

# 10 Things Not to Miss

in the exhibition *Global Currents:  
The John Deere Art Collection*



## **Grant Wood, *Fall Plowing*, 1931 •**

Arguably Wood's best work that's not titled "American Gothic," this will be featured with a John Deere plow from the same era in front of it. "It's the star of the collection,"

senior Figge Art Museum curator Gregory Gilbert said, "and we're going to treat it that way."

**Grant Wood, *Fruits of Iowa*, 1932 •** Wood drew a cartoon, or outline sketches, of work that would become a mural at the former Montrose Hotel in Cedar Rapids, Iowa. Each figure is similarly posed to represent different facets of farm life.



## **Edward Curtis, *Hastobiga, Navaho Medicine Man*, 1904 •**

Curtis was a controversial figure, Gilbert said, for his soft-focus, romanticized and idealized photos of American Indians in which he would bring in stereotypical costumes and erase any indications of modernity.

**Ulfert Wilke, *The Fourteenth of July*, 1973 •** The work, commissioned by Deere, was created by the artist who became the first director of the University of Iowa Art Museum, which has its collection temporarily housed at the Figge in downtown Davenport.

**Jose Guerrero, *Las Jurdes*, 1961 •** Guerrero was a Spanish artist who left the country in protest of head of state Francisco Franco and his opposition to the avant-garde movement.



## **Henri de Toulouse-Lautrec, *La Chaine Simpson*, 1896 •**

Although a contemporary of Van Gogh and Gauguin, "much of his fame was based on the commercial posters he did," Gilbert said, including this one for a bicycle maker.

**Alexander Obregon, *The Last Condor*, 1965 •** Obregon pioneered informalism, which Gilbert calls the "Spanish version of abstract expressionism," with a combination of symbols and motifs.

**David Alfaró Siqueiros, *Prison Fantasies*, 1968-70 •** A Mexican muralist, Siqueiros was known as much for being an artist as a political agitator, joining radical groups in New York City.

**Matazo Kayama, *Crater*, 1963 •** Kayama used a non-Asian technique, brushing with silk on a mineral background, which created more of a Western aesthetic.

**Sofó Teshigahara, *Mimoro*, 1967 •** This 9-foot-high sculpture is essentially tree roots covered with a layer of brass.

List by David Burke of the *Quad-City Times*

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