuring traditional German and American favorites. You can eat hearty or light the choice is yours.

The dining experience is targeted to exceed the expectations of our guest. This is the commanding reason why guests have perpetuated our reputation. They confidently recommend the Ox Yoke Inn® to their friends. Each guest is treated as an invited friend to a home away from home. The service,

attitudes and standards of hospitality, make each visit more than a meal...it becomes a total commitment of sharing a family tradition. Five generations of the Leichsenring family have worked at the Ox Yoke Inn®. Our 70 staff members invite you to come and visit the Ox Yoke Inn® - "An Amana Colonies Tradition Since 1940."

Menu: https://www.oxyokeinn.com/en/menus_online_ordering/lunch_dinner/.

Johnson County Historical Society

The Johnson County Historical Society was organized in 1967 as the Mormon Trek Memorial Foundation. Its purpose was to commemorate the Mormon Handcart Expeditions, which departed Johnson County for Salt Lake City in 1856 and 1857. The Foundation identified the site of the Handcart Expedition Campground, created a park and monument and renamed a street (Mormon Trek Boulevard). The Foundation resolved to create a local history museum. To reflect this new purpose, the name was changed to the Johnson County Historical Society.

The Historical Society found a permanent home when a lease was signed for the Old Coralville Public School, a badly deteriorated two-story brick schoolhouse built in 1876. Restoration of the building began in 1977 and on July 4, 1983 the building opened to the public as the Johnson County Heritage Museum.

In addition to managing the Historical Museum, the society also manages and interprets four historic sites: Plum Grove Historic Home, the Johnson County Historic Poor Farm, the 1876 Coralville Schoolhouse, and the Coralville Old Town Hall. The Johnson County Historical Society's collections consist of a wide range of objects including atlases, farm directories, aerial photographs, soil maps, deed books, and personal collections of Johnson County, Iowa residents. Admission is \$10 and includes access to the Antique Car Museum of Iowa.

On display at the Johnson County Historical Society Museum are several exhibitions. *Between Two Rivers: Meskwaki in Johnson County* is about the original settlers of the Johnson County area, the Meskwaki known as the "Red Earth People," their travels to Johnson County, and their current settlement in Tama, Iowa.

Early Settlers: Life in Johnson County tells the story of how westward bound settlers parceled and cultivated the land we know today as Iowa beginning in the 1830's. After the earliest fur-traders came, homesteaders began to stake their claims and eventually entire families followed.

Home on the Farm: Changes in Farm Life in the Mid-20th Century touches on how those settling in Johnson County during the 19th century found a landscape containing a mixture of level fields, rolling hills, river bottoms, wetlands, and forested areas. Each environment had opportunities and challenges for those seeking to establish a farm. Incoming farmers altered the landscape to maximize crop production. They cleared trees, cut prairie sod, changed the course of creeks, and filled and drained wetlands. In 1850, 75% of Iowa was prairieland, but by 1900, with the aid of oxen, mules, and horses 90% of Iowa Land had become farm fields.

More info: <https://johnsoncountyhistory.org/>.

Antique Car Museum of Iowa

The Antique Car Museum of Iowa showcases over eighty automobiles dating from 1899 to 1965 as well as an original Skelly gas station, and a collection of antique Iowa license plates. The museum also features a gift shop.

More info: <https://antquecarmuseumofiowa.org/>.

FRIDAY, JUNE 27, Cedar Rapids

Grant Wood Home and Studio

The Cedar Rapids Museum of Art is proud to possess the world's largest selection of works by Grant Wood, with a selection of these works on display at all times. During a visit to the CRMA you can view many of his works, and of course, a visit to the Grant Wood Studio allows you to step inside one of his greatest creations.

Grant Wood's home and studio is located at 5 Turner Alley. Grant Wood (1891-1942) was a prominent member of the Regionalist movement. He lived and worked in this studio from 1924 to 1935. His most famous painting, "American Gothic," was painted in this studio in 1930.

Grant Wood was born on a farm near Anamosa, Iowa, and after his father's death in 1901, the Wood family moved to Cedar Rapids. Wood spent most of his life in Cedar Rapids, and it was here he first developed his artistic aspirations. As a youth growing up in this small but burgeoning Midwestern city, his teachers and the community applauded Wood's talent for drawing and making clever objects.

While in high school, Wood taught himself to make jewelry, copperware, ornamental light fixtures, and furniture. Following his 1910 high school graduation, Wood completed two summers of study at the School of Design, Handicraft, and Normal Art (now the Minneapolis School of Art and Design). In 1913 he moved to Chicago to study at the School of the Art Institute, but by 1916, due to financial difficulties, Wood returned to Cedar Rapids.

Between 1920 and 1928, Grant Wood made four trips to Europe. His first was to Paris in the summer of 1920 with his painter-friend Marvin Cone. The second trip, from 1923 to 1924, allowed him to study at the Académie Julian in Paris, during which time he also traveled to Sorrento, Italy. At the end of his stay in Paris, a gallery agreed to hold an exhibition of Wood's work. In the summer of 1926, Wood returned to Paris for his exhibition, but the show did not launch his career as he had hoped it would. Wood's final trip to Europe was in 1928, when he traveled to Munich to help fabricate a large stained-glass window at the Emil Frei Art Glass studio.

Wood's 1928 trip to Munich gave him time to explore the city's great museums, where he closely studied the paintings of Hans Memling and other northern European artists of the late 15th and 16th centuries. These Northern Renaissance artists inspired Wood to abandon his impressionistic style and to develop a much more complex approach to the way he represented people. Whether they were portrayals of real people (such as his mother in "Woman with Plants," or the father of a friend and patron in "Portrait of John B. Turner, Pioneer," or fictionalized Midwestern characters as in "American

Gothic”), Wood’s new portraits carefully staged not only the sitters, but their clothing, props, local architecture, plants, and even the Iowa landscape that appears in the background.

In late 1930, “American Gothic” won third prize in the Art Institute of Chicago’s 43rd Annual Exhibition of American Painting and Sculpture. The popularity of the painting, coupled with the frequent complaint that it unfairly stereotyped Midwesterners made Wood a national figure.

In 1934, Wood was appointed Director of the Public Works of Art Projects in Iowa. A year later, he began teaching at the University of Iowa, an affiliation which continued until his death in 1942. During these same years, Wood also taught and lectured throughout the United States, becoming a spokesman for the concept of Regionalism in art. He, along with Thomas Hart Benton and John Steuart Curry, shaped America's vision of the Midwestern landscape and the people that inhabit it.

More info: <https://www.crma.org/grant-wood>.

WWI Memorial

The Veteran’s Memorial Building is located on May’s Island in the middle of the Cedar River in Cedar Rapids, Iowa and was installed on March 4, 1925. It is a contributing property to the May's Island Historic District that was listed on the National Register of Historic Places in 1978.

The building also contains a memorial window, memorial auditorium, and a Tomb of the Unknown Soldier. The first addition to the building was a statue of the raising of the flag at Iwo Jima, which was placed on the front steps in 1960. It is a memorial to veterans of World War II and the Korean War.

The Veterans Memorial Commission added a museum in 1966, which contains items from the American Revolution through the Vietnam War. The museum was dedicated as a memorial to the Spanish American War.

A granite monument memorializes those who served in the Vietnam War. Regionalist artist Grant Wood, who grew up and lived in Cedar Rapids as an adult, was commissioned to design the memorial window. The window measures 24 by 20 feet (7.3 by 6.1 m). It is the only stained-glass window designed by Wood. It depicts a 16 feet (4.9 m) Lady of Peace and Victory in the clouds. She wears a Grecian robe and a blue mourning veil and holds a palm branch for peace in one hand and a wreath for victory in the other. The artist's sister Nan was the model for the Lady of Peace and Victory. Across the bottom are six 6 feet (1.8 m) tall soldiers representing the American Revolution, War of 1812, Mexican American War, American Civil War, Spanish American War, and World War I.

More info: <https://www.legion.org/memorials/united-states/iowa/united-states-iowa-veterans-memorial-building>.

National Czech and Slovak Museum and Library

NCSML engages the global community with unique Czech, Slovak, and American stories to inspire individuals with universal themes of culture, freedom, democracy, and immigration.

On display while we visit is their permanent exhibit, “Faces of Freedom” which showcases the Czech and Slovak immigration to America during WWII.

“Roma Foto Projekt” will be featured in the Skala Bartizal Library and will show haunting photographs that tell the story of an ethnic minority in Slovakia that struggles to survive.

In the Anderson Gallery, guests can see “This Glass World,” contemporary Czech glass that has had a remarkable influence on the development of studio art glass worldwide.

Having opened just five days prior to our visit, we will get the chance to see “Spotlight on Slovakia” in the Smith Gallery. Artifacts from Slovakia are among the most beautiful and intriguing in the museum’s collection of over 20,000 items. This exhibition showcases the best of their Slovak collection, including Modra pottery, stunning folk dress, intricately carved wooden items, musical instruments and paintings.

The Skala Bartizal Library collects library materials that document Czech and Slovak history and culture within both the European and American contexts. The library also collects materials about other ethnic groups that have had a presence in the Czech and Slovak Lands, namely Germans, Jews, Hungarians, Carpatho-Rusyns and Roma (Gypsies).

The main languages of the collection are English, Czech and Slovak. Preference is given to English-language materials, as available, and materials produced by the Czech American or Slovak American community. The library selectively acquires foreign-language materials published in the Czech Republic, Slovakia or the former Czechoslovakia.

More info: <https://ncsml.org/>.

Little Bohemia

Little Bo's is the oldest tavern in Cedar Rapids. A historic gem in the heart of New Bohemia and a subject of artist Marvin Cone's 1941 painting. Little Bo's pork tenderloin is near perfection, a generous slab of 'loin that is pounded flat, breaded and fried to order. It is just the right thickness, the subtly herbed breading helping retain the 'loin's succulence.

More info: <https://www.traveliowa.com/places/little-bohemia/6793/>.

Parlor City Pub and Eatery

The Jelinek Family is proud to serve up great food, cold drinks and live music at Parlor City Pub & Eatery since 2009! This is an enjoyable place to grab a salad or sandwich for lunch, relax with friends for dinner and drinks, or grab a beer to go from the 56 on tap. We are located in the heart of the New Bohemia District, a certified Cultural & Entertainment District, in Cedar Rapids, Iowa. Stop in today and enjoy the outdoor patio, delicious food, craft beer selection and historical Cedar Rapids memorabilia this locally owned and operated restaurant has to offer.

Menu: http://parlorcitypub.com/parlor_city_menu_20220803.pdf.

Brewhemia

Brewhemia is a family owned café located in the historic ZCBJ Hall in New Bohemia District of Cedar Rapids, Iowa. Brewhemia is a name that encompasses a focus on quality beverage while embracing the community and neighborhood of New Bohemia.

At Brewhemia you will find an intimate café featuring amazing coffee, breakfast and lunch, plus a full bar featuring a variety of local craft beers, wine and spirits.

Menu: <https://brewhemia.com/menu/>.

Cedar Rapids Museum of Art

Inspired by the extraordinary art gathered at the 1893 World's Colombian Exposition in Chicago, community leaders from Cedar Rapids formed an art club in 1895. Ten years later, when they were offered a specially designed gallery in the new Carnegie Library, the club incorporated as the Cedar Rapids Art Association. The first painting was acquired for the collection in 1906. Local artists were often important members, helping arrange exhibitions, lectures, and special events. Among the most active members in the early 1920s were artists Grant Wood and his close friend Marvin Cone. Receiving Federal support from 1930 to 1935, the Association also ran the highly regarded Little Gallery, directed by Ed Rowan, who later helped run the Public Works of Art Project.

In the early 1960s, the Art Association acquired and renovated a building for itself in a nearby downtown location—the Torch Press Building—providing 16,000 square feet of space on four floors. The Association renamed itself the Cedar Rapids Art Center and hired its first professional director since Rowan's Depression-era tenure. In 1981, the Art Center earned accreditation by the American Association of Museums.

The Cedar Rapids Public Library moved to a new building in the mid-1980s, vacating the Carnegie building where the Art Association was first established. The City of Cedar Rapids offered the original Carnegie building and some adjacent land to the Art Museum. A successful campaign raised \$10 million for the renovation of the Carnegie building and the construction of a 42,000 square foot addition designed by Charles W. Moore (1925-1993) and Centerbrook Architects. The new Cedar Rapids Museum of Art was formally opened with John Carter Brown (then Director of the National Gallery of Art) cutting the ribbon in December 1989. The CRMA remains an AAM accredited museum to this day.

In 2002, the Museum was given the building that houses the original studio of Grant Wood. Located just three blocks from the Museum, the loft studio, known by its fictitious address of 5 Turner Alley, was designed and constructed by Wood, who lived and worked there between 1924 and 1935. It was here that he painted *American Gothic* (1930)—now part of the collection of the Art Institute of Chicago—and many of his most famous paintings.

On display will be "Grant Wood: From Farm Boy to American Icon" which will look at Wood's life and career through his art.

"Art in Roman Life" features coins, glass vessels, ceramic lamps, and marble sculptures, revealing more than 600 years of artistic production through the fall of the Roman Empire.

"Mauricio Lasansky: Master Printmaker" is an ongoing exhibition with periodic changes at CRMA. The Museum is fortunate to be able to dedicate four galleries to the work of consummate printmaker, Mauricio Lasansky. Making prints for more than 65 years—first in his native Argentina, then in New York City, and for more than 55 years in Iowa City, Iowa—Lasansky's generous gift of prints in the 1980s and 1990s made it possible for the Museum to present a wide range of the artist's works, changing all four galleries every six months. Best known for large-scale prints in which he uses multiple plates and full ranges of color, Lasansky combines a spectrum of graphic techniques including etching, drypoint, aquatint, and engraving. Throughout his stylistic evolution, he created eloquent figural statements that are colorful, fresh, and spontaneous.

We have several Lasansky prints in our collection at the NIU Art Museum. Lasansky was the teacher of David F. Driesbach, printmaking professor at NIU and teacher of Peter B. Olson.

Another exhibition on display is “Beyond the Object: Women in Abstraction.” Despite their work often being overlooked, women artists developed and worked in abstraction alongside their male counterparts for many decades. In recent years, their contributions have been re-evaluated and these artists have been viewed with a new lens. This exhibition seeks to highlight women in the CRMA collection working in abstraction. Their approaches to abstraction vary; some slightly abstract their subject matter, while others move completely away from any recognizable object. Each of their abstractions operates on a unique emotional and intellectual level.

More info: <https://www.crma.org/>.

Brucemore Estate

Caroline Soutter Sinclair, the estate’s first owner, built the mansion between 1884 and 1886 as a home for her six children. Initially called the “Sinclair Mansion” or “Fairhome,” the estate symbolized the development of Cedar Rapids as an industrial center.

Caroline’s three-story, 21-room home was built on ten acres of land. Located two miles from downtown, the home provided the benefits of country living for her children.

Built between 1884 and 1886, Caroline Sinclair’s mansion made quite an impression—and not just because of the \$55,000 price tag. The house sat on top of a long slope facing the main route into town, confidently demonstrating, in both size and style, the Sinclair family’s status in the community.

Caroline commissioned an Indianapolis architect, Maximillian Allardt, to design a home for her and her children. However, during construction, Allardt returned to Indianapolis to be with his daughter who had fallen ill.

Local architects Henry Josselyn and Eugene Taylor finished the project, constructing a four-story, 21-room, Queen-Anne style mansion on the ten-acre site—or, as the local newspaper described it, “the grandest house west of Chicago.”

In 1906, George and Irene Douglas traded homes with Caroline Sinclair and moved onto the estate with their daughters, Margaret and Ellen. A third daughter, Barbara, was born two years later.

The Douglas family transformed Brucemore and made it a warm and lively home for their young family. They increased the size of the estate from 10 to 33 acres and gave Brucemore its name, drawing on George Bruce Douglas’ middle name and his Scottish heritage.

In 1906, George and Irene Douglas moved into the mansion having traded homes with Caroline Sinclair. The Douglas family undertook the process of upgrading and renovating the property in favor of the newly popular Craftsman style. The Douglas family expanded the property to 33 acres, more than tripling its original 10 acres. The Douglasses also moved the entrance of the grounds and added a pond, formal garden, carriage house, servants’ duplex, and greenhouse.

The Douglas family made a series of significant changes that transformed Brucemore into a model country estate. They expanded the acreage to add many of the physical features still visible today.

The Douglas family hired landscape architect O.C. Simonds to enhance the property. Simonds embraced a philosophy of prairie landscape design that celebrated plantings as they exist in nature through a series of “outdoor rooms” and vistas.

In 1925, Grant Wood designed a plaster mural for the walls of one Brucemore Mansion’s sleeping porches. Today the mural remains as one of the home’s most unique features.

In 1937, Irene Douglas bequeathed Brucemore to her eldest daughter, Margaret. At the time, Margaret and her husband, Howard Hall, had been living in the guest house on the property. When the two moved into the “big house,” they slowly made changes to update the home and add their whimsical mark to the estate.

Margaret and Howard Hall, the last residents of the mansion at Brucemore, brought a modern sense of style and a whimsical spirit to the estate. A pet lion, the Tahitian Room, and the Grizzly Bar cemented their place in Cedar Rapids folklore.

Their philanthropic nature and influence on the industrial development of the community is evident today. Margaret, with her husband Howard Hall, Howard’s sister and her husband, Irene and Beahl Perrine, and his mother Margaret Lamey Hall, added to their legacy.

Perhaps the most famous Brucemore resident was Howard and Margaret Hall’s pet lion, Leo.

Howard’s business took him to California where he developed numerous contacts in Hollywood. At some point, Howard made the acquaintance of Billy Richards, the vice-president of World Jungle Compound, a business promoted as the “Home of the Motion-Picture Animal Actors” and which handled “Jackie” the famous MGM lion.

Howard and Margaret owned three lions in succession, all named Leo. The first Leo did not live long, although the reason for his death has not been determined. He was related to Jackie, the MGM lion.

The second Leo joined the Halls in 1937 and lived for 13 years until 1951. This is the lion that appears in many family photos and home movies and is the only one buried in the Pet Cemetery.

The third Leo lived at Brucemore during a few months in 1951. While no lions lived on the estate after 1953, Howard helped acquire a lion for the Bever Park Zoo in the 1960s.

In early August 2020 a severe weather event known as a derecho swept across the midwestern United States. In addition to torrential rain and hail, this storm brought with it winds that were equal to gusts from a Category 4 hurricane, creating widespread destruction in the matter of hours across eastern Iowa.

One of the hardest-hit areas was the city of Cedar Rapids, the home of Brucemore, a National Trust Historic Site. When the winds faltered, Brucemore had suffered significant damage not only to all historic structures, modern buildings, and outdoor statuary, but also unimaginable injury to their historic landscape once enhanced by O.C. Simonds. Brucemore suffered a loss of over 75% of the site’s old growth trees, forever altering the familiar landscape of this Iowa landmark.

*Tours of the mansion consist of substantial walking and standing. The historic mansion is not currently wheelchair accessible. There are several stairs to access the first floor, and several flights of stairs to see

the other floors. The mansion does not have an elevator. Please make the best decision for the accessibility of your party with this knowledge.

More info: <https://www.brucemore.org/>.

Cedar Rapids City Hall WPA Murals (Maybe)

In 1936, a group of Iowa artists were hired by the US Treasury Department to paint murals for the Federal Courthouse in Cedar Rapids. These murals, like the building they occupied, started as products of the Great Depression, but they have since become so much more.

Contemporaries of Grant Wood, these talented artists brought to life sweeping images of law and culture in Iowa. Commissioned through the Treasury Relief Art Program, they were hired to remind Americans of the inspiring beauty of their country and heritage during a time most needed.

Then, in 1951, controversy over the images of justice depicted on the murals compelled officials to paint them over. For more than 50 years the murals have been lost to the cultural heritage of Cedar Rapids.

After being uncovered and briefly examined in the early 60's, the murals were once again painted over for what was thought to be the final time. Since acquiring the building in 2011, the City of Cedar Rapids has been on a journey of restoration and has sought to make these historic images once again available to the community. The murals have now been fully restored to the public.

More info: <https://www.cedar-rapids.org/local-government/city-boards-and-commissions/history-restored-the-city-hall-murals.php>.

NewBo City Market

NewBo City Market is a dynamic public space promoting health, happiness, and well-being in the heart of the New Bohemia District near downtown Cedar Rapids. As a gathering place, business incubator, and event center, NewBo City Market services many different needs for a wide spectrum of people and organizations.

This remarkable nonprofit organization is home to unique food and retail business start-ups; farmers and artisans markets; and numerous community arts, entertainment, and educational events. There is always something new and different happening at NewBo.

NewBo City Market is a showcase of the local talent and resources throughout Iowa. We support entrepreneurship and small business. We are proponents of the farm-to-table movement and locally-sourced foods and products. We directly address food insecurity in our community and educate on nutrition, wellness, and urban renewal. We are about consumers talking to, learning from, and developing relationships with local producers, and about neighbors interacting with one another.

More than anything, NewBo City Market is a living example of SUSTAINABILITY and RESILIENCE. Sustainability is about balancing community needs with environmental impact. NewBo City Market strives to be a model for sustainable business practices: a rain barrel waters our garden, electric vehicles are free to charge up in our lot, and our facility is zero-waste (even the "plastic" forks are compostable).

Resiliency is about how we meet and overcome challenges, be they man-made or natural. There is no better example of a resilient neighborhood in Cedar Rapids than New Bohemia. In the late 1800s, it was an agricultural and manufacturing hub, home to a meatpacking plant that stood for over a century. Our building was originally a warehouse and metalworks for Iowa Manufacturing and later Quality Chef Foods.

Czech Village and what is now New Bohemia was home to the large Czech and Slovak communities that settled in Cedar Rapids to work both here and throughout the city. Changes in the economy brought these businesses to a close, however the district maintained its cultural and entrepreneurial identity through this and other urban challenges.

Then in 2008 the Cedar River flooded, ravaging large sections of Cedar Rapids and putting our location under 13 feet of flood water.

NewBo City Market, New Bohemia, and Czech Village are a testament to our resilient city. The flooded and blighted Quality Chef plant was renovated to become NewBo's Rotary Hall. Our Market Yard has become the neighborhood park where you can enjoy a concert, start off on a bike ride, or enjoy the Iowa weather. Our district is experiencing a renaissance of new construction and new business, local artists and entrepreneurs helping to replace what was lost in the flood.

Today, NewBo City Market is a community hub of activity designed to enlighten, inspire, and entertain. We are a destination for local producers and consumers to gather. Most importantly, our friends, neighbors, and out-of-town visitors continue to return to live, work, and play in New Bohemia.

Visitors can support local shopkeepers at NewBo by enjoying a cup of coffee at Roasters Coffee House, purchase skincare items from Cedar Witch Goods or enjoy some of the best tacos in the state of Iowa at La Reyna, to name a few.

More info: <https://www.newbocitymarket.org/>.

The Class Act

Treat yourself to outstanding fine dining in a hip yet approachable atmosphere at The Class Act Restaurant. Located within The Hotel at Kirkwood Center, our restaurant is ideal for romantic dinners, family celebrations and business gatherings. In addition, our restaurant provides a real-time, teaching environment for Kirkwood's groundbreaking Culinary Arts program. Our servers will guide you through where and how the products are used on the menu.

Featuring the area's highest quality seasonal ingredients, The Class Act menus are far more creative than what you will find anywhere else. These creative twists and delicious new ideas are sure to entice your appetite. Class Act guests also enjoy an extensive cocktail and wine list with selections offered by the bottle or glass.

More info: <https://www.thehotelatkirkwood.com/the-class-act-restaurant.htm>.

SATURDAY, JUNE 28, Des Moines

Iowa State Capitol Building

In 1870, the Iowa Legislature passed an Act creating a Board of Commissioners. The purpose of the board was to select a plan for a new Capitol, authorize construction, and keep the cost under \$1.5 million. A competition was held for construction ideas and many plans for the “new Capitol” were submitted.

The commissioners ultimately chose an architectural plan submitted by John Cochran and Alfred Piquenard. In 1869, Mr. Cochran and Mr. Piquenard had been hired to design the new Illinois Capitol in Springfield. With two assistants, Mifflin Bell and William Hackney, Mr. Cochran and Mr. Piquenard also accepted the project of designing and overseeing the building of the Iowa Capitol.

Construction on the building began in 1871. Mr. Cochran left the firm before work began on the Iowa Capitol. Mr. Piquenard died in 1876. Mr. Bell left the project and moved to Washington, D.C. Mr. Hackney was the only architect to continue to work on the project until the Iowa Capitol was completed in 1886.

The Iowa State Capitol and its golden dome have stood as a shining symbol of Iowa government and politics since its completion in 1886. In addition to serving as the seat of Iowa government, the Capitol is a showcase for artwork, woodcarvings, artifacts, and decorative wall and ceiling painting and stenciling. The building’s interior features 29 types of marble, as well as many varieties of wood.

For more than a century, the golden dome of the Capitol has been a symbol of Iowa government and politics. The 23-karat gold-covered dome rises 275 feet above the Capitol grounds. The gold leaf covering the dome is so thin that 250,000 sheets pressed together would measure only one inch thick. The most recent regilding began in 1998 and was completed in 1999, at a cost of approximately \$482,000.

Additional Capitol Facts:

- The Capitol was built between 1871 and 1886. It was designed by Alfred Piquenard and completed at a cost of \$2.9 million.
- The Capitol is 275 feet tall.
- The Capitol dome has been gilded five times. The gold leaf covering the dome is 250,000th of an inch thick and is 23 and 3/4 karats.
- Twenty-nine different types of marble were used in the Capitol, including 22 foreign marbles and 7 domestic marbles.
- Twelve types of wood were used in the Capitol — all native to Iowa except mahogany.
- Twenty-four decorative fireplaces are contained in the Capitol.
- There are 109 rooms in the Capitol. Each one has its own design.
- The interior dimensions of the Capitol are 363 feet from north to south and 247 feet from east to west.

- There are 298 steps from the second floor to the top of the dome.
- The large dome is 80 feet in diameter. The smaller domes are 152 feet tall. The Iowa Capitol is the only state capitol with five domes.
- Fourteen million bricks were used in constructing the Capitol.
- The Capitol contains approximately 330,000 square feet of floor space.
- The buff-colored sandstone on the exterior was quarried in Ste. Genevieve, Missouri.

More info: <https://www.legis.iowa.gov/docs/publications/IF/793559.pdf>.

Pappajohn Sculpture Park

The John and Mary Pappajohn Sculpture Park features artwork by more than two dozen of the world's most celebrated artists. This accessible setting, coupled with the skilled landscape design and caliber of the art, makes it unlike any other sculpture park in the United States.

The 4.4 acre park, located within a major crossroads of the urban grid, creates a pedestrian-friendly entryway to downtown Des Moines. The Pappajohns' contribution of more than 30 works for the park is the most significant donation of artwork ever made to the Des Moines Art Center. Since the park opened in 2009, it has become a gathering space for the Des Moines Metro community, a beacon for both tourists and residents.

More info: <https://desmoinesartcenter.org/visit/pappajohn-sculpture-park/>.

Des Moines Art Festival

The Des Moines Arts Festival traces its beginnings to 1958 when the Des Moines Art Center hosted its inaugural Art in the Park on the grounds of Des Moines' fine art museum. In 1997, with the advent of revitalized downtown urban energy, momentum grew to reinvigorate the 40-year-old event. Armed with a new name and a new location, the 1998 Des Moines Arts Festival splashed onto the Downtown bridges that span the Des Moines River, showcasing the nation's premiere artists and creating an opportunity for people of all ages to embrace the arts.

Step into the heart of creativity at one of the world's most prestigious festivals, where 195 of the nation's top artists transform downtown Des Moines into a breathtaking urban gallery. Set against the stunning backdrop of the 4.4-acre John and Mary Pappajohn Sculpture Park and the iconic Krause Gateway Center, designed by Renzo Piano Workshop, this is more than an event - it's an experience.

A 15-time Grand Pinnacle Award from the International Festivals and Events Association, the Des Moines Arts Festival draws over 200,000 visitors annually, celebrating the best in art, music, and film. Wander the vibrant streets, discover bold artistry, and soak in the energy of Iowa's capital city.

More info: <https://www.desmoinesartsfestival.org/>.

Proudfoot & Bird

Named after the original architects of the hotel, Proudfoot & Bird is located in the historic Fort Des Moines Hotel and serves a touch of history through its ambiance and eclectic cuisine. Enjoy timeless cocktails in our fine-dining outlet.

Dining in Proudfoot & Bird is a stunning affair. Adorned with marble staircases, intricate gold ceiling inlays, and a grand circular bar, the restaurant represents the class of a different era. Enjoy world-class fare consisting of handmade pasta, seafood, poultry, and prime-cut beef - all locally sourced and fresh. Pair your meal with our award-winning list of wine selections.

Des Moines Art Center

Established in 1948, the Des Moines Art Center exists to engage and stimulate the communities of Greater Des Moines and beyond. We are home to an exceptional collection of art made between 1500 and the present day. We offer free exhibitions, programs, tours, and lectures at our main campus in Greenwood Park, consisting of three unique buildings designed by world renowned architects Eliel Saarinen, I. M. Pei, and Richard Meier. We also oversee the iconic John and Mary Pappajohn Sculpture Park in Western Gateway Park, which opened in 2009, and provide dozens of art classes for kids, teens, and adults in our amazing studios.

Eliel Saarinen Building, 1948

Some of the most influential architectural proposals in American history have been for buildings that were never realized. One such proposal is Eliel Saarinen's 1939 winning competition entry for the Smithsonian Gallery of Art—never constructed due to Congressional failure to fund the project. Drawings of his proposal were shown in Des Moines in that same year, and this exhibition led directly to his Art Center commission. The Des Moines Art Center is the clear offspring of Saarinen's groundbreaking Smithsonian proposal in that both emphasize a harmonious relationship to their site. In addition, both designs feature low stone masses that hug the ground, with a courtyard focusing on a reflecting pool (both including a proposed sculpture by Carl Milles) and beyond to open space. Saarinen's insistence on the connection of his architecture to its surroundings was furthered in both designs by the view afforded from the courtyard: to the National Mall in the case of the Smithsonian and to Greenwood Park in the case of the Des Moines Art Center.

Saarinen's building utilizes a warm limestone cladding quarried in Wisconsin known as Lannon stone. The stone is rough-cut and laid in a random pattern for the exterior walls, with an elongation and refinement of the stone at the moment where the walls meet the sky or where visitors enter the building. Along the public front the building is quite solid, pierced by the transparent entry's walls and canopy which sweep outwards to welcome visitors. The mass of the building snakes across the site enclosing a dramatic courtyard which, before 1968, opened southward to the rose garden over a tranquil reflecting pool.

Saarinen's vision for the facility always balanced the physical prominence of the site with the cultural status of the building, protecting the integrity of each. Upon its completion in 1948 it represented innovation in American museum design as well as a new type of institution—a blend of museum and education center—an Art Center.

I.M. Pei Building, 1968

When the trustees of the Des Moines Art Center selected I. M. Pei to design an addition to the building in 1966, their choice was one of deference to the architectural integrity of Saarinen's building. The assignment from the trustees was daunting: to provide space for the display of monumental sculpture, with gallery heights as much as twice those of the existing building. In addition, there was need for a larger auditorium to serve an increasing audience. These demands risked a new building which would tower over the Saarinen, creating an aesthetic conflict between the low natural masses of the original building and the more severe forms for which Pei was becoming famous.

To resolve this conflict Pei utilized the topography of the site, which slopes down southward from Saarinen's open courtyard. By nestling the large volumes of his building against this slope, he could match the height of his building to that of the Saarinen galleries and close the courtyard with a glazed sculptural facade and a new reflecting pool. Only the largely transparent butterfly roof of his new gallery would soar above this height.

The materials of the new building would simultaneously challenge and accept the existing materials palette. Saarinen's natural stone cladding would be juxtaposed against the concrete walls of Pei's design. The new walls, however, would be bush-hammered, roughening the crystalline concrete volumes and, also, revealing the larger Lannon stone aggregate within the concrete, thus giving the new walls a visual connection to the older cut-stone walls.

The dominant effect of the completed building is largely interior, a play of solid and void, enclosure and release, lightness and mass. The newly enclosed courtyard is simultaneously a harmonious volume and a juxtaposition of the solidity of the Saarinen building and the sculptural playfulness of the Pei. Entering the soaring upper gallery from narrow halls on east and west, the visitor is offered a breathtaking spatial experience. The concrete "wings" of the butterfly roof hover overhead, opening to admit abundant natural light which cascades over the roughened concrete walls. Across the expanse of the upper gallery, the lower gallery opens downward and outward to views of the Greenwood Park Rose Garden. This eloquent and masterful building, completed in 1968, profoundly enhanced the Art Center while respecting the materials palette and scale of the original Saarinen. Upon its completion the addition was almost invisible from Grand Avenue. The Pei building extended the institution's reputation for commissioning only the most talented contemporary architects, working at the top of their game.

Richard Meier Building, 1985

In 1982, five internationally prominent architects were invited to a competition to design the next building for the Art Center. In addition to providing additional and more appropriate space, the members of the building committee saw this project as an opportunity to reposition the relationship between the institution and the community. The new building could increase the visibility of the building in parallel with its increasing cultural visibility. Richard Meier's winning approach appropriately stood in contrast to both the horizontality of Saarinen and the humility of Pei. Meier's building is an extroverted sculptural form against the backdrop of both the existing building and the natural site. The porcelain-coated metal panels defy the elements, and the sensuous massing contradicts the long-held belief that museum and gallery design should be subservient to the art housed within.

The Meier building is both more complex and pragmatic than it may at first appear. It is composed of three parts: an iconic pavilion pushed out to Grand Avenue with permanent collections and temporary exhibition galleries, a courtyard restaurant, and a service area on the west. This division allows for seamless functioning of the facility and keeps the scale of these parts in balance with the earlier buildings. In addition, the courtyard restaurant creates a fascinating conversation between the work of three architectural masters. The Meier is the foil to Saarinen and Pei, setting up a tension between architecture as background or foreground, gallery as neutral or dynamic, building and site in harmony or in contrary juxtaposition. In their totality, the buildings of the Des Moines Art Center create an experience that is unmatched.

On display at the Des Moines Art Center when we visit will be “Light Within Ourselves: Haitian Art in Iowa” in the A.H. Blank Gallery. This exhibition showcases a selection of the rich holdings of Haitian Art in the Waterloo Center for the Arts (WCA) collection—the largest public collection of Haitian Art in both Iowa and the United States. Founded in 1977 with a donation of work acquired by Dr. and Mrs. F. Harold Reuling during their travels in Haiti, the collection has since grown to include more than 2,000 pieces.

“Life Mask: A Celebration of Gifts from the Dale Jansen Estate” will be on display in the John Brady Print Gallery. This exhibition pays tribute to the late philanthropist, collector, and longtime Des Moines Art Center supporter Dale Jansen, who passed away on February 22, 2024. Its title is borrowed from Bruce Nauman’s 1981 lithograph “Life Mask,” one of 65 artworks that were donated to the Art Center by Jansen through his estate. Nauman’s print is a kaleidoscopic interrogation of impressions—the impression made by a lithographic plate pressed against a wet sheet of paper; the impression of a human face into wax or plaster to create a replica, or life mask; and the impression that a person can leave after death, their legacy.

Artists included in this exhibition are Stephan Balkenhol, Squeak Carnwath, Rodney Carswell, Robert Cottingham, Richard Diebenkorn, Jim Dine, Jasper Johns, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Robert Mangold, Bruce Nauman, Philip Pearlstein, Robert Rauschenberg, James Rosenquist, Edward Ruscha, Pat Steir, and Richard Tuttle.

In the Anna K. Meredith Gallery will be a solo show featuring the work of Firelei Báez (b. 1981, Dominican Republic). This exhibition is the first North American survey dedicated to the richly layered work of Báez. Over the past 20 years, she has made work that explores the multilayered legacy of colonial histories and the African diaspora in the Caribbean and beyond. She draws on the disciplines of anthropology, geography, folklore, fantasy, science fiction, and social history to unsettle categories of race, gender, and nationality in her paintings, drawings, and installations. Her exuberant paintings feature finely wrought, complex, and layered uses of pattern, decoration, and saturated color, often overlaid on maps made during colonial rule in the Americas.

More info: <https://desmoinesartcenter.org/>.

SUNDAY, JUNE 29, LeClaire and Davenport

Dots Pots, Moline

Dot and Dan create wheel-thrown, hand and slab-built pottery, using food and microwave-safe glazes, and firing in gas and electric kilns. Dot also makes Raku pottery in small-batch firings.

More info: <https://www.facebook.com/Molinepotters/>.

Antique Archaeology

Nestled in the picturesque historic town of LeClaire, Iowa, along the banks of the mighty Mississippi River. Known as the birthplace of Buffalo Bill, LeClaire sets the perfect backdrop for our store, where the spirit of exploration and discovery thrives.

Our two-story former fabrication shop is the hub for the American Pickers Show on History Channel. Discover vintage treasures, collectibles, and unique home decor handpicked by Mike Wolfe. Check out our new merchandise store for custom gifts and gear. Feel free to stop by, poke around, and make us an offer.

Who is Mike Wolfe? Antique Archaeology has come to know him as a picker... a finder and rescuer of objects. But Mike Wolfe is saving much more than objects. His passion is fueled by a soul-deep appreciation of America's history, values, stories.

Those are the treasures he seeks... in rusted, worn, no-longer-perfect things. In two-lane roads that lead over a rise and then who knows where. In small towns, crumbling buildings, wrinkled faces. He is America's curator, preserving what he finds for the rest of us.

More info: <https://antiquearchaeology.com/>.

Buffalo Bill Museum, Le Claire

William F. "Buffalo Bill" Cody was born in LeClaire, Iowa, in 1846. His family moved to Leavenworth, Kansas. When William was 11 years old, his father died, and he became the main support of his family. He left home to work as a "teamster" – driving a wagon train across the Great Plains. He went on to fur trapping and gold mining, then rode for the Pony Express. He became an Army scout and after the Civil War, Cody gained the nickname "Buffalo Bill" as a hunter providing meat for the railroad workers.

But Buffalo Bill didn't become famous until he met Ned Buntline, a dime novelist, who transformed his life into a series of larger-than-life stories. The legend that grew around William Cody led to a series of popular "shows" where he depicted life in the "Wild West".

Buffalo Bill toured the world with his outdoor extravaganza eventually known simply as "The Wild West Show." His show is credited with depicting and defining America's West for the rest of the world. He presented his show in over 1400 communities across America and Europe. During his lifetime, Buffalo Bill became the most recognizable person on the planet. It is estimated that from 1875 to 1917, at least 10 million people attended Buffalo Bill's Wild West Show.

The most recent addition to the Buffalo Bill Museum is the "Robert Schiffke One-Room Schoolhouse."

Bob Schiffke was a long-time Executive Director of the Museum, and he built many of the displays inside the Museum. A retired teacher, Bob loved history and had a wonderful ability to "tell a story."

Our one-room school is an exact replica of a typical rural Iowa school. The big advantage of one-room schools was that the kids were close to home, so they could walk or ride to school, and then get back to work on the farm in the afternoon. In 1901, Iowa had 12,623 operating one-room schools. Most counties had more than 100.

As towns started to develop, they were governed by township trustees - who were responsible for the schools, hiring the teacher, etc. Although every State had one-room schools - what makes Iowa unique is that we had more operating one-room schools for a longer period of time than any other state in America - from 1830 to 1967.

Also on display is the Lone Star, which the museum refers to as arguably the most valuable historic artifact in the state of Iowa. Originally built at the Lyon's Boatyard in 1867, the Lone Star was modified in 1890 in the "Western Rivers" style of construction. This style was necessary to operate in the shallow waters of the Mississippi River. Further modifications took place in 1922 so the Lone Star could both dredge sand and tow the sand-filled barges up and down the river.

Owned by Builder's Sand & Gravel for 70+ years, the Lone Star made two round trips each week from Davenport, Iowa to the sand pits in Camanche, Iowa. The Lone Star schedule was well known to the people of LeClaire, Iowa as she paddled up and down the river four times each week.

The Lone Star retired in 1967, as new Coast Guard regulations would not allow a wooden-hulled towboat to operate on the Mississippi River. Ethel DeLarue, President of Builder's Lime & Cement, donated the Lone Star to the LeClaire Businessman's Association.

The Lone Star was dry-docked in 1967 and in 2009 the Buffalo Bill Museum raised \$980,000 to build a building around her.

The Lone Star is popular with our visitors, both young and old! Children love to climb up to the "Texas Deck" and see the small cabins where the 3 crewmen slept. Once aboard the Lone Star you can watch a brief film, made by the crew in 1963 showing working life aboard the Lone Star.

Jerry's, Le Claire

Jerry's is an upscale tavern serving contemporary food & drinks with a full service outdoor bar & multiple fire pits. The full bar features a great selection of craft beers, specialty drinks, and wine list.

Figge Art Museum, Davenport

The Figge Art Museum is the premier art exhibition and education facility between Chicago and Des Moines. Its landmark glass building on the banks of the Mississippi, designed by British architect David Chipperfield (his first project in America), is home to one of the Midwest's finest art collections, and presents world-class traveling exhibitions. Its studios, auditorium and spacious lobby are alive with art classes, lectures and special events that attract visitors of all ages.

The Figge was formed as the Davenport Municipal Art Gallery in 1925, with the passage of a law allowing the city to accept a gift of 334 artworks from a former mayor, Charles A. Ficke, and open a museum. It was renamed the Davenport Museum of Art in 1987. It continued to be a city-run museum

until the opening of its new building in 2005, which was named in honor of a major gift from the V.O. and Elizabeth Kahl Figge Foundation. At that time, the city transferred responsibility for management, care and exhibition of its collection to the Figge Art Museum, a nonprofit organization. Mr. Ficke's original collection of European, American and Spanish Viceregal art has grown through the efforts of generations of philanthropists and civic leaders and now includes the Grant Wood Archive and works by other American Regionalist artists, an extensive collection of Haitian art, and contemporary works. The Figge is accredited by the American Alliance of Museums.

Two exhibitions will be on display when we visit. On the second floor, in the permanent collection galleries are masterworks on loan from the Crystal Bridges Museum of American Art. These works will be presented throughout the Figge's permanent collection galleries. These loans are part of the Partner Loan Network, an Art Bridges Foundation program dedicated to bringing American art out of museum vaults and placing it on view in communities across the United States. Many museums have significant collections in storage with only a small percentage of their works on view. By connecting museums such as the Crystal Bridges Museum of American Art with museums like the Figge Art Museum, these artworks can be shown to new audiences nationwide.

Spanning over a century and varying in style and subject, the loaned artworks are presented alongside works from the Figge collection in thematic groupings. For instance, mixed media works by Mark Messersmith and Sheila Gallagher challenge us to think about humanity's harmful impact on the environment. While Edward Melcarth's painting of sewer workers is installed with other works inspired by the urban environment. Additional pairings explore themes including abstraction, organic forms, and found objects in art. Interpretation and programming will evolve over the course of the exhibition and embrace collaboration and community perspectives. We hope you enjoy exploring the galleries and are challenged and delighted by what you see.

The other exhibition will be in the Katz Gallery and is "The Golden Age: Featuring Northern European Works from the Collection of the National Gallery of Art." The Figge Art Museum proudly presents masterpieces by Northern Renaissance and Baroque artists, including Anthony Van Dyck, Frans Hals, and Lucas Cranach the Elder, on loan from the National Gallery of Art in Washington, D.C. As just one of 10 museums selected for the National Gallery's "Across the Nation" initiative to share the nation's collection with museums across the country, the Figge brings an exceptional selection of 16th and 17th-century European artworks to the Quad Cities - pieces typically seen only in major cities like Chicago.

The Figge's own Northern European paintings will be paired with National Gallery works in four thematic sections: Portraiture, History, Still Life, and Genre Scenes. Period textiles, jewelry, and decorative arts will enhance this immersive experience.

This partnership showcases the technical brilliance and cultural vibrancy of Northern European painting. Don't miss this rare chance to experience Renaissance and Baroque art up close at the Figge.

More info: <https://www.figgeartmuseum.org/>.