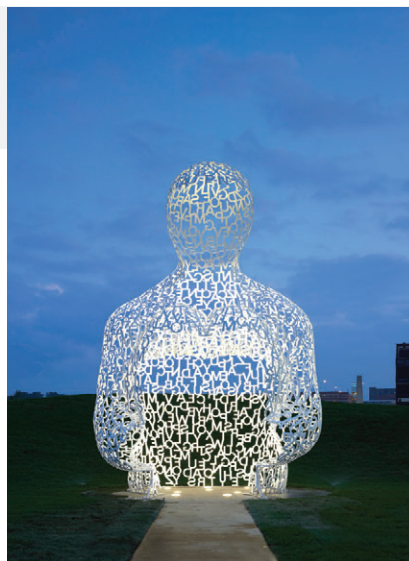


John and Mary Pappajohn Sculpture Park

Open to visitors since September 2009, the John and Mary Pappajohn Sculpture Park features artwork by 19 of the world's most celebrated artists. The 4.4 acre park, located within a major crossroads of the urban grid, creates a pedestrian friendly entranceway to downtown Des Moines. 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 Pappajohns' contribution of 25 works for the park is the most significant donation of artwork ever made to the Des Moines Art Center.

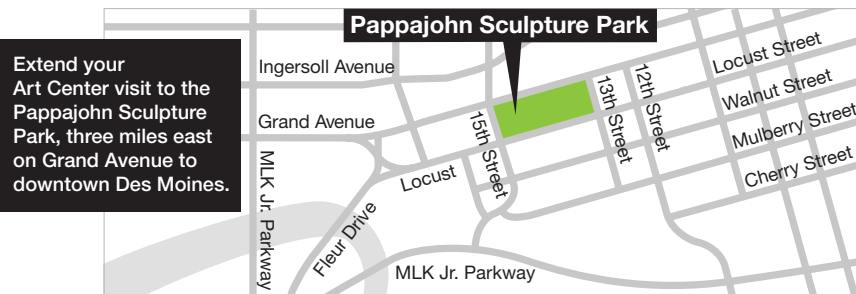
The John and Mary Pappajohn Sculpture Park is a collaborative effort of the Pappajohns, the City of Des Moines, the Des Moines Art Center, and numerous corporate and private funders.



Jaume Plensa (Spanish, born 1955)
Nomade, 2007
Painted stainless steel, 324 x 204 x 216 inches
Promised gift from John and Mary Pappajohn to the Des Moines Art Center
Photography © Cameron Campbell



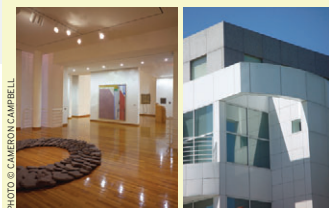
Aerial view of the Pappajohn Sculpture Park. Photography © Cameron Campbell



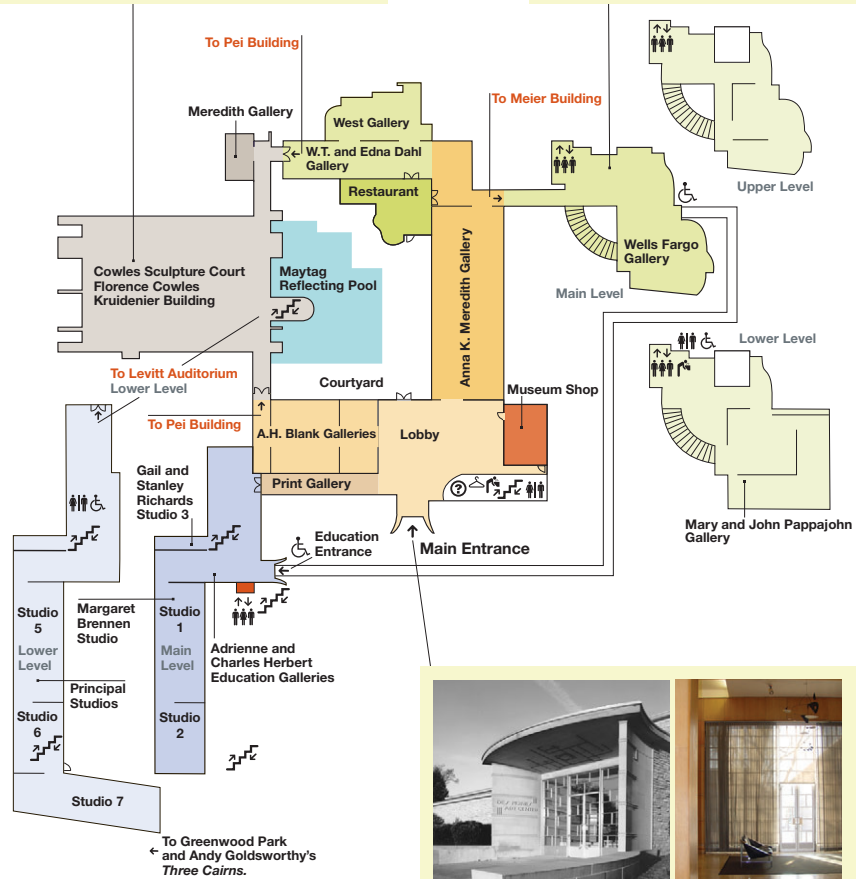
Gallery and Studio Map



The first addition on the south side of the museum was designed by I. M. Pei and opened in 1968.



The second addition, on the north, was designed by Richard Meier and opened in 1985.



The original building, designed by Eiel Saarinen, opened in 1948.

- N →
- Restrooms
- Information Desk and Audio Tours
- Elevator
- Handicap Accessible
- Drinking Fountain
- Coat Room



Visitor Guide



Welcome to the Des Moines Art Center!

The Des Moines Art Center is a world-class museum in the heart of the Midwest. With a focus on contemporary art, it has amassed an important collection exhibited in three major buildings, on the grounds, and downtown in the John and Mary Pappajohn Sculpture Park. We hope you enjoy your visit and that you will return soon!

FREE admission

(with the exception of some special events)

Museum Hours

Tuesday – Friday: 11 am – 4 pm
Thursday: 11 am – 9 pm
Saturday: 10 am – 4 pm
Sunday: 12 – 4 pm

Closed Mondays and select holidays

Museum Shop

The Museum Shop, located to the north of the Information Desk, offers gifts, jewelry, cards, books, posters, magnets, home décor, and items related to the Permanent Collection, the John and Mary Pappajohn Sculpture Park, and special exhibitions. Art Center members receive discounts on merchandise, excluding consignment items.

Join us!

Year-long memberships may be purchased in the Museum Shop and various shops in the Des Moines metro area. In addition to shop discounts, benefits of membership include free admission to select special events, discounts on classes, invitations to exhibition openings, and more! Members also have the opportunity to join affiliate groups such as Art Noir and Print Club. Your membership also helps the Art Center continue its free admission policy and outreach efforts.

Restaurant

The Art Center Restaurant, located directly across the Maytag Courtyard, offers a lunch menu that is inspired by fresh, local ingredients and changes weekly. Wine, spirits, and homemade desserts are available. Please see one of the servers to be seated; children's menus are available.

Restaurant Hours

Tuesday – Saturday: 11 am – 2 pm
Closed Sundays and Mondays

Assistance

Art Center security is located throughout the galleries. If you need assistance during your visit, please see a member of security or staff at the Information Desk, Museum Shop, or Restaurant.



Audio Guides

A free self-guided audio tour of highlights in the Art Center's Permanent Collection is available. Please ask for an iPod and headphones at the Information Desk. A driver's license or other form of collateral is requested during use of the iPods and will be returned at the conclusion of your tour.



The Art Center collection's overriding principle is a representation of artists of the 19th, 20th, and 21st centuries, each through a seminal work. This accounts for an impressive collection that ranges from Edward Hopper's *Automat* (above) to Jasper Johns' *Tennyson*, Henri Matisse's *Woman in White*, Georgia O'Keeffe's *From the Lake No. 1*, and Francis Bacon's *Study after Velázquez's Portrait of Pope Innocent X*.



Access

The Art Center is wheelchair and stroller accessible. There are two accessible entrances: one to the south of the Main Entrance at the Education Entrance, and one to the north, in the Richard Meier building facing Grand Avenue. Wheelchairs are available at the Information Desk. Accessible restrooms are available via the elevators at the Education Entrance and in the Richard Meier building.

Edward Hopper (American, 1882–1967)
Automat, 1927
Oil on canvas, 28 1/8 x 36 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson Art Foundation, Inc. 1958.2

Preservation

We hope you will help us preserve the works of art in our care for future generations by observing a few guidelines.

- Please do not touch the artwork (including sculpture). Many works of art are fragile. To minimize the possibility of an accident, please keep back at least one foot, and check any large bags and/or umbrellas at the Information Desk.
- Food and drink (including chewing-gum) are allowed only in the Restaurant and Courtyard. Feel free to leave drinks or to-go boxes from the Restaurant at the Information Desk as you tour the galleries.
- Due to copyright issues, photography is permitted only outside the building.
- Sketching and note-taking is encouraged in the galleries, however only with lead pencils, which are available at the Information Desk.



Educational Programs

Engaging our visitors with the art of our time is at the heart of the Art Center's mission. Through a vast array of fun and educational programming such as tours, classes, family weekends, lectures, gallery talks, and films, the Art Center offers many options to make the artwork exhibited more meaningful for all ages. For more information, please visit www.desmoinesartcenter.org or call 515.277.4405 for a full calendar of events.

Tours

Learn something new and have fun too. Take a tour of any exhibition, the Art Center's renowned Permanent Collection, or the Pappajohn Sculpture Park. We can accommodate groups from 2 to 90 people, and it's a perfect activity for a family, work team, or social group. Please schedule at least three weeks in advance. Contact jcooley@desmoinesartcenter.org or 515.271.0328.

Adult Group Tours:

\$2 per person/\$20 minimum fee

Groups touring the Art Center and the Pappajohn Sculpture Park on the same day are \$3 per person or a minimum fee of \$30.

Student Tours:

Free

Facility Rental

The Art Center is available for receptions, corporate events, and other special occasions. Contact 515.271.0336 or dkurtz@desmoinesartcenter.org for more information.

Visitor Comments and Suggestions

There is a comment/guest book at the Information Desk. You may also e-mail us at infodesk@desmoinesartcenter.org or call 515.277.4405.

History and Architecture

As noteworthy as the art collection is at the Des Moines Art Center, the museum likewise boasts an outstanding collection of architecture.

The three architects who have collaborated in the design of the museum, Eliel Saarinen, I. M. Pei, and Richard Meier, are among the greatest names in architecture of the 20th century. Though each represents a very different style and period of modern architecture, their combined efforts, starting with Saarinen's original Lannon stone building, followed in 1968 by Pei's bushhammered concrete addition and Meier's three-part porcelain clad and granite addition in 1985, have resulted in a unique architectural achievement.

The Art Center's origin, however, is humble. It can be traced to the Des Moines Association of Fine Arts, which operated out of the turn-of-the-century Beaux Arts-style Main Library building on the banks of the Des Moines River in downtown Des Moines beginning in 1916. A separate museum became possible with a bequest from James D. Edmundson. At the time of his death in 1933, a trust worth more than half a million dollars was established with the stipulation that the money be held for ten years in the hope that the assets would recover from the Depression. They did, and in 1943, leading citizens of Des Moines drew up plans for a modern museum of art.

It owed its horizontal profile and flat roof to his earlier design for the Smithsonian and some of its details to buildings he had designed for the campus of Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he was president. The Lannon stone cladding appears to be a later request from the trustees, who perhaps were looking for a consistency in materials between the new museum and the existing stone pylons already in place in the gardens behind the area where the Art Center would be built. Saarinen's design called for a U-shaped organization of the galleries, foyer, and auditorium with a separate wing-like

Eliel Saarinen
Eliel Saarinen (American, born Finland 1873–1950) first achieved international fame in his native Finland and built upon that reputation after moving to the United States in 1923. It is ironic, however, that two of his most famous American projects were never built: his acclaimed proposal for the Chicago Tribune building in 1922 and his award-winning design for the Smithsonian Art Gallery. It was his design for the Smithsonian that first attracted serious local attention as the centerpiece of an exhibition in Des Moines organized by the Fine Arts Association in 1939. Five years later, as the search for an architect to design the museum began in earnest, Saarinen was the only architect to receive serious consideration for the job. After several attempts, a final design for the museum was approved by the board of trustees on March 22, 1945, and Eliel Saarinen was commissioned as architect of the Des Moines Art Center. The accepted design was a distinctly modern building that would hug the ground rather than overwhelm the natural setting of the city's Greenwood Park.



The original building designed by Eliel Saarinen sits in Greenwood Park overlooking Grand Avenue.

extension for classrooms and studios. The U was to encircle a reflecting pool, and the classroom/studio wing would frame the parking lot. The interiors offered large rambling spaces, starting with the spacious foyer and moving into the galleries. The choice of materials including rift-grain oak on the walls, coved plaster ceilings and wide-plank oak floors enhance the relatively casual interior design.

This initial design was so successful that it has remained virtually intact since the museum opened in 1948. The only major change was moving the auditorium to the Pei addition and the conversion of that space into additional exhibition galleries. The philosophy behind the trustees' decision to build "the best type of architecture of the period in which the museum is built" rather than the typical classical temple-style museum, likewise has proven to be so successful that it too remained intact when the board set out to choose an architect to design an addition to the Des Moines Art Center.

I. M. Pei
In 1966, when the trustees of the Des Moines Art Center decided to build an addition to exhibit sculpture, they turned to I. M. Pei (American, born China, 1917). Pei had already built an enviable reputation as an architect and was about to emerge as one of the most important designers of art museums in the world, designing the Everson Museum of Art in Syracuse, New York; the Herbert F. Johnson Museum of Art at Cornell University in Ithaca, New York; the East Wing of the National Gallery of Art in Washington, D.C.; and an addition and renovation of the Louvre in Paris. Pei's proposal for an addition to the Art Center was seemingly simple: a wing built across the open end of Saarinen's U-shaped building on its south side. By choosing this gently sloping site, Pei was able to design a dramatic two-story gallery with a spectacular south-facing facade without overwhelming Saarinen's low-lying building. In fact, the Pei addition is all but invisible from the front approach



The I. M. Pei building from Greenwood Park at dawn. Photo © Cameron Campbell.

to the museum. Only the dramatic V-shaped butterfly roof section above the main floor hints at what lies beyond the original building. Pei's design for the Des Moines Art Center addition, like his designs for the Everson and Johnson museums, drew heavily on the severe, geometric concrete forms of his design for the National Center for Atmospheric Research in Colorado, built between 1961 and 1967. The Des Moines addition, though much smaller than the Colorado facility, incorporates the same fullness of scale, allowing for large interior spaces for the exhibition of sculpture. Pei's plan called for three sculpture exhibition areas: a large gallery on the main floor overlooking a two-story gallery on the lower level and a small gallery at the west end of the main floor. An auditorium was designed for the space immediately under the main floor gallery. Among the addition's more noteworthy architectural details are the two stairways connecting the main- and lower-level galleries. One is a wide-open walkway,

the other a tight circular stair that offers an intimate view to the park beyond. Also of note is the butterfly roof section that allows natural light to fill the remaining galleries and the dramatically sculpted walls enclosing the courtyard. To keep the slab walls throughout the Art Center addition from becoming monolithic, the concrete surfaces were bushhammered to a very rough finish, which establishes a strong affinity with the rough-hewn Lannon stone in Saarinen's original building. On a lighter side, though Pei has always denied it, it has been observed that the windows on the south face of the addition appear to spell out the architect's name. I. M. Pei received the Pritzker Architecture Prize in 1983.



The Richard Meier building with Bruce Nauman's *Animal Pyramid*, 1990, in the foreground.

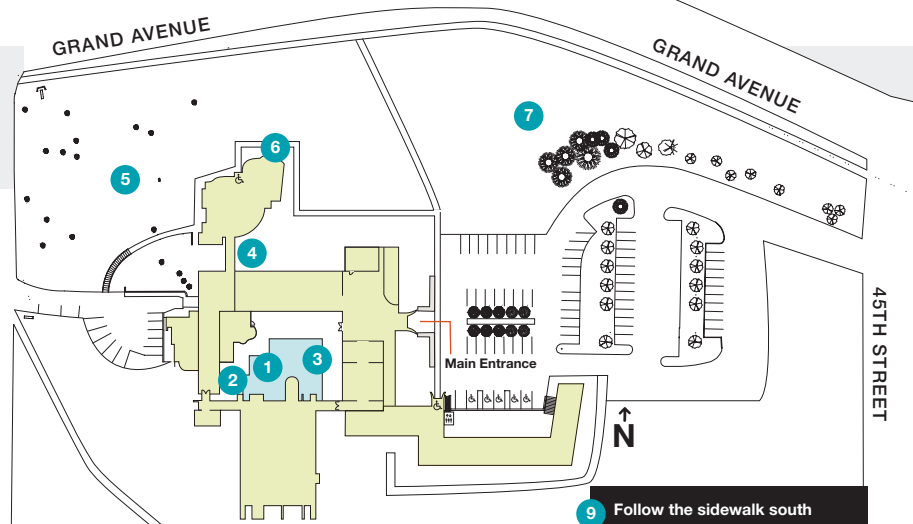
Richard Meier
As the collection and programs at the Des Moines Art Center grew in the 1970s and early 1980s, it became clear the museum needed more exhibition space, especially for the very large-scale works that contemporary artists were producing. The museum also needed more in-house storage and a restaurant/meeting room. A competition to design a second addition to the Des Moines Art Center was held, and Richard Meier (American, born 1934), who had just designed the High Museum of Art in Atlanta, Georgia, was chosen from a group of internationally prominent architects. To meet the museum's needs for an additional 28,000 square feet without completely eclipsing the Saarinen building, Meier's plan called for dividing his addition into three parts: a restaurant/meeting room in the courtyard; a small addition with gallery, storage, and a service area on the west end of the Saarinen building; and a pavilion for the Permanent Collection and temporary exhibitions tied by a glassed-in walkway to the north end of the original building.

Sculpture on the Grounds

The experience of the Art Center actually begins outside the buildings with art that responds to the architecture and the landscape.

The Art Center is located within the 19th-century Greenwood Park and in view of Grand Avenue, a major city thoroughfare. The location offers a unique opportunity for site-specific sculpture throughout the surrounding grounds.

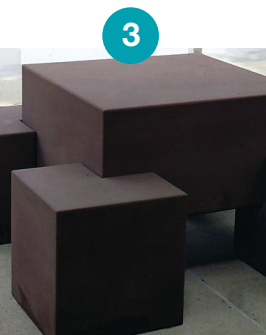
In addition to the sculpture on the grounds and at the Pappajohn Sculpture Park, the Des Moines Art Center sites two sculptures on the Principal Riverwalk in downtown Des Moines by artists Sally Pettus and Joel Shapiro. They can be found at the corner of 2nd and Grand Avenues, and on the river side of City Hall at East 1st and Locust Streets, respectively.



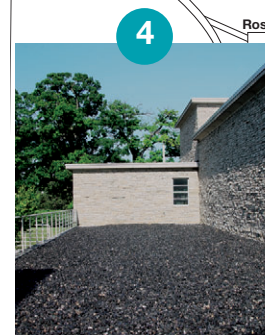
1
Carl Milles (Swedish, 1875–1955)
Man and Pegasus, 1949
Bronze, 172 x 130 x 63 inches
Des Moines Art Center Permanent Collections; Purchased with funds from Florence Call Cowles, 1949.151



2
Bryan Hunt (American, born 1947)
Double Niche, 1979
Bronze
57 x 24 x 16 inches
Des Moines Art Center Permanent Collections; Bequest of Myron and Jacqueline Blank, 2006.28



3
Scott Burton (American, 1939–1989)
Seat/Leg Table, designed 1986, fabricated 1987
German brownstone
28 1/2 x 56 x 56 inches
Des Moines Art Center Permanent Collections; Purchased with funds from Norwest Financial, Inc., commemorating its 100th anniversary in 1997, 1998.27



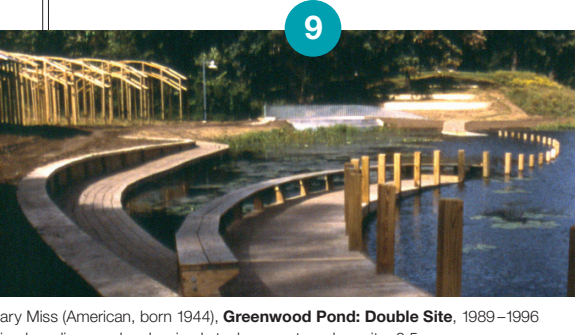
4
Lewis deSoto (American, born 1954)
Shadow, 1995
Anthracite coal
25 x 128 feet
Des Moines Art Center Permanent Collections; Purchased with funds from the Bohlen Foundation, 1995.65



5
Bruce Nauman (American, born 1941)
Animal Pyramid, 1990
Bronze, 144 x 84 x 48 inches
Des Moines Art Center Permanent Collections; Commissioned with funds from the National Endowment for the Arts and anonymous donors, 1990.18



8
Andy Goldsworthy (British, born 1956)
Three Cairns, 2002
Iowa limestone, lead, steel; dimensions variable
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., the National Endowment for the Arts, and the Ellen Pray Maytag Madsen Sculpture Acquisition Fund, 2002.16.a–.d. Photo: Woolly Bugger Studios



9
Mary Miss (American, born 1944), **Greenwood Pond: Double Site**, 1989–1996
Mixed media: wood, galvanized steel, cement, and granite; 6.5 acres
Des Moines Art Center Permanent Collections; Commissioned by the Des Moines Art Center with funds from the National Endowment for the Arts, Melva and Martin Bucksbaum, Carolyn and Matthew Bucksbaum, City of Des Moines, Des Moines Founders Garden Club, Herbert Lewis Kruse Blunck Architecture, George Milligan Memorial, Judy Milligan, The Nathan Cummings Foundation, Norwest Banks N.A., Louise Noun, The Andy Warhol Foundation for the Visual Arts, The Science Center of Iowa, and McAninch Corporation, 1996.20