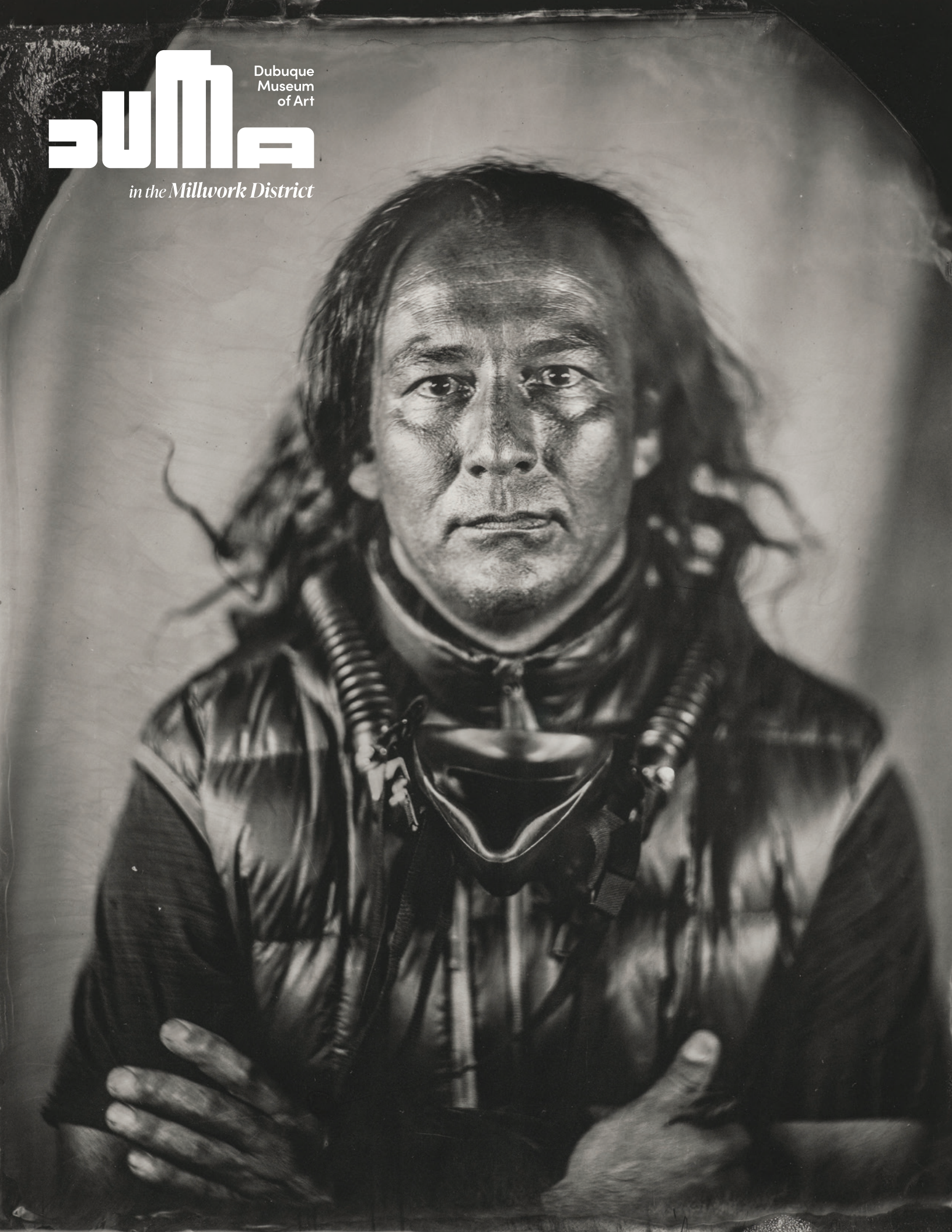


DUMA

Dubuque
Museum
of Art

in the Millwork District



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Support provided by Art Bridges



Organized by Crystal Bridges Museum of American Art.

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Beyond a Building

I am thrilled to welcome you to our residency in the Historic Millwork District, our home as we make way for the construction of the new campus on Washington Park.

Thank you for supporting this journey to DuMA in the Millwork. With your help, along with that of community partners, we are confidently accelerating into the future. Thanks to the generosity of Dupaco Credit Union, visitors will be greeted by gracious new galleries that honor both history and the art on view. Designed by Mike Stickley of Stickley Morton Architects, the galleries blend a clean contemporary aesthetic with the enduring beauty of this Historic Millwork building. Giving us 40% more space, Mike's design creates new opportunities to explore connections between artists working today and across time. Our gratitude extends to Gronen, who generously managed the construction teams, and to HTLF for donating the office furniture. The depth, breadth, and longevity of community support are humbling.

This is a full-circle moment. Twenty-six years ago, a group of forward-thinking leaders built the first dedicated space for Dubuque's art museum. Twenty years ago, DuMA was proud to join a visionary group of artists and community leaders who began a movement in the Dupaco building known as *Voices from the Warehouse District*, which continues to animate our community's creative conversation. Today, we are inspired by that spirit and proud to return to the very same building, now known as Dupaco Voices. We can't wait to join friends like Brazen Open Kitchen and Driftless Pizza Co. across the street and to share the block with Mindful Bites, 7 Hills, Steele Capital Management, and Bicycle World—and to build even more friendships in the District.

You'll be the first to experience this new museum space when you join us at the gala on Friday, September 26. Then on October 11, we'll open to the public with a full day of festivities.



We invite you to the Member Preview from 12:00 to 1:00 pm to enjoy the first exhibitions in these new galleries: *In Conversation: Will Wilson*, which pairs the work of Diné (Navajo) photographer Will Wilson with that of Edward S. Curtis (see pages 6–9), and *Threads of Belonging*, a juried exhibition celebrating the voices of regional Latinx, Hispanic, and Indigenous artists (see pages 10–12). Our curatorial director Stacy Peterson has also handpicked highlights from the Museum's collection that offer fresh perspectives on artists like Grant Wood, Arthur Geisert, and Ellen Wagener.

Following the Member Preview, the party takes to the streets with Dubuque's Latinx Fiesta, an afternoon of food, performance, and art celebrating Latinx culture—and then continues late into the night with dancing at Smokestack.

With DuMA in the Millwork, we'll welcome new audiences, energize our community, and ensure that Dubuque's storied past resonates with today's visitors. All of us at DuMA look forward to opening our doors to you this fall.

Gratefully,

Gary Stoppelman
Executive Director

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Keep on Trekking...

DuMA is thrilled to announce that this fall we'll be expanding our Arts Trek program with a new partnership for fifth graders. Regular visitors know that every February our galleries come alive with the excited voices and wide eyes of second graders as part of our long-running Arts Trek program. With guided tours and hands-on art activities, these young students are introduced to the rich tapestry of art history by making meaningful connections to culture, creativity, and their own imaginations.

And now we're able to offer the same experience to area fifth graders. Partnering with local schools, we'll be launching a pilot program for the older students this October. The program will be based on the exhibition *In Conversation: Will Wilson*, and it asks students to engage with photography to explore how representation functions in art. Through close looking and thoughtful discussion, students will reflect on whose stories are told in artwork—and how.

The program will culminate in a creative photography activity in which students have the opportunity to represent their own identity and perspective. Choosing objects, clothes, and poses that they think represent themselves, they can then have their photo taken (or take a photo of someone else). It's a powerful way for students to see themselves not just as viewers of art but as image-makers and storytellers in their own right.

The results of the new Arts Trek project will be on view at the Dubuque Museum of Art at 1000 Jackson Street from January 7 to January 30, 2026. We are once again honored to collaborate with local educators and students to continue to nurture the next generation of artists and critical thinkers.

**FROM JANUARY TO MAY,
WE'LL BE FEATURING STUDENT
WORK AT DuMA:**

January 7–January 30, 2026

Self-portraits by local fifth graders created as part of the Arts Trek expansion program

February 18–March 27, 2026

Works by K–8 students from across Dubuque

April 2–May 1, 2026

Works by high school students from across Dubuque



Meet DuMA's New Staff

David Clapp

REGISTRAR

David Clapp is an experienced museum professional who has served as a registrar, collections manager, and preparator. In these roles, David has worked with many types of collections, including a preeminent national collection of African American art, regional American art collections, and an encyclopedic collection. We are excited to see his vast knowledge of legal and ethical issues, shipping and logistics, databases, and exhibitions at work as the new registrar at DuMA.

“Having been the first in several prior positions, I was drawn to DuMA’s registrar position and the idea that I could help support the foundation for future organizational growth. I think being new to the community allows me to bring a fresh perspective to the role, too.”



Ivonne Simmonds Fals

DIRECTOR OF LEARNING AND ENGAGEMENT

Ivonne Simmonds Fals brings to DuMA more than a decade of experience in art gallery management, community engagement, and arts programming, as well as a strong background in marketing and digital design. Ivonne is recognized for her innovative approach to curating exhibitions that bridge diverse communities and support emerging artists. She has successfully led arts initiatives, managed gallery spaces, and created impactful campaigns for local programs. A bilingual professional, Ivonne is dedicated to enhancing cultural experiences and providing mentorship for young artists while continuing to contribute to the development of the arts in Dubuque and beyond.

Ivonne has worked to support the Latinx community through her marketing and curatorial work, including her role in revitalizing Dubuque’s Latinx Fiesta (see page 13) as the president of Dubuque Unidos.

“I’ve been involved in the Dubuque cultural community for many years, and this position allows me to bring that experience and passion to an organization that is growing in a way that brings this community closer in partnership. That growth is really exciting and was one of the things that drew me to this role.”

In Conversation: Will Wilson

October 11, 2025–February 1, 2026

Opening Celebration

Saturday, October 11

Member Preview 12:00 to 1:00 pm

Between 1907 and 1930, American photographer Edward S. Curtis (1868–1952) traveled throughout the lands west of the Mississippi and Missouri rivers to document traditions and cultures of Native American peoples. Curtis posed his sitters and manipulated his photographs to eliminate evidence of modern life, creating idealized images of Native peoples frozen in time—images that continue to define Native people today.

Diné photographer Will Wilson resumes this documentary mission with a twenty-first-century depiction of Indigenous culture through his photography. Wilson's photographs ask us to think critically about how Native peoples have been portrayed in photography over time.

Wilson, who spent his formative years living in the Navajo Nation, characterizes himself as a “trans-customary artist,” meaning that he crosses boundaries between traditional and nontraditional art forms. In the digital age, this self-designation has additional meaning: he crosses customary boundaries between digital and historic technologies.

For Wilson's ongoing project, the Critical Indigenous Photographic Exchange (CIPX), he employs a wet-plate collodion photographic technique based on the nineteenth-century method that involves exposing and then developing a plate that has been coated in light-sensitive chemicals.



Edward S. Curtis (1868–1952), *A Zuni Girl*, 1903, photogravure on Dutch Van Gelder paper, image 15.5x11.5 in., Gift of the Dubuque Cultural Preservation Committee, an Iowa general partnership consisting of Dr. Darryl K. Mozena, Jeffrey P. Mozena, Mark Falb, Timothy J. Conlon, and Dr. Randall W. Lengeling, 2009.613.

Wilson pushes the CIPX project further with the inclusion of “Talking Tintypes,” which use AR (Augmented Reality) technology to bring photographs to life. Wilson explores identity, the photographic medium as both art and science, and community. He collaborates with his sitters, who determine their poses, clothing, props, and how they are presented. As a gesture of reciprocity, Wilson gives the sitters the original photograph while retaining the right to print and use scans for artistic purposes. CIPX was Wilson's way to work toward a re-imagined vision of Native people in response to historic photographers such as Curtis and his multivolume work, *The North American Indian* (1907–30).

Support provided by Art Bridges

Art Bridges

Organized by Crystal Bridges Museum of American Art.

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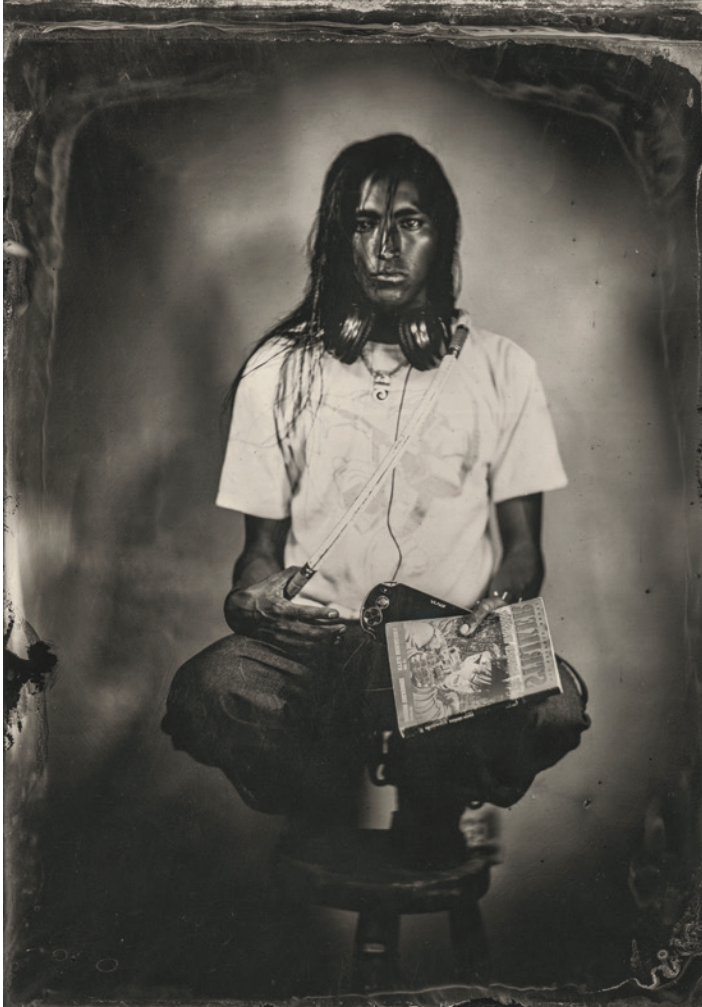
Support is provided by the National Endowment for the Arts and the Iowa Arts Council, which exists within the Iowa Economic Development Authority.



[Edward] Curtis created the most comprehensive archive of Indigenous North Americans, and now contemporary artists want to take that authority back and create archives of who they believe themselves to be.

—Will Wilson

Will Wilson (b. 1969), *Michelle Cook, Citizen of the Navajo Nation, UNM Law Student*, 2013, printed 2018, archival pigment print from wet plate collodion scan, 22x17 in. Art Bridges. Photography by Brad Flowers



Connecting these two photographers from different eras, both dedicated to documenting and preserving identities but with vastly different approaches, brings their works into conversation.

In an interview with Sophie Engel in the *Santa Fe Reporter*, Wilson stated, “I have a fair amount of respect for Curtis’s project and the endeavor he undertook. He was a practitioner of his time who witnessed an incredible amount of change in his life and in the lives of Native North Americans. Part and parcel of Curtis’s mission was premised on a paradigm of salvage. He sought to capture images of people that he and a majority of American society believed would perish. Curtis entitled his most famous work *The Vanishing Race*, and I think that many people still see Indigenous people

through this antiquated lens. On a deeper level, I think that Curtis’s images function in the American psyche to illustrate some mythic understanding of what authentic Indians should look like without taking into account that Native Americans today are very much alive, powerful, and resurgent.”

The photographs of Wilson and Curtis offer us a chance to see different depictions of Native peoples and to think critically about how they have been portrayed in photography over the past century.

This exhibition, from the collection of Crystal Bridges Museum of American Art, comes to the Dubuque Museum of Art with support from the Art Bridges Foundation as part of DuMA’s commitment to sharing stories and perspectives from all Americans.



Far left: Will Wilson (b. 1969), *Nakotah LaRance, Citizen of the Hopi Nation, 6-Time World Champion Hoop Dancer, Member, Dancing Earth, Indigenous Contemporary Dance Creations*, 2012, printed 2018, archival pigment print from wet plate collodion scan, 22x17 in. Art Bridges. Photography by Brad Flowers

Left: Edward S. Curtis (1868–1952), *A Cree Canoe on Lac Les Isles*, 1926, photogravure on Dutch Van Gelder paper, image 11.5x15.75 in., Gift of the Dubuque Cultural Preservation Committee, an Iowa general partnership consisting of Dr. Darryl K. Mozena, Jeffrey P. Mozena, Mark Falb, Timothy J. Conlon, and Dr. Randall W. Lengeling, 2009.621.



This exhibition means a lot to me because it shows that we, as Native artists and photographers, are taking our stories back and telling them in our own voice. I'm honored to bring my perspective as a photographer—to be part of something that's not just moving our history forward but moving me forward too. I hope Native youth and community members feel seen in this work and know there are Native artists out here doing this—right alongside names like Edward S. Curtis and Frank Rinehart. We're still here, and our stories still matter. We deserve to be in spaces like this.

Savannah Berlyn (Ricehill) Anderson
(HoChunk / Umó'hoⁿ / Chickahominy),
Sioux City
Advisory Team Member

In planning this exhibition, DuMA was fortunate to work with an advisory team led by Alicia Velasquez (Apache, Yaqui, and Chicana) of Iowa City. Velasquez and her team of regional Indigenous leaders met with DuMA staff monthly for almost a year to offer ideas, share perspectives, and advise on the direction of related content and programming. Team members selected three works by Curtis from the DuMA collection specifically for the exhibition in Dubuque and wrote personal statements to accompany these works. Their efforts not only create a richer experience for visitors but also help to build a path to future partnerships between DuMA and Indigenous artists and communities in the region.



Indigenous representation is necessary to understanding the rights, well-being, and self-determination of Indigenous peoples. This representation is essential in broader historical and current societal contexts such as in art and other forms of media. It is important to recognize Indigenous peoples as the best advocates for ourselves in relation to how we are represented, and therefore it has been an honor to add my own voice as a member of the Advisory Team.

Stephanie BadSoldier Snow
(Meskwaki), Meskwaki Settlement
Advisory Team Member

Threads of Belonging

October 11, 2025–February 1, 2026

Opening Celebration

Saturday, October 11

Member Preview 12:00 to 1:00 pm

Honoring identity, heritage, and cultural storytelling, *Threads of Belonging* features Latinx and Indigenous artists from Iowa, the Midwest, and beyond reflecting on personal histories and the search for connection through diverse materials and forms. After an open call to artists, DuMA selected a wide range of unique works of art for the exhibition, some of which are featured on these pages. Though varied in techniques and approaches, all of the works in *Threads of Belonging* are part of a larger story about the lived experiences of Latinx and Indigenous communities today. With this exhibition, we invite viewers to consider such broadly applicable questions about how identity is carried, expressed, and reclaimed, and how art can serve as a bridge between generations and traditions.

Lapiztola Collective

Rooted in the cultural and social context of southern Mexico, the Lapiztola Collective brings impactful visual storytelling to *Threads of Belonging* with work arriving directly from Oaxaca that explores themes of social and environmental justice. Rosario Mtz. Llaguno and Roberto Vega founded this collective in response to the 2006 teachers' protests in their community. Lapiztola—whose name combines *lápiz* (pencil) and *pistola* (pistol)—uses stencils and screenprinting to highlight the everyday experiences, histories, and hopes of Mexican communities.

Their participation is made possible through LOUD Wisconsin, who is helping bring this internationally recognized collective to our region for the first time.

Emerald YellowRobe Frommelt (Pink Moons Cree)

Emerald YellowRobe Frommelt is an enrolled member of the Chippewa Cree Tribe of Rocky Boy. Born in Great Falls, Montana, and now based in Dubuque, she lives a sober, intentional life and creates sustainable Native American wearable art under the name Pink Moons Cree.

Her work incorporates objects gathered from her travels, including hand-cut antlers, vintage materials, precolonial trade items, and organic elements. Each piece reflects personal memory, tradition, and place. Emerald was a featured artist in DuMA's 2024 Craft Invitational, where her pieces combined Czech seed beads, buckskin, and silver- or gold-plated finishes.



Emerald YellowRobe Frommelt (Pink Moons Cree), *Pink Thunderbird and Bolo*, 2025, Czech seed bead, 2x3 in., courtesy of the artist.



Seso Marentes

Seso Marentes is a Des Moines–based visual artist whose creative and experimental work bridges personal history and cultural heritage. His signature tape technique transforms everyday materials into textured, emotionally resonant portraits and abstractions. Deeply connected to his Mexican roots and life in the Midwest, Seso’s work reflects this dual identity shaped by resilience and the search for belonging. As he puts it, “My art reflects my life—raw, layered, and always evolving.”

Seso was honored with the 2025 Iowa Governor’s Arts Award, recognizing both his creative impact and commitment to community.

Above: Lapiztola Collective (Rosario Mtz. Llaguno and Roberto Vega), *El Refugio*, 2025, serigraph on cotton paper, 29x41 in., courtesy of the artists.

Right: Seso Marentes, *Colonized Cut You Out*, 2023, fabric, ink, tape, and acrylic on paper, 4x5 ft, courtesy of the artist.





Alicia Velasquez (The House of DOTLIZHI)

Alicia Velasquez is an Indigenous artist living in Iowa City whose *Burden Basket Dress* is inspired by the burden baskets traditionally carried by Apache women. “In our traditions, these baskets carried more than wood or food. They held boundaries, stories, and spirit,” said Velasquez. “I created this piece to honor the women who have carried more than their share—with quiet strength.” Her dress transforms a symbol of labor and responsibility into one of dignity and honor. “Our burdens have shaped us,” she added, “but they do not define us.”

Above: Alicia Velasquez (The House of DOTLIZHI), *Burden Basket Dress*, 2024, leather, crimped strands of fabric, gold thread, and silver, 5.5x1.5 ft, courtesy of the artist.

Right: Christian D’Cruz, *Proteoid*, 2025, mixed media on compressed wood, 36x48 in., courtesy of the artist.

Christian D’Cruz

Christian D’Cruz is an Iowa-based artist working out of Des Moines. He is a first-generation American; his father is from Goa, India, and his mother is from Monción, Dominican Republic. Growing up as a mixed immigrant in Iowa during the rise of the digital era shaped both his identity and creative voice. D’Cruz explores the evolving landscapes of culture and place by constructing untouchable, surreal spaces. With a visual style influenced by early 3D graphics, 1990s cartoons, and both historical and contemporary surrealist art, his works invite viewers into layered, dreamlike worlds.





Opening Celebration

Latinx Fiesta at DuMA: A New Home for Arts and Culture

Saturday, October 11

1:00 to 7:00 pm

Indoor and Outdoor Festival

Free Admission

HIGHLIGHTS INCLUDE:

Latin American cuisine
representing a variety of
countries and flavors

Live music and folkloric dance
performances from regional
Latinx artists

Family art activities and
interactive community tables

Vendors and artisans
offering handcrafted and
culturally inspired goods

This fall, the Dubuque Latinx Fiesta finds a new home in the heart of the Millwork District, bringing vibrant cultural celebration, art, food, music, and community into one of Dubuque’s most historic neighborhoods. Now in its fifth year, the Fiesta has grown into a signature cultural event for the city, offering a joyful space for residents and visitors to experience the richness of Latin American heritage. Organized by Dubuque Unidos, a volunteer-led collective of Latinx professionals and community members, the Fiesta reflects the collective vision of a community committed to visibility, connection, and celebration.

The move to the Millwork District marks an exciting expansion for the event—both in footprint and partnerships. For the first time, DuMA will serve as an anchor site for the Fiesta by hosting *Threads of Belonging* at its temporary new location. Presented in conjunction with DuMA’s fall exhibition *In Conversation: Will Wilson*, *Threads of Belonging* invites visitors into a space of reflection, creativity, and cultural storytelling.

By joining forces in the Millwork District, the Museum and Dubuque Unidos are helping to grow the festival into a deeper experience—one that honors not only performance and culinary experiences but also the enduring role of art in shaping and sharing the stories of Latinx and Indigenous communities of the region.

Looking *Beyond*

PROGRAMS AND EVENTS

OPENING DAY AND LATINX FIESTA

Saturday, October 11

We celebrate our new space, new exhibitions, new chapter, and Dubuque's Latinx communities on our Opening Day. Following member previews of *In Conversation: Will Wilson* and *Threads of Belonging* at 12:00 pm, we "take it to the streets" from 1:00 to 7:00 pm for food, performance, music, and art, of course. Save some energy for the afterparty at 9:00 pm at Smokestack (62 East 7th Street).

UPCOMING WORKSHOPS FEATURING ARTISTS FROM *THREADS OF BELONGING*

(see website for details and registration)

Flat Stitch Beading Workshop: Create Your Own One-of-a-Kind Earrings

Led by **Emerald YellowRobe Frommelt**, Artist & Owner of Pink Moons Cree

Emerald YellowRobe Frommelt will guide you through the process—from start to finish—of designing and creating your own pair of contemporary beaded earrings in this hands-on, four-session workshop while exploring the beauty and history of flat stitch beadwork. All materials will be provided, and no prior experience is necessary. Open to ages 16 and up.

Artist Talk and Community Printmaking Workshop

Led by **Seso Marentes**

The Des Moines-based artist will host participants of all ages in this family-friendly, one-day event. After speaking about his identity as a Latinx artist and the cultural roots of his practice, Seso will invite the audience to become the artists by stepping, walking, dancing, and jumping on his carved blocks, creating a truly communal creative project.

2026 EXHIBITIONS

Student Showcase

January 7–30, 2026

Self-portraits by area fifth graders—now included in our expanded Arts Trek program—will be featured.

Boomtown: A Thank You Note

February 14–May 31, 2026

Wisconsin artist John Swartwout deepens connections across generations and borders through the miniature worlds he constructs inside old devices made for listening to music.

DuMA: From the Collection

February 14–May 31, 2026

Experience new and familiar works from the Dubuque Museum of Art's collection in the expansive gallery space of its temporary home in the Millwork District.

K-8 Student Showcase

February 18–March 27, 2026

Once again, DuMA highlights the area's young creative talent with an exhibition of art created by K-8 students in Dubuque's schools.

High School Student Showcase

April 2–May 1, 2026

The art and imagination of Dubuque's high school students are on display in our annual Student Showcase exhibition.

20th Reunion of *Voices from the Warehouse District*

June 13–September 26, 2026

DuMA celebrates the twentieth anniversary of the city's landmark experimental art event and the first major art experience developed by DuMA beyond the Museum's walls. To mark the occasion, nine out of ten of those original artists reunite to create new and innovative work around contemporary themes.

Echoes of Time & Place: Sac and Fox Art & Culture

October 10, 2026–February 7, 2027

Curated by artists Tony A. Tiger and Janae Grass, this exhibition offers an honest look into the Sac and Fox Nation through traditional and contemporary textiles, painting, beadwork, printmaking, sculpture, and installation.

Dubuque Museum of Art Gala **RESONANCE**

**Be the FIRST to
help us write DuMA's
next chapter**

RESONANCE: THE DUBUQUE MUSEUM OF ART GALA
FRIDAY, SEPTEMBER 26, 2025 | 6:00 TO 10:00 PM
DUPACO VOICES BUILDING

JOIN US FOR A HOST OF "FIRSTS" AT OUR ANNUAL GALA: THE **FIRST** EVENT HELD IN OUR NEW LOCATION IN THE MILLWORK DISTRICT, THE **FIRST** LOOK AT OUR NEW GALLERIES, AND THE **FIRST** GALA NOT TO FEATURE AN AUCTION!

The theme for this year's gala is *resonance*—the echoes of the past sounding in the present and projecting into the future—a fitting idea for a museum both returning full circle to the Millwork District and constructing a vibrant new campus. Enjoy drinks and hors d'oeuvres while artists around you create murals, projections, screenprints, and immersive installations—sometimes even with your help. We'll be having a Fund-a-Need drive before capping off the evening with dancing to a live and lively Cumbia band. This year's festivities offer you an experience like no other as we share our enthusiasm and energy for our next chapter. Your support at the gala makes it possible for us to continue our mission of creating engaging art experiences that excite, inspire, and connect our community. Join that community today by attending Resonance!

Buy your tickets now at dbqart.org/gala or scan the QR code.





1000 Jackson St., Suite 105
Dubuque, IA 52001

dbqart.org



DUBUQUE MUSEUM OF ART GALA
RESONANCE

FRIDAY, SEPTEMBER 26, 2025
DUPACO VOICES BUILDING

See page 15 for details.