

DES  
MOINES  
ART  
CENTER

2019 ANNUAL REPORT

# CHANGE SUPPORT IMPACT







# THANK YOU

## FROM THE DIRECTOR AND BOARD PRESIDENT

**This message was written before the COVID-19 pandemic arose in our country and around the world. Our intention is to become an even stronger institution once this has passed. We are confident that the arts and cultural sectors as a whole will survive, and will continue to be seen as inherently valuable and irreplaceable as we know they are.**

In spite of our current situation, we must acknowledge that 2019 was an extraordinary, impactful year — thanks to generous supporters. The Art Center was able to make noteworthy art acquisitions, celebrate the 10th anniversary of the Pappajohn Sculpture Park, enjoy record fundraising totals, engage diverse audiences through thought-provoking exhibitions, programs, and events, and expand Art Access community outreach programming.

We carried out major building renovations and repairs to keep our facilities functioning well and looking good. These included the renovation of the wood-paneled walls of our print gallery and the refurbishing of the large Meier patio.

Additionally, we continued to evaluate our approaches to conducting business to be more relevant to our community. The Art Center also

completed its conversion to the software Tessitura, to facilitate better data management.

Our major exhibition projects included *Susan Collis: Without you the world goes on*, *Queer Abstraction*, and *Monument Valley*. In addition to garnering great press, all three exhibitions received support from The Andy Warhol Foundation for the Visual Arts, and *Queer Abstraction* received Sotheby's Prize funding. An array of Iowa artists, print gallery, and permanent collections projects augmented these exhibitions.

Artworks entering the permanent collections came from all corners of the world, enhancing the diversity of our holdings and fulfilling our desire for multiple audiences to “see themselves” in the museum.

Our efforts to create a warm and welcoming environment for all visitors as well as provide access to Art Center activities for all persons, regardless of socioeconomic background, ethnicity, gender identity, and mental or physical ability, continued throughout 2019. These efforts included intensive staff training to enhance our responses to an increasingly diverse audience and improve the visitor experience.

In addition to all of this, we created a new strategic plan for the years 2020 through 2022, and completed a feasibility study in preparation for our 75th anniversary campaign. 2019 was indeed an extraordinary year. Thank you for supporting our efforts and partnering with us to be the best that we can be. As we advance into 2020 amidst the uncertainty of the coronavirus, we note that now more than ever, we would not be the organization we are without you.

**2019 marked the 10th anniversary of the John and Mary Pappajohn Sculpture Park in downtown Des Moines, an extension of the Des Moines Art Center. The park features 31 sculptures by 25 internationally acclaimed artists including Mark di Suvero's 78, shown here. The Pappajohns' generosity created a gathering place that has contributed to the cultural, educational, social, and economic fabric of the city, in essence transforming it.**

PHOTO: BRITTANY BROOKE CROW

**ON THE COVER Young visitors experience both artist and art during an “Open Letter Cutting” workshop with artist Gina Adams, in which museum guests of all ages interacted with her, her art making process, and the history of our country by cutting the letters for Adam's artwork, *Broken Treaty Quilt, The Treaty With The Chippewa, 1808*. PHOTO: AARON PADEN**

Jeff Fleming  
DIRECTOR

Graham Cook  
PRESIDENT, BOARD OF TRUSTEES

# EXHIBITIONS

**In 2019, the Art Center embarked on a series of exhibitions that challenged the social and cultural norms found in traditional art historical narrative, provided a context for diversity, and expanded the discourse on what constitutes art.**

Exhibitions like *Susan Collis: Without you the world goes on* compelled viewers to suspend initial impressions and take a second look, while *Queer Abstraction* represented uncharted terrain in that it was the first exhibition in the Art Center's 70-year history to focus exclusively on queer sexuality and gender identity; and *Monument Valley* called into question the complicated cultural legacy of the American West, confronting issues within the country's past that continue to affect politics, social issues, and attitudes about the natural environment.

All exhibitions were organized by the Des Moines Art Center.

## **Stacey Steers: Edge of Alchemy**

January 18 – May 19, 2019

Pamela Bass-Bookey and Harry Bookey Gallery

In the handmade, animated film *Edge of Alchemy* (2017), Stacey Steers used found film footage and collages she created with 19th-century engravings and illustrations to cast silent film stars Mary Pickford and Janet Gaynor into a surreal epic that upends the Frankenstein story. This was Steers' third film in a trilogy exploring the inner world of women.

## **Susan Collis: Without you the world goes on**

January 26 – May 12, 2019

Anna K. Meredith Gallery, Richard Meier Atrium, and Blank Three Gallery

British artist Susan Collis' first solo museum exhibition in the United States compelled viewers to take a second look. Those who did were rewarded with discovering that what initially appeared to be ordinary objects had actually been created using precious materials.

## **Selections from the Permanent Collections**

February 22 – June 16, 2019

Blank One Gallery

The works of art in this exhibition were selected because of their connection with artworks in the Susan Collis exhibition.

## **The Elephant in the Room**

February 28 – May 5, 2019

John Brady Print Gallery

Artists throughout time have often turned to pets, livestock, service animals, and wild beasts as models, finding inspiration in both their familiarity and alien nature. *The Elephant in the Room* recognized that animals are not human, regardless of how we capture them in art; yet they offer endless insight into the human condition.

## **Lea Grundig's Anti-Fascist Art**

May 10 – August 4, 2019

John Brady Print Gallery

German artist Lea Grundig (1906–1977), was virtually the only artist between 1933 and 1938 who dared disseminate a substantial body of anti-Nazi art while still living in Hitler's Germany. In fact, she courted her own death by acquiring a small etching press, pulling editions and circulating hundreds of drypoints that broadcast the truth about Nazi Germany.

## **Jeffrey Gibson: I Was Here**

May 24 – September 22, 2019

Pamela Bass-Bookey and Harry Bookey Gallery

*Jeffrey Gibson: I Was Here* presented the contemporary artist's first video project. A hybrid of documentary and invented narrative, *I Was Here* focuses on Macy, a transgender woman living on the Choctaw reservation in Mississippi. Viewers follow Macy through her daily routine, and are left to imagine the kind of resilience Macy must gather to face an antagonistic world each day.

**Chie Schiller / 智恵, Board Chair/Executive President, Japan America Society of Iowa poses next to an artwork by Utagawa Kunisada (Toyokuni III), 1786–1864. Schiller and a partner led a kimono demonstration in conjunction with the exhibition *Between Vertical and the Horizon: Japanese Works on Paper*, on view in the John Brady Print Gallery, August 9 – October 27, 2019. PHOTO: TANIS SOTELO**







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### **Queer Abstraction**

June 1 – September 8, 2019

Anna K. Meredith Gallery, Upper I. M. Pei Gallery,  
and Lower I. M. Pei Gallery

Second venue: Nerman Museum of Contemporary  
Art, Overland Park, Kansas

November 21, 2019 – March 8, 2020

*Queer Abstraction* was the first exhibition in the Des Moines Art Center's 70-year history to focus exclusively on queer sexuality and gender identity. This groundbreaking exhibition united 15 contemporary artists, who, in distinct ways, expand the capability of abstract art to express queer experience.

### **Iowa Artist 2019: Noah Doely**

June 21 – October 13, 2019

Blank One Gallery

Noah Doely produces work focused on science and the history of visual perception, as well as the origins of photography, myth, and the world.

This exhibition featured photographs from Doely's "Above & Below" series, which looked like subaqueous caves illuminated by rays of light.

### **Between Vertical and the Horizon:**

#### **Japanese Works on Paper**

August 9 – October 27, 2019

John Brady Print Gallery

*Between Vertical and the Horizon* brought together more than 30 works of art in the Art Center's permanent collections that ranged in date from the mid-19th century to the 1980s. Included in the exhibition were woodblock prints by Ando Hiroshige and Utagawa Kunisada, drawings by artist and architect Shusaku Arakawa, and lithographs by Okie Hashimoto and Shoichi Ida.

### **Monument Valley**

October 5, 2019 – January 12, 2020

Anna K. Meredith Gallery, Pamela Bass-Bookey and  
Harry Bookey Gallery

A group exhibition, *Monument Valley* questioned and deconstructed the imagery and mythology of the American West, confronting how "Wild West" concepts prevalent in our country's past and popular culture continue to define American identity into the present day. Taking its title from the geologic formation featured in many Hollywood westerns, *Monument Valley* presented the work of 12 artists from various cultural backgrounds whose work raises questions about how false histories and stereotypical tropes continue to inform the political debates and societal concerns of contemporary life.

### **Of Our Time: Contemporary Art by Indigenous Artists from the Permanent Collections**

October 18, 2019 – January 5, 2020

Blank One Gallery

*Of Our Time* was shown in conjunction with *Monument Valley*, and featured work from the museum's holdings by contemporary Indigenous artists. The title reflects the Art Center's desire to acknowledge the contributions of Indigenous artists to contemporary art in previous decades, at this moment, and hopefully into the future.

### **Susan Rothenberg as Printmaker**

November 8, 2019 – February 9, 2020

John Brady Print Gallery

*Susan Rothenberg as Printmaker* featured more than 30 prints by the American artist from the Art Center's permanent collections. Though Rothenberg is mostly associated with her paintings of horses from the 1970s, her prints are just as evocative and provided visitors with an excellent example of the artist's skill as printmaker.

Artist Gina Adams poses in the *Monument Valley* exhibition with quilts she makes using words from actual historic documents—letters of entire broken treaties written by the United States Government and signed by Native American tribes. Behind the quilts are Wendy Red Star's conceptual photographs from her "White Squaw" series. PHOTO: AARON PADEN

# NEW ACCESSIONS

Along with the Art Center's goal of presenting exhibitions of work by diverse artists to engage all members of our community, the museum accessioned 85 works of art in a range of media by artists from all over the world in 2019.

Adding to the collection in the John and Mary Pappajohn Sculpture Park, the Pappajohns provided funding for the purchase of Robert Indiana's *LOVE*, 1966–1999, bringing the total number of works sited there to 31, a fitting way to celebrate the 10th anniversary of the park.

Works of art consisting of mixed media, prints, drawings, works on paper, paintings, photography, and sculpture were accessioned in 2019.

The following represents a selection of these works. Acquisition and endowment funds, the Des Moines Art Center Print Club, and gifts from generous donors made these accessions possible.

All accessions photos by Rich Sanders  
unless otherwise noted



4

SUSAN COLLIS (British, born 1956)

**Any paradise can trudge here** 2017

Cotton dustsheet and embroidery thread

118 × 40 inches

Des Moines Art Center Permanent Collections;  
Purchased with funds from the Edmundson Art  
Foundation, Inc. and an anonymous donor, 2019.1

ZOE LEONARD (American, born 1961)

**I want a president** 1992, printed 2018

Ink on onion skin paper / 11 × 8 1/2 inches

Des Moines Art Center Permanent Collections;  
Purchased with funds from the Edmundson  
Art Foundation, Inc., 2019.2

1 | EBONY PATTERSON (Jamaican, born 1981)

**...among the blades between the flowers...**

**while the horse watches... for those who bear/bare  
witness** 2018

Hand-cut jacquard woven photo tapestry with glitter,  
appliqué, beads, trim, brooches, feathered butterflies,  
fabric, silk flowers, and hand-embellished resin owl on  
shelf, on artist-designed fabric wallpaper

130 × 175 inches

Des Moines Art Center Permanent Collections;  
Purchased with funds from the Edmundson  
Art Foundation, Inc., 2019.3.a–c  
Image courtesy of Monique Meloche Gallery





1

KENT MONKMAN (Canadian, born 1965)

**"Fate is a Cruel Mistress" series, 2017**

Archival Giclée print on paper / 13 7/8 x 11 inches each

Des Moines Art Center Permanent Collections;

Purchased with funds from the Edmundson Art Foundation, Inc., 2019.7.1–5

DUANE SLICK (American/Meskwaki, born 1961)

**Turtle Mountain**, from the "Aria for a Coyote Opera" series, 2018

Monotype on paper / 22 1/4 x 29 3/4 inches

Des Moines Art Center Permanent Collections;

Purchased with funds from the Edmundson Art Foundation, Inc., 2019.8

DUANE SLICK (American/Meskwaki, born 1961)

**Beaver Sings the Blues**, from the "Aria for a Coyote Opera" series, 2018

Monotype on paper / 22 1/4 x 29 3/4 inches

Des Moines Art Center Permanent Collections;

Purchased with funds from the Edmundson Art Foundation, Inc., 2019.9

INKA ESSENHIGH (American, born 1969)

**Living Forest** 2011

Aquatint and line etching with drypoint on paper  
27 3/4 x 24 3/4 inches

Des Moines Art Center Permanent Collections;

Gift of the Des Moines Art Center Print Club, 2019.11

LAUREL NAKADATE (American, born 1975)

**February 1–28, 2010** 2010

C-Prints / 37 x 49 1/2 inches

Des Moines Art Center Permanent Collections;

Gift of the Tony Podesta Collection, Washington, DC, 2019.12.1–28

SAM TAYLOR-JOHNSON (British, born 1967)

**Soliloquy IV** 1998

C-prints (diptych)

(a): 71 1/2 x 101 1/8 inches / (b): 15 1/2 x 101 1/8 inches

Des Moines Art Center Permanent Collections; Gift of the Tony Podesta Collection, Washington, DC, 2019.13.a–b

**2 | CARRIE MOYER (American, born 1960)**

**Fan Dance at the Golden Nugget** 2017

Acrylic and glitter on canvas / 78 x 66 inches

Des Moines Art Center Permanent Collections;

Purchased with funds from the Edmundson

Art Foundation, Inc., 2019.14

Image courtesy of DC Moore Gallery



2

KARLA BLACK (Scottish, born 1972)

**Unlike** 2018

Glass, wood, clay, paint, Vaseline, lipstick, foundation, moisturizing gel / 54 3/4 x 37 13/16 x 12 5/8 inches  
Des Moines Art Center Permanent Collections;  
Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2019.15

3 | NEO RAUCH (German, born 1960)

**Zahler** 2018

Oil on canvas / 19 5/8 x 15 3/4 inches  
Purchased with funds from the Coffin Fine Arts Trust;  
Nathan Emory Coffin Collection of the Des Moines Art Center, 2019.16

ELIAS SIME (Ethiopian, born 1968)

**Tightrope: Noiseless 12** 2019

Reclaimed electrical wires and components on panel  
117 x 63 1/2 inches  
Des Moines Art Center Permanent Collections;  
Purchased with funds from the Edmundson Art Foundation, Inc., 2019.17a-zz



3

AUGUST SANDER (German, 1876–1964)

**Circus Artiste** 1926–1932, printed 1991

Gelatin silver print / 10 1/4 x 7 1/2 inches  
Des Moines Art Center Permanent Collections;  
Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund and the Peg Buckley Fund for Print Acquisitions, 2019.18

NANCY GRAVES (American, 1940–1995)

**Pendula** 1983

Mixed media on paper / 34 1/4 x 22 inches  
Des Moines Art Center; Paul and Anastasia Polydorou Collection, 2019.22

LAUREL FARRIN (American)

**Ghosted** 2018

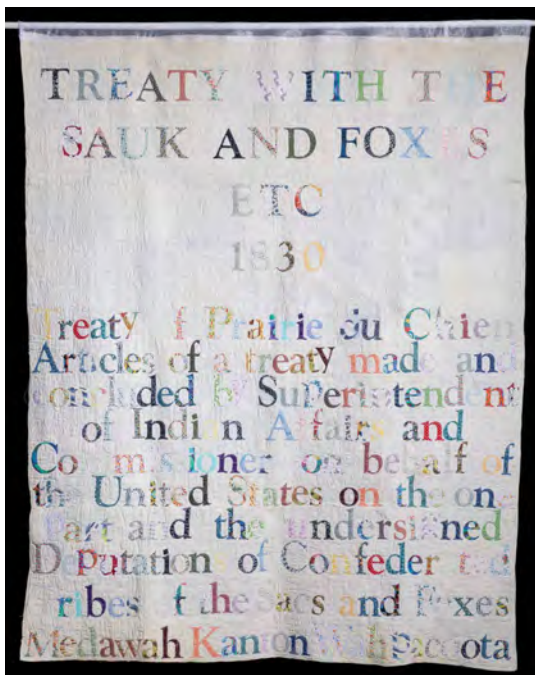
Acrylic on linen / 85 1/2 x 191 1/4 inches  
Des Moines Art Center Permanent Collections;  
Gift of Laurel Farrin, 2019.28

4 | ROBERT INDIANA (American, 1928–2018)

**LOVE** 1966–1999

Polychrome aluminum / 102 x 98 x 50 inches, 1,550 lbs.  
Des Moines Art Center Permanent Collections; Purchased with funds from John and Mary Pappajohn, 2019.32





5

GINA ADAMS (American Ojibwa/Irish, Lithuanian descent, born 1965)

**American Progress** 2019

Silkscreen on paper/ 9 × 12 inches

Des Moines Art Center Permanent Collections;

Gift of the Des Moines Art Center Print Club, 2019.33

5 | GINA ADAMS (American Ojibwa/Irish, Lithuanian descent, born 1965)

**Treaty with the Sauk and Foxes, 1830, Broken**

**Treaty Quilt** 2019

Hand-cut calico letters on antique quilt / 78 × 61 inches

Des Moines Art Center Permanent Collections;

Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2019.54

TONY FEHER (American, 1956–2016)

**GMP** 2012

Glass, galvanized steel wire and chrome-plated steel chain 144 × 144 × 12 inches. Dimensions vary with installation

Des Moines Art Center Permanent Collections;

Gift of the Tony Feher Estate, 2019.34.a–.vvv



6

6 | LEONCE RAPHAEL AGBODJÉLOU (Beninese, born 1965)

**Untitled**, from the “Demoiselles de Porto-Novo” series, 2012

C-print / 58 1/2 × 38 5/8 inches

Des Moines Art Center Permanent Collections;

Gift of Jim and Ellen Hubbell, 2019.35

JOHN STEUART CURRY (American, 1897–1927)

**Paris No. 2 - Seated Female Nude** 1926–1927

Charcoal and conte crayon on paper

25 1/4 × 18 5/8 inches

Des Moines Art Center Permanent Collections;

Gift of Jim and Ellen Hubbell, 2019.43

ROY DEFOREST (American, 1930–2007)

**Untitled (Drawing)** date unknown

Mixed media on paper with painted artist's frame

35 1/2 × 45 1/2 × 1 3/4 inches

Des Moines Art Center Permanent Collections;

Gift of Jim and Ellen Hubbell, 2019.45

DIANE ARBUS (American, 1923–1971)

**Loser at a Diaper Derby, N.J. 1967** 1967

Gelatin silver print / 14 1/4 × 14 1/2 inches

Des Moines Art Center Permanent Collections;

Gift of the Fraenkel Gallery, 2019.48

# STUDIO PROGRAMS

**Art Center studio programs continue to reach out to the community and connect audiences to the museum via classes, workshops, and camps. In addition to many impactful programs in 2019, the Art Center continued to invest in future artists, creatives, and change makers by developing leadership skills, creativity, and advocacy in teens in our community through programs including Teen Academies and Teen Council.**

**Another valuable partnership served through these programs is with Link Associates, a community based non-profit organization that provides services for individuals with intellectual disabilities and their families.**

## TEEN ACADEMIES

Thanks to philanthropic support which enables participants to attend at no cost, the Des Moines Art Center's teen academies provide high school students the opportunity to develop as creators, thinkers, writers, and leaders through a variety of learning experiences.

The students kick off the school year developing confidence and self-expression through the exploration of various artistic mediums and techniques. The core curriculum is enhanced through educational opportunities presented by a variety of educators and personalized through critiques from local artists. This provides the students with multiple perspectives and the chance to develop as they study a wide range of techniques and gain an appreciation for diverse artistic styles and voices. The program is designed to enrich the student's art education through technical practice, art criticism, aesthetic inquiry, and historical investigation.

One of the most important components of the program is relationship development. With the various artists and educators who contribute to the program, students work together to build community, trust, and group engagement through

student collaboration and discussions. This process provides the students the opportunity to develop leadership skills and learn how to work on a team. Through the community the students build, they create their own artistic safe space to test new methods and explore creativity. During the academy's exploration of printmaking, student Gabe Feldman's curiosity was sparked as he was instantly drawn to the medium, creating multiple prints in the first class. The following week, he returned with numerous prints he had created at home. Printmaking had allowed him to explore his creativity in a new way; he continues to work in the medium today.

Through building confidence and discovering their own visual voice, academy students begin to develop their college portfolio and are challenged to create a final project that represents their artistic vision. This process encourages them to tell their story through the integration of their interests and identity while creating an impactful piece of art, including one student who explored their own coming-out story. The community created by the program allows the students to thrive artistically and personally, as well as build long-lasting relationships.

In the 2019–2020 school year, this program served 21 students, providing them the opportunity to learn and grow as individuals, artists, and as a community.



**Teen Academy students critique each other's artwork.**

**OPPOSITE Teen Academy students develop technical skills while working on projects in the digital studio.**





**“Teen Academy has been a great program for me to stretch my skills and experiment with techniques and materials I otherwise would not have access to. I greatly appreciate all the people who put time and effort into teaching and organizing this program so that young artists can find an outlet for growth and encouragement in their endeavor.”**

MIKELLE MURDOCH

**“It’s helped me grow my creativity by helping me look at things from a different perspective.”**

NEAL MARLETT

**“I have learned to never doubt yourself when coming up with an idea. In life if you give up on the little things, how can you expect to do the big things? Never give up.”**

HANAH GUILLE

**“Being in the Teen Academy has impacted me and my creativity by providing a supportive community of creators, a studio space with seemingly endless possibilities, and inspiring me to be able to do things I wouldn’t normally try, such as hand-building organic forms.”**

GABE FELDMAN

## TEEN COUNCIL

In 2019, Studio teams initiated Teen Council, a teen-led body where the youth worked together to organize and collaborate with peers to create events and opportunities to connect teens in our community to the Art Center. Dedicated high school students from Greater Des Moines met bi-weekly to discuss ideas and immerse themselves in the Art Center's collections and exhibitions. They gained insight into professional careers in museum and art fields with the guidance of Art Center staff. Council members learned how to program events from start to finish, manage a budget and program schedule, and plan and deploy marketing strategies to keep teens in the community engaged.

The council offered a successful activity at the *Queer Abstraction* opening in which they hosted a button making station for the public, and they also held their first workshop for teens in December, "Build your own Snowman." Along with all these benefits, the teens gained strong leadership and interpersonal skills which they could apply to not only these efforts but their lives in general.



Teen Council members oversee a button making activity they organized for the *Queer Abstraction* opening celebration.

## LINK ASSOCIATES

Last year, the Art Center was engaged in more than 40 community partnerships in the metro and beyond. Among these is an ongoing, five-year relationship with Link Associates. The Art Center and Link recognize the important role art can play in serving individuals with intellectual and physical challenges, and engage them by providing respite and leisure through art education.

It is the Art Center's mission to create spaces where transformative experiences can happen for everyone. To pave the way for these students, Art Center instructors and staff work diligently to be adaptive and responsive to their different needs. This may require some ingenuity in creating adaptive equipment, such as extending paint brush handles to accommodate students with limited mobility. Lesson plans may be changed, and different materials used to allow each participant a personalized experience. The Art Center's teaching artists provide individual attention to each student, weaving flexibility and a love for art education throughout their methods of teaching.

Participants visit the Art Center once a week for a 13-week program that meets for an hour and a half during the spring and fall terms. The program is structured to introduce participants to four different art mediums including drawing, painting, printmaking, and sculpture. At the end of each class, program participants enjoy a visit to the galleries to view works of art that further support their learning.

The program culminates with The Big Art Show, transforming a studio into a gallery space where participants proudly display their artwork for families and staff.

Teaching artist Greg Fuqua works alongside a Link student using a specially extended paint brush.





# MUSEUM EDUCATION

**In addition to presenting thought-provoking, cutting edge contemporary art exhibitions, the Art Center is committed to offering opportunities to connect on a deeper level with the art and artists represented in its exhibitions. This “deeper dive” explores not only the content but the context of the work, offering the opportunity for participants to engage on a more meaningful level not just with the art but with each other.**

The following was excerpted from the March/April 2020 issue of the American Alliance of Museums' online publication, *Museum* magazine. “Abstract Art Concrete Goals” was written by Kara Fedje, former museum educator at the Art Center and now vice president of learning experiences at the Putnam Museum in Davenport, Iowa; and Jared Ledesma, organizer of *Queer Abstraction*, and assistant curator at the Art Center.

## **QUEER ABSTRACTION AND ENTIRELY KIDS DAY: FAMILY EQUALITY**

The Art Center's groundbreaking 2019 exhibition, *Queer Abstraction*, was historic in nature not only for the Art Center, but for the field. Numerous educational programs were designed to reach out to queer audiences and allies. These programs aimed to expand the traditional narratives usually encountered in the space of the museum as well as the Art Center's goal to become a more equitable, affirming, and diverse cultural resource.

Programming surrounding the exhibition included a lecture, “The Possibility of Queer Abstraction,” by David Getsy, a noted scholar of contemporary queer art and a contributor to the exhibition's catalogue; tandem gallery dialogues and socializing with visiting artists Carrie Moyer and Mark Joshua Epstein; and a community learning opportunity on “How to be an Ally” with Becky Smith of Iowa Safe Schools that proved to be a lively, interactive discussion with an audience that included youth with adult family members, school teachers, and senior citizens. In addition, One

Iowa — a statewide LGBTQ advocacy organization — partnered with the Art Center on curriculum for its LGBTQ Leadership Institute. Students spent time with artist Carrie Moyer and learned about her impact on queer activism and art history, and also participated in an art-making workshop on abstraction with Mark Joshua Epstein.

Especially noteworthy, and inspired by other institutions that offer free family events for LGBTQ children and their families, the Art Center hosted “Entirely Kids Day: Family Equality” on July 20. That day, 700 children and their families visited the Art Center, welcomed by a 30-foot Pride flag. The Art Center organizers envisioned creating a space for fun, interactive activities for all kids and their families, whether part of the LGBTQ community, LGBTQ curious, or an ally. Activities included drag story time featuring identity affirming stories, interactive tours, hands-on projects inspired by the exhibition, and a dance performance featuring audience participation.



**Themed activities including Identity Bracelets and Rainbow Connection & Calligraphy engaged families in the studios throughout the day. PHOTO: BRITTANY BROOKE CROW**

**RIGHT Entirely Kids Day participants gather around Elijah Burgher's *New Horny Sun Vision*, 2019, while enjoying drag story time in the *Queer Abstraction* exhibition. PHOTO: BRITTANY BROOKE CROW**



queer abstraction



## FINGERMAN LECTURE SERIES: THE CHANGING ROLE OF MUSEUMS

Thanks to Dr. Louis and Lois Fingerman, the Art Center presented the 30th program in the Fingerman Lecture Series in 2019, bringing together four leading museum directors from around the country to present lectures on the changing role of museums in addressing the complexities of today's cultural, political, and social concerns. This was the first time the Art Center presented a series of speakers for the Fingerman Lecture, as well as this topic.

Although each speaker brought their own personal narratives and experiences to the subject, a thread of commonality wove the lectures together in acknowledging that cultural institutions and museums in particular are in a moment of change. Lecturers also agreed that for museums in particular to thrive, they must be people-centered.

James Rondeau, Kaywin Feldman, Franklin Sirmans, and Kevin Gover visited the Art Center last spring and fall, and presented ideas that challenged long held beliefs about museums, envisioning a bold and relevant future for our cultural institutions. The following are just two of the many ways the lecturers encouraged museums and visitors to keep pushing museum boundaries.

Kaywin Feldman, director of the National Gallery of Art in Washington, D.C. spoke about the museum as a place of wonder, where we are compelled to find out more. She suggested that museums can be fulcrums for empathy and creativity, as well as spaces that are accepting and affirming for exploring together. Museums are in a unique position as they provide opportunities to tap into things outside ourselves, challenging us to see the world in a different way.

Kevin Gover, director of the Smithsonian's National Museum of the American Indian, suggested critical thinking must play a role as well by revisiting history and offering alternative narratives to those we've been taught. Gover said that "by fearlessly embracing the larger, messier, more complex truths of our history, we find that the story of America is richer, more compelling, and more heroic than the history we imagined. . ."

According to Director of Education Jill Featherstone, "This series helped demonstrate that museums are part of living culture, and like individuals, institutions must be self-reflective, and embrace continued growth and change. The impact of the presentations continues to inform our work moving forward."







**The changing role of museums was the common thread throughout the Fingerman Lectures. Attendees were asked what they would continue to think about based on the lecture they had just heard. Their responses reflect the issues museums currently face to remain relevant in a changing world.**

**“The role of museums, and how to address tough questions and concepts.”**

**“How all of our cultural institutions can become more inclusive.”**

**“The ‘place’ of museums — perhaps the definition will change, as well.”**

**“How art museums connect empathy with wonder. It’s a terrifically important challenge.”**

**“The importance of looking at another person’s viewpoint.”**

**“How institutions engage in conversation with the communities they serve.”**

**“The power of showing work by and of your audience.”**

**“What can I do to help the truth go forward?”**

**“I would look at history differently and wonder what is left out.”**

**“How museums can affect public understanding of history.”**

**Director of the National Gallery of Art in Washington, D.C., Kaywin Feldman speaks about the museum as a place of wonder during her Fingerman Lecture.**

**PHOTO: ERIC J. SALMON**

# MEMBERSHIP AND DEVELOPMENT

**An investment in an Art Center membership is integral to keeping Art Center programs alive and thriving, and directly supports free admission, educational programming, and Art Access, enabling the museum to bring the community together to experience different points of view and new ideas.**

**Those who join a member group—Art Noir, Print Club, or Salon 4700—deepen their relationship with the Art Center, meet other art enthusiasts, and increase their access to artists, curators, and the local art scene.**

## ART NOIR

Member group Art Noir organized the opening for *Queer Abstraction*, which attracted more than 900 attendees. Other popular Art Noir events included Trivia Night, Art Noir Aerobics, Dinner on the Dock, Flashlight Tour, and the always highly anticipated Holiday Studio.

Art provides the opportunity to see life in a different way, and sometimes in a new light. Art Noir's November Flashlight Tour allowed participants to view art in an entirely unexpected way — after the Art Center closed for the day. Friends, families, first-dates, and new guests joined Art Noir members for a late night of intrigue at the museum.

Using headlamps, traditional flashlights, and even their phones, participants clad in all black uncovered the Art Center's collections in total darkness. Nocturnal senses came alive. Art Center-trained docents led the visitors on a journey to discover the richness of sculptures, paintings, and video installations in the galleries, asking participants along the way to consider how the changes in lighting impacted their viewing experience and perception of the works.

"Art Noir's mission is to make contemporary art fun and approachable for the next generation of art enthusiasts," notes Manager of Membership Strategies Julia Mason Gray, "and the Flashlight Tour was just one of many non-traditional offerings Art Noir coordinated in 2019."

## PRINT CLUB

Print Club was active in 2019 with a variety of projects, supporting the Art Center with the gift of a stunning etching by Inka Essenhigh and helping conserve a lithograph by Alberto Giacometti. Its annual commissioned print was created by Gina Adams, whose moving work appeared in the *Monument Valley* exhibition. Print Club also brought in the makers of the insightful documentary *Stout Hearted: George Stout and the Guardians of Art*, which told the story of the Monuments Men, the World War II special forces unit responsible for retrieving Nazi stolen artwork, led by Iowa native George Stout.

## SALON 4700

Salon 4700 engaged in several immersive experiences in 2019, generating dialogue between members, artists, and those supporting the arts. Spring began with a private conversation with Tom Burr, *Queer Abstraction* artist and creator of the purple wall, *Deep Purple*, 2000, that was sited in the I. M. Pei building and traversed the courtyard. Summer included an exclusive event where members received a sneak peek at world-famous light installations by Oyoram at his Sherman Hill studio. And in the fall, Salon brought back the popular hop-on hop-off bus tour to explore and chat with the artists who produce the many murals that bring character to our city and community.



Salon 4700 members view *Secretos*, 2018, by Diana (Didi) Contreras, (known as Didirok), on Des Moines' east side during the popular hop-on hop-off public art bus tour.

OPPOSITE Art Noir participants experience the museum in the dark during a popular flashlight tour. Photo: Jon Lemons





**One of the most meaningful ways to make an impact at the Art Center is through membership. As a way of thanking members for their support, the Art Center enhanced membership benefits in 2019. Members enjoyed the first full year of new levels and benefits including My Museum Monday, Member Sundae, Art for Lunch, and the Member Travel Program. In addition, class discounts and reciprocal benefits continued to be offered and enjoyed by many members.**

## **MEMBERS**

Participants in the Member Travel Program gathered in Santa Fe and Taos, New Mexico for an adventure filled with spectacular scenery, history, and art. The trip included guided visits to Taos Pueblo — a UNESCO World Heritage Site; Georgia O’Keeffe’s inspirational home on the legendary Ghost Ranch; O’Keeffe’s home and studio in Abiquiu; an immersive art experience at Meow Wolf; and the International Folk Art Festival, the largest folk art festival in America.

When asked about the trip, member Teresa Adams-Tomka said, “I enjoyed it so much. Really what made me think back on it was the warmth, beauty, and embrace of the people and environment.” Also commenting were members Dr. Jim and Mary Ellen Kimball: “Our trip to Santa Fe with the Des Moines Art Center was a highlight of our year. Previous trips with the Art Center were memorable, so the decision was easy. We took our granddaughter from Budapest, Hungary. It was fun seeing Santa Fe through her eyes. Visiting Georgia O’Keeffe’s home, attending an international art fair, and staying in Santa Fe’s most historic hotel were just a few of the highlights. We also appreciated the flexibility of traveling on our own and joining the group. We are looking forward to the Art Center’s next travel adventure.”



**Member Sundae, a new family friendly member benefit, provided members an afternoon of complimentary ice cream and shaved ice, nature-inspired art activities, live music, and games on the lawn.**

## **OTHER SUPPORT**

In addition to membership, individuals, corporations, and foundations provide donated support in a variety of ways — contributing through donor advised funds, and sponsoring exhibitions, programs, and special events. The 2019 annual gala was one such event that celebrated the 10th anniversary of the John and Mary Pappajohn Sculpture Park. Held at the newly constructed Krause Gateway Center (designed by Renzo Piano) in downtown Des Moines, a sold out crowd of Art Center supporters reflected on the first 10 years, while looking forward to the continued success of the park as a community gathering spot as well as a magnet for out of town visitors.

**Santa Fe trip participants and Art Center members Mary Gottschalk and Kent Zimmerman at the 1,000-year-old Taos Pueblo, the only living Native American community designated as both a UNESCO World Heritage Site and National Historical Landmark.**









A visitor views Mark Joshua Epstein's *Silks up your sleeve*, 2019, during the opening celebration for the *Queer Abstraction* exhibition attended by more than 900 guests.

PHOTO: BRITTANY BROOKE CROW



## BY THE NUMBERS | 2019 VISITOR PARTICIPATION

<b>201,857</b> people visited the museum, Pappajohn Sculpture Park, and participated in off-site events	<b>97</b> individuals (across all ages) submitted artwork for the 10th anniversary celebration of the Pappajohn Sculpture Park
<b>396</b> classes were held for children, teens, and adults	<b>12,236</b> individuals attended <b>81</b> public programs
<b>9</b> lectures were posted to the Art Center website for public viewing	<b>19,241</b> visitors took tours of the museum and Pappajohn Sculpture Park
<b>801</b> members participated in member groups	<b>43</b> community organizations partnered with Art Access
<b>67</b> docents volunteered <b>4,747</b> hours	<b>835</b> people attended the Fingerman Lecture Series
<b>3,031</b> students were enrolled in classes, workshops, and camps	<b>2,920</b> people joined the Art Center or renewed their membership
<b>51</b> Art Spectrums participants were served	<b>591</b> studio scholarships were awarded
<b>165</b> people participated in artist Gina Adams' "Open Letter Cutting" workshop	<b>85</b> works of art were added to the Art Center's permanent collections
<b>9</b> artworks were loaned to other institutions	<b>8,595</b> individuals participated in Art Access programming
<b>905</b> visitors attended the <i>Queer Abstraction</i> opening	<b>66</b> veterans were served through Art Access

## WAYS TO ENGAGE WITH THE ART CENTER

<b>Become a member (if you are not) and invite a friend to join</b>	<b>Bring your family and friends to an Entirely Kids Day family event</b>
<b>Take a docent-led tour</b>	<b>Join a member group</b>
<b>Take a walking tour of the sculpture on the grounds around the Art Center</b>	<b>Stop by The Shop for books, décor, and accessories</b>
<b>Sign up for a class or workshop</b>	<b>Attend an exhibition opening celebration</b>
<b>Listen to an archived lecture on the Art Center website</b>	<b>Take a walk in the Pappajohn Sculpture Park</b>
<b>Purchase a gift certificate for a studio class or The Shop at the Art Center</b>	<b>Surprise that special someone with a unique gift... buy them a membership</b>
<b>Attend a film, lecture, or gallery dialogue</b>	<b>Follow us on Twitter, Facebook, and Instagram</b>
<b>Apply for a My Museum Monday experience</b>	<b>Travel on a member trip and make new friends</b>
<b>Take a virtual tour of the Art Center on our website</b>	<b>Enjoy a meal with friends at Tangerine at the Art Center</b>
<b>Include the Art Center in your will or estate plans</b>	<b>Share your Art Center and Sculpture Park photos on Instagram</b>





The foundation for our success is the continued generosity of Art Center donors. We are grateful for your vital support.

EDMUNDSON  
HONOR SOCIETY

Members of the Edmundson Honor Society have included the Des Moines Art Center in their will or estate plans. These individuals are leaving a legacy that will enrich the arts and culture in Iowa for years to come.

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While examining a work in the *Susan Collis: Without you the world goes on* exhibition, Grinnell College students discover things are not always as they seem. What at first appeared to be paint drips were found to actually be precious gems — opals, pearls, coral, and turquoise — meticulously inlaid in the wood.

PHOTO: ERIC J. SALMON



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The following dedicated individuals gave their time, demonstrated their engagement, and shared meaningful experiences of the Art Center in 2019. We thank the docent community for all their work promoting visual literacy through creative, critical, and empathetic conversations in the galleries.

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Sally Case	Madelyn Mayberry
Maria Cochran	Nancee McDowell
Len Cockman	Stanley Miller
Jean Combs	Dianne Milobar
Judy Conlin	Robin Mohrfeld
Brittany Brooke Crow	Betty Mond
Tina Dahl	Diane Myers
Susy Damon	Roy Nilsen
Patricia Davis	Nancy Norman
Nena Denman	Jon Oakland
Jacci Dewdney	C. Sue Ortale
Patty Dornacker	Muriel Pemble
Cecilia Ehrecke	Bette Penniman
Jan Evans	Becky Pepper
Mia Farrell	Sandy Percy
Chris Fischer	Judy Perkins
Carol Frank	Carla Berg Pope
Eileen Gloor	Rosemary Rahm
Allan Goldberg	Dianne Richardson
Marty Gross	Betsy Rubiner
Deb Hansen	Susan Seidenfeld
Susan Hase	Sharon Simmons
Tim Hickman	Michele Slawson
Christine Hines	Sharyl Smith
Susan Holderness	Linda Solar
Teresa Holton	Amenda Tate
Jane Ibsen	Mariella Theuma
Mary Josten	Sandy Thompson
Paul Kasal	Nancy Waldman
Amy Kern	Kay Ward
Sandra Koll	

\*Deceased

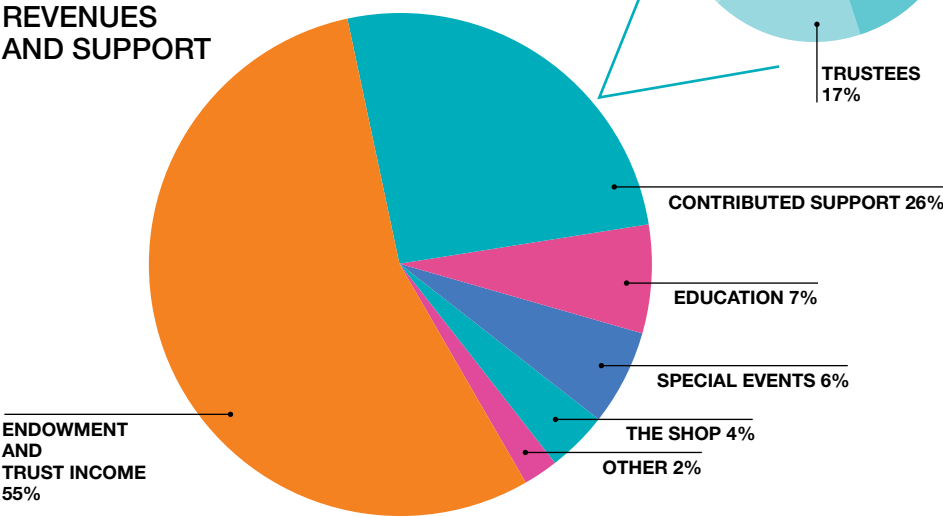
The Art Center makes every effort to ensure the accuracy of names and gift amounts. We apologize for any errors. Please contact Director of Development Tiffany K. Nagel Spinner at 515.271.0338 or [tsppinner@desmoinesartcenter.org](mailto:tsppinner@desmoinesartcenter.org) to inform us of any changes or omissions.



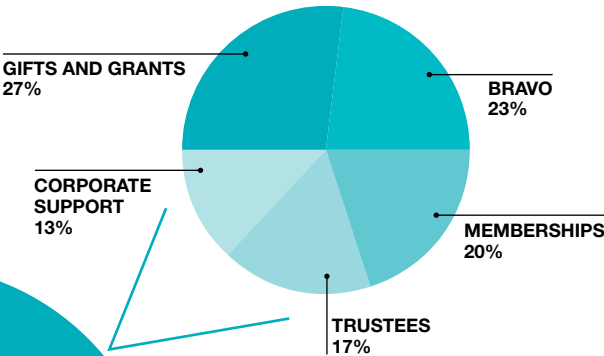
# 2019 FINANCIAL STATEMENT\*

EDMUNDSON ART FOUNDATION INC.

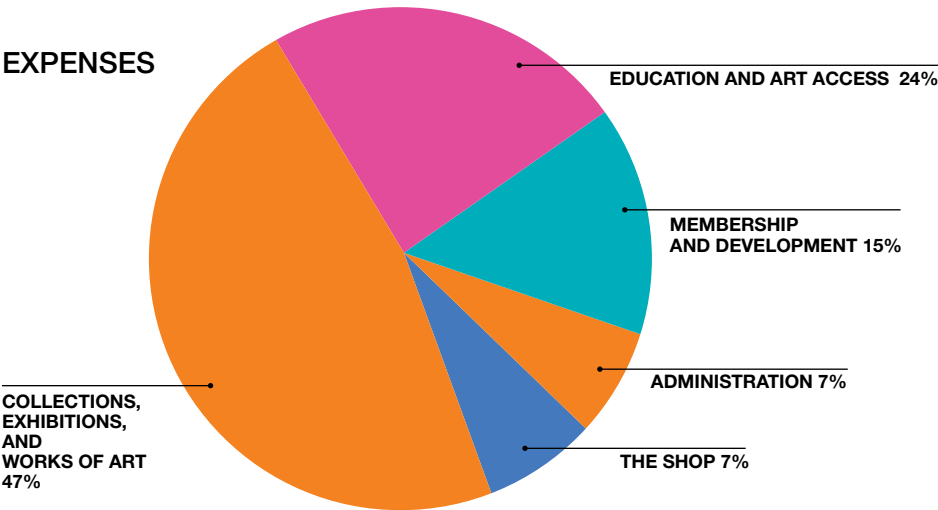
## REVENUES AND SUPPORT



## CONTRIBUTED SUPPORT



## EXPENSES



\*UNAUDITED

### 2019 FINANCIAL SUMMARY

TOTAL ASSETS	\$122 MILLION
TOTAL NET ASSETS	\$121 MILLION
OPERATING REVENUES AND SUPPORT	\$7 MILLION

### 2019 ATTENDANCE

DES MOINES ART CENTER	113,970
JOHN AND MARY PAPPAJOHN SCULPTURE PARK	77,218
OFFSITE PARTICIPATION	10,669
TOTAL ATTENDANCE	201,857

# BOARD OF DIRECTORS

## 2019 BOARD OF TRUSTEES

**Graham Cook**  
PRESIDENT

**Darren Jirsa**  
VICE PRESIDENT

**Paula Feltner**  
SECRETARY

**Joseph H. Ceryanec**  
TREASURER

**James Wallace**  
CHAIRPERSON AND EX-OFFICIO

**Andrea Abel**

**Pamela Bass-Bookey**

**Jeff Chungath**

**Richard Deming**

**Jason Gross**

**Ellen Hubbell**

**Bruce Hughes**

**Raynard Kington**

**Mary Kelly**

**Dan Keough**

**Tom Koehn**

**Josh Mandelbaum**

**Warren May**

**Patricia McFarland**

**Renee Montz**

**Rosemary Parson**

**Wayne Reames**

**Craig Shadur**

**Sharon Simmons**

**Mike Simonson**

**Doug West**

## 2019 HONORARY TRUSTEES

**Mertze Anderson**

**Woodward G. Brenton**

**Elaine Estes**

**Lois Fingerman**

**Louis Fingerman**

**Mell Meredith Frazier**

**Johnnie Friedman**

**Barbara Gartner**

**Elise Shuler Geraghty**

**Michele Griswell**

**Christine Hensley**

**James Hubbell, III**

**Dale Jansen**

**Charles S. Johnson**

**Lana Jones-Gould**

**John M. Krantz**

**Kyle Krause**

**Jeanne Levitt**

**Harriet S. Macomber**

**Marvin E. Mazie**

**Tom Meredith**

**Judith Milligan**

**Nancy Powell Montgomery**

**Gregg Narber**

**John Pappajohn**

**Mary Pappajohn**

**Katie Peverill**

**Stacy Polydoran**

**Suku Radia**

**Cynthia Rehm**

**Gail Richards**

**Lucia R. Riddle**

**Lou Schneider**

**Mary Seidler**

**Gaylord Torrence**

**Thomas N. Urban**

**Timothy J. Urban**

**Toni Urban**

**William F. Vernon**

**Fred Weitz**

**Dennis E. Young**





# STAFF

## ADMINISTRATION

**Jeff Fleming**  
DIRECTOR

## FACILITIES

**Steve Zamzow**  
FACILITIES DIRECTOR

**Kevin Brown**  
**Brian Evans**  
**Paul Francis**  
**Trevor Neil**  
**Gene Swan**  
FACILITIES STAFF

## FINANCE

**Cheryl Tuttle**  
DIRECTOR OF FINANCE AND OPERATIONS

**Grace Braga**  
RENTAL EVENTS MANAGER

**Sarah De Santis**  
ADMINISTRATIVE MANAGER

## CURATORIAL

**Alison Ferris**  
DIRECTOR OF CURATORIAL AFFAIRS/  
SENIOR CURATOR

**Laura Burkhalter**  
CURATOR

**Jared Ledesma**  
ASSISTANT CURATOR

## REGISTRATION

**Michelle Ryan**  
CHIEF REGISTRAR

**Megan Cohen**  
**Sydney Royal-Welch**  
ASSOCIATE REGISTRARS

## INSTALLATIONS

**Jay Ewart**  
CHIEF PREPARATOR

**Mindy Meinders**  
PREPARATOR

**Jeff Ashe**  
**Brad Ball**  
**Tom Rosborough**  
INSTALLATION TECHNICIANS

**Chief Preparator Jay Ewart and  
Preparator Mindy Meinders after installing  
Robert Indiana's LOVE sculpture in the  
Pappajohn Sculpture Park**

## MUSEUM EDUCATION

**Jill Featherstone**  
DIRECTOR OF EDUCATION

**Kara Fedje**  
MUSEUM EDUCATOR

**Leticia Lopez**  
ADMINISTRATIVE ASSISTANT

**Megen O'Toole**  
DOCENT EDUCATOR/TOURS  
AND VOLUNTEER MANAGER

## STUDIO EDUCATION

**Tracy Duran**  
DIRECTOR OF STUDIO AND COMMUNITY  
EDUCATION AND INCLUSION

**Mia Fratto-Farrell**  
COMMUNITY EDUCATION ASSISTANT

**Alex Grapp**  
STUDIO EDUCATION ASSOCIATE

**Maggie Harlow-Vogt**  
STUDIO EDUCATION MANAGER

**Rachael Jackson**  
COMMUNITY ACCESS EDUCATION  
MANAGER

**Jessica Villegas**  
COMMUNITY EDUCATOR

**Amberly Dal**  
STUDIO INTERN

**Ross Hellman**  
**Melanie Lambert**  
**David Petersen**  
SUMMER STUDIO INTERNS

## TECHNOLOGY

**Robert Reeves**  
SYSTEMS ADMINISTRATOR

**Jeff Waldschmitt**  
DATABASE MANAGER

## MARKETING AND COMMUNICATIONS

**Jordan Powers**  
DIRECTOR OF MARKETING  
AND PUBLIC RELATIONS

**Barbara Briggie-Smith**  
COMMUNICATIONS & GRANTS ASSOCIATE

**Anne McLuckie**  
SOCIAL MEDIA MANAGER

## MEMBERSHIP AND DEVELOPMENT

**Tiffany K. Nagel Spinner**  
DIRECTOR OF DEVELOPMENT

**Julia Mason Gray**  
MANAGER OF MEMBERSHIP STRATEGIES

**Debra J. Kurtz**  
DIRECTOR OF MEMBER EXPERIENCES

**Leslie Onthank**  
DEVELOPMENT DATABASE SPECIALIST

**Katie Ortman**  
GRANTS AND RESEARCH COORDINATOR

**Sunee Kate Quirante**  
MEMBERSHIP AND  
MISSION IMPACT INTERN

## THE SHOP

**Ellen O'Neil Harris**  
SHOP SUPERVISOR

**Emily Buchanan**  
**Lauren Kallemyn**  
**Mary Pat Lawler**  
SALES ASSOCIATES

## SECURITY

**Brett Neiderhauser**  
DIRECTOR OF SECURITY  
AND VISITOR EXPERIENCE

**Eduardo Bolanos**  
**Ted Brubaker**  
**Chris Tucker**  
LEAD OFFICERS  
**Mike O'Neal**  
DOCK OPERATIONS MANAGER

**Myron Anderson**  
**Faith Berven**  
**Ralph Briggs**  
**Molly Brooker**  
**Andrew Buch**  
**Milton Bunce, Jr.**  
**Steve Burner**  
**Brittany Brooke Crow**  
**Monica de Melo Dreasher**  
**Thomas Dodge**  
**Trudy Dolezal**  
**Vance Fischer**  
**Eileen Gloor**  
**Ann Koopal**  
**Cisiley Mills**  
**Rebecca Norris**  
**Isaac Oaks**  
**Elleven Oliver**  
**Zachery Quick**  
**Dennis Stanton**  
**John Stone**  
**Dave Swensen**  
**Loretta Tarpin**  
**Cindy Thacker**  
**Katelynn Tracy**  
**Judith Veeder**  
SECURITY OFFICERS

**Inta Garrett**  
**Ken James**  
**Sharyl Smith**  
VISITOR EXPERIENCE ASSISTANTS

## HUMAN RESOURCES

**Denise Hague**  
DIRECTOR OF HUMAN RESOURCES

The names on this list represent staff employed at the Art Center as of December 31, 2019, with the exception of summer studio interns and the membership and missions impact intern.

EDMUNDSON ART FOUNDATION, INC.  
4700 GRAND AVENUE  
DES MOINES, IOWA 50312

DES  
MOINES  
ART  
CENTER

ENTIRELY **UNEXPECTED**

Non-Profit  
U.S. Postage  
PAID  
Des Moines, IA  
Permit No. 2881

2,950 guests attended the 19th annual *Día de los Muertos* (Day of the Dead) on November 3. Visitors enjoyed a festive day of art activities, music and dancing, food and drink, and the traditional *ofrenda* (altar), which honored two beloved community members.

