

DES  
MOINES  
ART  
CENTER

APR  
MAY  
JUN  
2019



**SINCE ITS FOUNDING, THE  
DES MOINES ART CENTER  
HAS ACQUIRED ARTWORKS  
BY MANY AFRICAN-AMERICAN  
ARTISTS TO ENSURE AN  
INCLUSIVE AND DIVERSE  
PERMANENT COLLECTION.**

For example, the Art Center's forerunner, the Des Moines Association of Fine Arts, and its founders were fortunate to have acquired four extraordinary paintings by Henry Ossawa Tanner early in our history. Considered the patriarch of African-American artists, Tanner even served as a consultant for the early leaders of the Art Center, connecting them with the major art and artists of his time, such as Auguste Rodin. In the years that followed, the Art Center has accessioned numerous artworks by artists such as Jean-Michel Basquiat, Romare Bearden, Robert Colescott, David Hammons, Lorna Simpson, Kara Walker, Carrie Mae Weems, and Fred Wilson, among many others. Now, the Art Center has a renewed commitment to be an inclusive and accessible institution for the entire community.

We have continued our precursor's efforts by acquiring major works of art by contemporary African-American artists to broaden our holdings. Examples within the last year include the acquisition of artworks by Leonardo Drew, Deana Lawson, Ebony Patterson, Joyce J. Scott, Bill Traylor, and Jordan Weber.

Many of these works share stories of the African-American experience. Traylor's *\ u{f}k k3Nvh{* (c.1938–1942) (above), and Scott's *T p{hr l u#R l u{f}c#* (2018), are two prime examples.



Traylor's personal history greatly informed his art. Traylor was born a slave on the Traylor Plantation in Alabama in 1853, and he died in Montgomery, Alabama in 1949. In his life, he experienced slavery, the Civil War, emancipation, reconstruction, Jim Crow, segregation, and extreme racial violence. He could neither read nor write, so he used allegory and symbolism in a pictorial language to tell his life's story. Traylor may have been unschooled, but he did not work in a cultural vacuum. In fact, he drew from a very complex and layered array of cultural influences to create intentionally potent and poignant visual images. Drawings such as *\ u{f}k k3Nvh{* are simple, yet surprisingly descriptive and modern, like Matisse's paper cutouts. Here, realism, abstraction, narrative, and symbolism all mix together to affirm and validate his identity when society did not allow it.

Scott's approach to artmaking often merges traditional, labor-intensive handicraft, or what has been traditionally defined as "women's work," with potent social commentary. As she states, "I'd like my art to induce people to stop raping, torturing, and shooting each other. I don't have the

Bill Traylor (American, 1854 – 1949)  
*\ u{f}k k3Nvh{*, c. 1938–1942  
Pencil and poster paint on verso of found  
advertising board  
10 1/2 x 14 inches  
Des Moines Art Center Permanent Collections;  
Purchased with funds from the Edmundson Art  
Foundation, Inc., and an anonymous donor, 2018.80

ability to end violence, racism, and sexism. But my art can help them look and think." In *T p{hr l u#R l u{f}c#*, she combines glass beadwork and Murano glass, drawing from traditional African and Native American methods, in a seated figure holding a ball of fire and displaying horns and a tail. This work alludes to a variety of concerns, such as gun violence, abuse of women, sex trafficking, and other social justice issues related to race, gender, and economic disparity. Moreover, Scott often uses humor in her work as a strategy to engage an audience. Speaking of which, Scott will deliver a lecture at the Art Center on Sunday, August 25, at 1:30 pm. Reservations open June 4.

We have a long way to go, but I hope these works will begin to spark conversations and provide entirely unexpected experiences at your Art Center.



# tangerine

## AT THE ART CENTER

The Art Center is pleased to announce that a new restaurant has opened on the premises — Tangerine at the Art Center. An established caterer in the Des Moines metro and central Iowa, this is the first time the company has set up shop as a restaurant. Tangerine's menu will change often and features sandwiches, salads, pastas, vegetarian dishes, and house-made desserts. They also offer a hand selected wine and beer list.

The restaurant is open Tuesday – Saturday, 11 am – 2 pm, and plans to extend its service in the future, including a happy hour in the courtyard, and various special events.

**The menu is available on the Art Center's website, [desmoinesartcenter.org](http://desmoinesartcenter.org).**





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background to right  
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### EXHIBITION OPENING + COMMUNITY CELEBRATION

Saturday, June 1 / 7 – 10 pm  
Refreshments available

\*RSVP encouraged

This community celebration  
is presented by the Art Center's  
member affiliate group, Art Noir.

### LECTURE

#### "The Possibility of Queer Abstraction"

Thursday, June 6 / 6:30 pm  
David J. Getsy, Goldabelle  
McComb Finn Distinguished  
Professor of Art History, School  
of the Art Institute of Chicago  
Levitt Auditorium

\*Reservations required

Presented in partnership  
with Capital City Pride's  
Speaker Series

### TANDEM GALLERY DIALOGUE + COCKTAILS WITH THE ARTIST

Thursday, June 27 / 6:30 pm  
Anna K. Meredith Gallery + lobby

Join Carrie Moyer and  
Jared Ledesma for a discussion  
of the exhibition.

Mingle with the speakers  
afterwards while enjoying Carrie's  
cocktail of choice,  
a Paloma. Cocktails hosted  
by the Membership Department.

\*Reservations required

### COMMUNITY LEARNING: LGBTQ+ IDENTITY AND HOW TO BE AN ALLY

Thursday, July 25 / 6:30 – 8 pm  
Becky Smith, Director  
of Youth Engagement,  
Iowa Safe Schools  
Levitt Auditorium

### TANDEM GALLERY DIALOGUE + COCKTAILS WITH THE ARTIST

Thursday, August 8 / 6:30 pm  
Anna K. Meredith Gallery + lobby

Join Toni and Tim Urban  
International Artist-in-Residence  
Mark Joshua Epstein and  
Jared Ledesma for a discussion  
of the exhibition.

Mingle with the speakers  
afterwards while enjoying Mark's  
favorite summer sipper, an  
Aperol Spritz. Cocktails hosted  
by the Membership Department.

\*Reservations required

JUNE 1 – SEPTEMBER 8, 2019

ANNA K. MEREDITH GALLERY AND I. M. PEI BUILDING  
ORGANIZED BY ASSISTANT CURATOR JARED LEDESMA

# Queer Abstraction

**QUEER ABSTRACTION is a landmark  
exhibition. Not only will it be the  
first show in the Des Moines  
Art Center's 70-year history to focus  
exclusively on LGBTQ themes, but  
it is also the first major museum  
exhibition devoted to the subject.**

Featuring approximately 50 works of art,  
*X | / / y#-li z[yhj {pou* unites both national  
and international contemporary artists  
who utilize the amorphous possibilities of  
abstraction to convey what it means to  
exist on the margins.

For more than a century, many Lesbian,  
Gay, Bisexual, Transgender, and Queer  
artists have turned to the language of  
abstraction to illustrate diverse facets  
of sexuality and gender. In response  
to specific struggles — such as the  
criminalization of homosexuality, the

Civil Rights Movement, and the AIDS  
crisis — queer artists have embraced  
abstraction to communicate their  
unauthorized desires and identities through  
an accepted mode of art. Marsden  
Hartley's modernist portrait of his fallen  
lover, Louise Fishman's queer feminist  
canvases, and Felix Gonzalez-Torres' tender, conceptual works are but a few  
examples. Currently, abstract art that  
embodies this mode of expression has  
gained the moniker "Queer Abstraction,"  
and has become a growing aesthetic force  
during the present, unsettling era.

Included in the exhibition will be a  
monumental painting by Mark Bradford  
and site-specific wall drawing by  
Mark Joshua Epstein. In the I. M. Pei  
building, Tom Burr's *K/ / w# / y w#*, a  
sculpture that stands eight feet tall and  
is 82 feet long, will travel across the





OPPOSITE

Tom Burr (American, born 1963)  
*Kl / wM/ynd*, 2000  
 Wood and acrylic paint  
 78 x 984 x 17 inches  
 Collection FRAC Champagne-Ardenne  
 Photo courtesy of the FRAC  
 Champagne-Ardenne  
 ©Tom Burr

ABOVE

John Paul Morabito (American, born 1982)  
*My ([hnl #7=]*, 2017  
 Cotton and wool  
 76 x 43 inches  
 Collection of the artist  
 Photo courtesy of Alex Young





Jade Yumang  
(Canadian, born Philippines 1981)  
*Vhnl #8*; , 2014  
Scanned gay erotic page printed  
with archival ink on cotton,  
polyurethane foam, chicken wire,  
felt, dress pins, and fringe  
17 1/2 x 19 x 19 inches  
Collection of the artist  
Photo courtesy of the artist

gallery floor, partially surrounded by  
Felix Gonzalez-Torres' beaded curtain  
piece \ u[ps k #^ h/l yQ which viewers will  
be allowed to touch and walk through.  
The exhibition also includes critical works  
by Math Bass, Elijah Burgher, Edie Fake,  
Harmony Hammond, Carrie Moyer, Sheila  
Pepe, Prem Sahib, Jonathan VanDyke,  
and Jade Yumang.

X| / / y#li z{yhj {p u will be accompanied  
by a catalogue with essays by Assistant  
Curator Jared Ledesma, and David J. Getsy,  
the Goldabelle McComb Finn Distinguished  
Professor of Art History at the School of the  
Art Institute of Chicago. Getsy is the author  
of *Hi z{yhj {# vkp zAEp {p z#Zj | sm| y| #u#ol #*  
*L; whukl k #p #k #r#Nl uk l y* (2015), and the  
editor of *X| / / y* (Whitechapel Documents of  
Contemporary Art series, 2016).

OPPOSITE  
Harmony Hammond  
(American, born 1944)  
*Jol up# # 9*, 2016–2017  
Oil and mixed media on canvas  
88 1/2 x 72 1/2 inches  
Courtesy of the artist, Alexander Gray Associates NY,  
and Susanne Vielmetter Los Angeles Projects  
Photo: Robert Wedemeyer  
© Harmony Hammond/Licensed by VAGA at Artists  
Rights Society (ARS), NY





MAY 10 – AUGUST 4, 2019  
JOHN BRADY PRINT GALLERY  
ORGANIZED BY DIRECTOR OF CURATORIAL AFFAIRS /  
SENIOR CURATOR ALISON FERRIS

# LEA GRUNDIG'S ANTI-FASCIST ART

## GALLERY DIALOGUE WITH ALISON FERRIS

Thursday, July 11 / 6:30 pm  
John Brady Print Gallery

This exhibition features remarkable prints and one drawing by German artist Lea Grundig (1906–1977), who 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.

Born in Dresden and raised as an Orthodox Jew, Grundig rejected her orthodox roots when she began her education at the Dresden Academy of Fine Arts. There she met and fell in love with her husband Hans Grundig, a militant Communist. The two artists became members of the German Association of Revolutionary Artists, a group that regarded art as their weapon in the class struggle and, later, against the Nazis who preached virulent hatred of Jews and

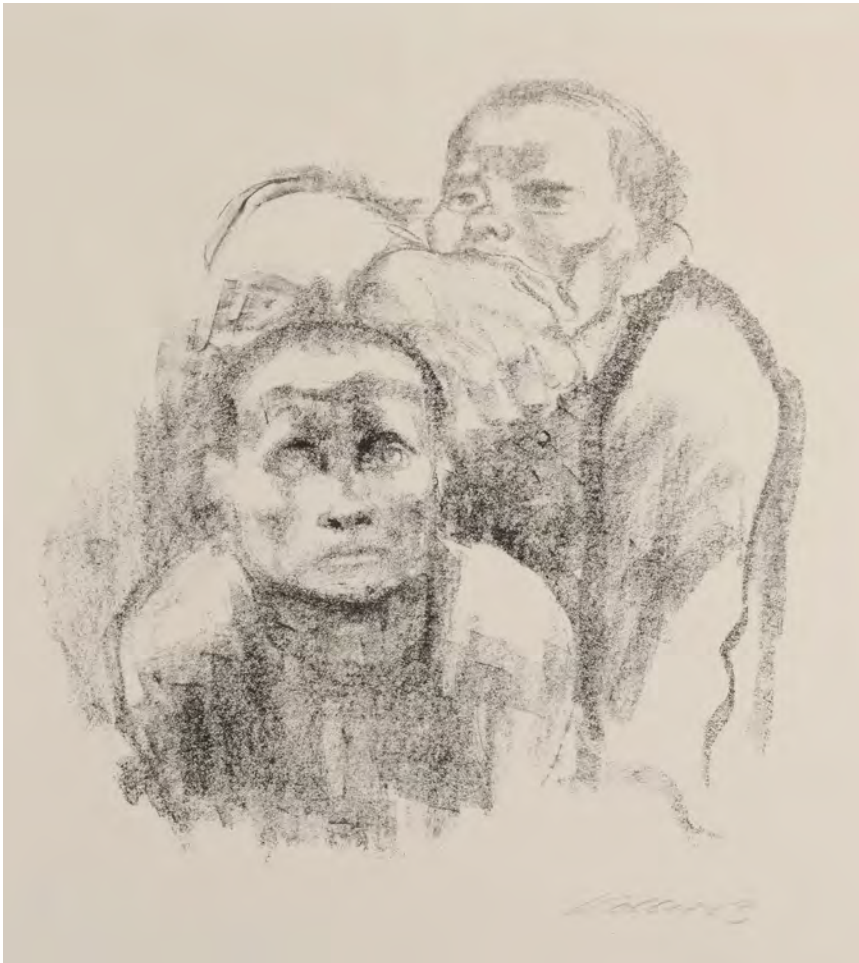
Marxists. Following Hitler's 1933 election as Chancellor of Germany, Grundig courted her own death by acquiring a small etching press and pulling editions that never exceeded five impressions, circulating hundreds of drypoints that broadcast the truth about Nazi Germany. Grundig managed to survive the war, after two arrests, by escaping to Palestine.

This exhibition will feature Grundig's works from the 1930s, and will be accompanied by works in the Art Center's collections by artists such as Ernst Barlach, Otto Dix, Oskar Kokoschka, Käthe Kollwitz, and others, who inspired her when she began studying art in the 1920s.

Ernst Barlach  
(German, 1870–1938)  
^ hukl ym#KI hfo, 1923  
Lithograph on paper  
Sheet: 15 x 19 7/8 inches  
Image: 10 5/8 x 13 1/4 inches  
Des Moines Art Center  
Permanent Collections;  
Purchased with General  
Memorial Funds, 1959.29







LEFT  
Käthe Kollwitz (German, 1867–1945)  
*Noun Collection of Art by Women*  
1925  
Lithograph on paper  
Sheet: 22 3/8 x 19 3/4 inches  
Image: 13 x 12 5/8 inches  
Des Moines Art Center's Louise  
Noun Collection of Art by Women,  
1998.20

BELOW  
Lea Grundig  
(German, 1906–1977)  
*Unter dem Hakenkreuz*  
1934  
Drypoint on heavy cream  
wove paper  
Sheet: 13 1/8 x 19 7/8 inches  
Plate (image):  
5 3/8 x 9 13/16 inches  
Des Moines Art Center Permanent  
Collections; Purchased with  
funds from the Edmundson  
Art Foundation, Inc., 2018.19



MAY 24 – SEPTEMBER 22, 2019  
PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY  
ORGANIZED BY ASSISTANT CURATOR JARED LEDESMA

## JEFFREY GIBSON I WAS HERE



Jeffrey Gibson  
(Choctaw-Cherokee, born 1972)  
*h̃z̃d̃l̃ ỹl̃*, 2018  
HD video (color, audio), with  
original music by Tanya Tagaq  
8 minutes, 40 seconds  
Edition 2 of 3  
Produced by the Ruth and  
Elmer Wellin Museum of Art at  
Hamilton College, Clinton, NY.  
This film is made possible by  
The Daniel W. Dietrich '64 Arts  
Museum Programming Fund.  
© Jeffrey Gibson, photo courtesy  
of the artist and Sikkema  
Jenkins & Co., New York

For the past two decades, artist Jeffrey Gibson has been producing work that addresses themes such as race, gender, sexuality, and religion. At first, Gibson resisted the notion that his art reflected his multifaceted identity. He grew up in Europe, Korea, and the United States. He's a member of the Mississippi Band of Choctaw Indians and is half-Cherokee. And he identifies as queer. But recently Gibson has admitted, in reference to these cultures and identities, "I'm finally at a point where I can feel comfortable being your introduction."

In *h̃z̃d̃l̃ ỹl̃*, the artist explores "how the representation of one's subjective narrative is complex, valid, and never didactic." The work is Gibson's first video project, and is a hybrid of documentary and invented narrative.

It features Macy, a transgender woman living on the Choctaw reservation in Mississippi. It starts by following an ordinary day in Macy's life, which includes applying make-up and a trip to the Piggly Wiggly. Halfway through, the plot twists, and the film becomes more fantastical. We observe Macy traversing an ethereal, wooded landscape and donning garments designed by Gibson, eventually baptizing herself in a body of water.

Accompanying the piece is an original soundtrack composed by Canadian (Inuk) throat singer Tanya Tagaq. One of the oldest forms of music in the world, throat-singing in Canada is native to the Inuit, and is traditionally only performed by women. Tagaq's short, sharp, rhythmic inhalations and exhalations add rawness and emotion to the video.



JUNE 21 – OCTOBER 13, 2019  
BLANK ONE GALLERY  
ORGANIZED BY ASSISTANT CURATOR JARED LEDESMA

# IOWA ARTIST 2019

## NOAH DOELY

### ARTIST LECTURE + PUBLIC RECEPTION

Friday, June 21 / 6 pm  
Levitt Auditorium + lobby  
Noah Doely will discuss his work in a public lecture. A complimentary reception with the artist immediately follows in the lobby of the museum.

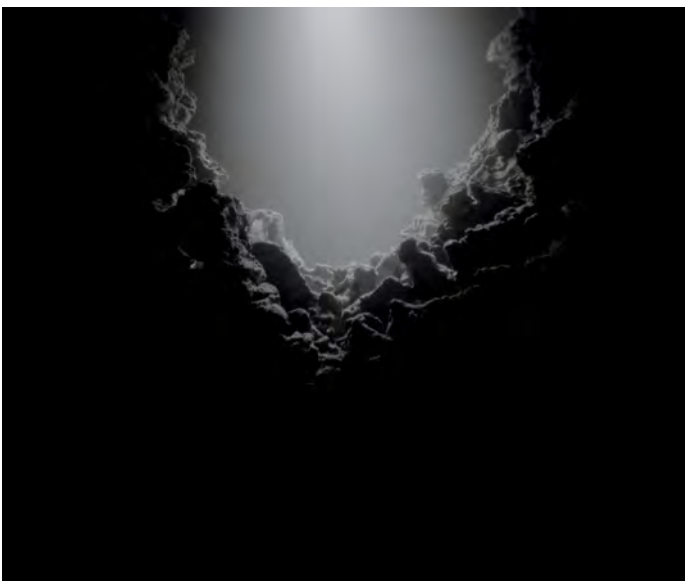
\*Reservations required

Based in Cedar Falls, Iowa, Noah Doely produces work focused on science and the history of visual perception, as well as the origins of photography, myth, and the world. Doely focuses on photography “because of its complicated relationship to truth and verifiability and its paradoxical ability to evoke both trust and skepticism.” Keeping this in mind, the artist creates pictures that are purposefully deceptive and blur the distinction between reality and illusion.

This exhibition features photographs from Noah Doely’s *Hi v} / # # / s~* series, which look like subaqueous caves illuminated by rays of light. The underwater chambers are, however, sections of a diorama Doely constructed, lit from a single source and

photographed using a pinhole camera. From these mysterious images Doely asks that we become active inquisitors, questioning authenticity and what’s presented before us.

Doely is Assistant Professor of Photography at the University of Northern Iowa, and holds a BFA from UNI and an MFA from the University of California, San Diego. He has had solo exhibitions at UNI, the Dubuque Museum of Art, the State Historical Society of Iowa, and the San Diego Museum of Art, among others. He is a 2018–2019 Iowa Artists Fellowship recipient and has been artist-in-residence at the Virginia Center for Creative Arts in Amherst, Virginia; and the Bemis Center for Contemporary Arts in Omaha, Nebraska.



Noah Doely (American, born 1982)  
\\ u{f}k # 87, from the series “Above & Below,” 2015  
Archival pigment print on fiber-based paper  
20 x 24 inches  
Collection of the artist  
Image courtesy of the artist

# NEW ACCESSIONS

## Susan Collis

Susan Collis's *Hu{th#W} knl #bl y* # (2017), is a quintessential example of the artist's work. What at first appears to be an ordinary drop cloth covered with stains and drops of paint is, when examined closely, a textile with the reproduction of these random marks sewn in exquisite silk embroidery. Glenn Adamson, whose essay is included in the catalogue that accompanies Collis's exhibition at the Art Center writes: "This is the power of Collis's work: she connects the far extremes of experience, the most banal and the most wondrous, pulling them together into a tight knot." He goes on to state that the "little epiphanies" offered by her work are "so immediate that even children can enjoy them (perhaps children above all). Such pleasures are rare in contemporary art." This is the first work by Collis to enter the collections.

## Leonardo Drew

The Art Center purchased a drawing by Leonardo Drew entitled *<7W*(2015), with funds given by Dennis and Diane Young in honor of Richard Levitt. This textured, expressive work on paper exemplifies Drew's interest in process and the cyclical nature of life — particularly concepts of oxidation,

decay, and burning. This is the first work by the artist to enter the collections.

## Zoe Leonard

A vital member of AIDS activism during the 1980s and 1990s, Zoe Leonard was a founder of the lesbian art activist group Fierce Pussy. In 1992, the artist's friend Eileen Myles, a noted poet and author, announced her run for the presidency. In support, Leonard created the poem *# hu{th#W} z#l u*, which expresses a desire for a president who has faced significant struggles, such as a survivor of rape or AIDS. The Art Center has purchased a limited edition print of this poem, which benefits the Treatment Action Group (TAG). This is the first work by Leonard to enter the museum's collections.

## Beth Lipman

The Kohler Foundation has given the Art Center a major artwork by Beth Lipman, entitled *V}l y vt l* (2016). Often inspired by historic still-life painting, Lipman's art comments on mortality, vitality, time, and environmental issues, and has helped pave the way for introducing craft practice into the contemporary art realm. This work combines a small table with cast glass, broken glass cast offs from the crafting process, and commercially made glass

Susan Collis (British, born 1956)  
*Hu{th#W} knl #bl y*, 2017  
Cotton dustsheet and  
embroidery thread  
Overall: 118 × 40 inches, variable  
Des Moines Art Center  
Permanent Collections;  
Purchased with funds from the  
Edmundson Art Foundation, Inc.  
and an anonymous donor, 2019.







found objects, all of which brings its own history to the work. This is the first work by Lipman to enter the collections.

### Ebony Patterson

Jamaican artist Ebony Patterson's glorious work, *555nt vun#ol # \$kl z# l {-l l u#ol # ~l yz* employs a panoply of colorful, glittery, mass-produced objects in the form of a textile to explore, as she describes it, "the idea of gardens, both real and imagined, and their relationship to postcolonial spaces." While at first gardens might be thought of as benign, Patterson reminds us that they are markers of class, privilege, and power. Five headless figures, dressed in 18th century finery, seamlessly blend in with the lush ornamental garden flowers to suggest that the garden is a space where one can bear witness to the colonial past and its lasting impact today. This is the first work by Patterson to enter the collections.

### Photography

Thirty-five images comprising the second portion of a significant gift of photographs from Mark Greenberg were recently added

to the permanent collections. These gifts substantially add to the museum's holdings of 20th-century photography, from Pictorialism to documentary to candid street photography. Examples include images by Henri Cartier-Bresson, Michael Disfarmer, Leonard Freed, and Joel Meyerowitz, among others.

### Bill Traylor

The Art Center purchased a major drawing, *\ u{f\$ k3Nvh/#c.1938-42)*, by Bill Traylor with funds from the Edmundson Art Foundation and an anonymous donor (page 2). An eyewitness to American history in the tumultuous decades following the Civil War through the Second World War, Traylor has emerged as one of the major figures of 20th-century American Art. Born into slavery and untrained as an artist, Traylor began making art in his 80s, leaving behind hundreds of works expressing his views of Southern life and culture. Animals, particularly those he would have seen in the streets and rural areas of his Alabama home, play an important role in Traylor's visual lexicon. This is the first work by Traylor to enter the museum's collections.

Ebony G. Patterson  
(Jamaican, born 1981)  
*555nt vun#ol # \$kl z# l {-l l u#  
ol #~l yz 555nt- o# \$ol #bvyl #  
~hji ol z555my#fovzl #-ov# l hy6  
i hyl #-jul zz*, 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  
Overall: 130 × 175 inches  
Des Moines Art Center Permanent  
Collections; Purchased with  
funds from the Edmundson  
Art Foundation, Inc., 2019.3.a-c  
Photo courtesy of Monique  
Meloche Gallery, Chicago

# 2019 FINGERMAN LECTURE SERIES THE CHANGING ROLE OF MUSEUMS

## Envisioning a Bold and Relevant Future

On the occasion of the 30th anniversary of the Fingerman Lecture, the Des Moines Art Center presents a series of four lectures by leading museum directors about the role of museums in addressing the complexity of today's cultural, political, and social concerns. James Rondeau, Kaywin Feldman, Franklin Sirmans, and Kevin Gover visit us over the course of the year, and will present ideas that challenge long held beliefs about museums and envision a bold and relevant future for our cultural institutions.

Alison Ferris, Director of Curatorial Affairs / Senior Curator set the stage for the series with a provocative lecture attended by 150 guests on the wintry evening of March 7. Ferris punctuated the opening of her presentation by showing the powerful music video for the song "Apeshit" by Beyoncé and Jay-Z. The six-minute video, filmed in the Louvre, underscores the egregious lack of representation and audiences of people of color in museums. Her presentation went on to summarize multiple events in the last two years that have both drawn the attention of the national media and provoked serious reckoning in the museum field.

**This series is made possible through generous gifts by Louis and Lois Fingerman. The artists and scholars who have spoken at the Art Center have enriched the understanding of the works of art collected here, as well as provided the opportunity for the community to become familiar with ideas and topics embodied in the art of our time. We hope this series sparks conversations, promotes curiosity, and furthers critical and empathetic thinking.**



PHOTO: ANNA KNOTT

**THURSDAY, APRIL 11  
7 PM**

**JAMES RONDEAU**  
**President and Eloise W. Martin Director of the Art Institute of Chicago**  
**"Expanding the Path Forward for Museums"**

Levitt Auditorium

\*Reservations required

The Art Institute of Chicago is a civic institution dedicated to its mission to collect, preserve and interpret works of art representing the world's diverse artistic traditions. Now more than ever before, the fulfillment of that mission calls for the museum to address issues of equity and inclusion in professional training and opportunities; visitor experience; and collecting, programming and interpretation. Rondeau will share his insights on the Art Institute's efforts to becoming a more equitable museum, what it has accomplished thus far, and the immense challenges that lie ahead.

The post lecture reception encouraged guests to share their thoughts about the changing role of museums.







PHOTO: DANIEL DENNEHY

**SUNDAY, MAY 5**

**1:30 PM**

**KAYWIN FELDMAN**

**Director of the  
National Gallery of Art,  
Washington D.C.**

**“Art and Empathy:  
The Wonder of Wonders”**

Levitt Auditorium

\*Reservations required

In the age of the selfie, fake news, and “me time,” it seems suitable to ask “what is the role of the art museum?”

Some have suggested this moment is “the death of the museum,” but perhaps it is the time that heralds the triumph of the museum and the visual arts? In her talk, Feldman will discuss the dramatic potential of wonder and empathy in today’s turbulent world.

In March, Kaywin Feldman assumed the role of Director of the National Gallery of Art. Feldman is the fifth director and the first female in its 77-year history to lead the institution.



PHOTO: 2013 MUSEUM ASSOCIATES/ LACMA

**THURSDAY, SEPTEMBER 12**

**7 PM**

**FRANKLIN SIRMANS**

**Director of the Pérez Art Museum Miami  
“A View from the Center of the Americas:  
Re-Envisioning Miami’s Art Museum”**

Levitt Auditorium

\*Reservations are required and will be available beginning June 4

Based at the crossroads of the Americas between South and Central America and North America, Miami’s Art Museum was founded in 1984. In addition to the desire to define itself as the face of a new “cultured” Miami in the wake of the early 1980s — Mariel Boatlift (1980); Miami Race Riots (1980); *[p / #magazine’s “Paradise Lost” cover about Miami (1981); and the scourge of drugs and violence identified by the Cocaine Cowboys that led to the TV debut of Miami Vice (1984) — Miami’s Art Museum opened six months after Christo and Jeanne-Claude’s Z| yw| ukl k #2\$ukz (1983). In this lecture, Sirmans will talk about how this unique backdrop has played, and continues to play, a key role in how the museum defines its mission and vision in the 21st Century. Today, with a lead role in the international discussion on diversity in collections, exhibitions, and audience, Pérez Art Museum Miami highlights its relationship to the city and county’s diverse and dynamic community. Making the arts of Latin America and the Caribbean a focal point, while looking toward the African diaspora, PAMM is a unique voice in today’s discussion of American Art museums. Additionally, as a museum with a short history, PAMM utilizes unique methods to create new audiences for modern and contemporary art.*



PHOTO: SMITHSONIAN INSTITUTION

**SUNDAY, OCTOBER 27**

**1:30 PM**

**KEVIN GOVER**

**Director of the  
Smithsonian’s National  
Museum of the  
American Indian**

**“Why Americans Should  
Unlearn their History”**

Levitt Auditorium

\*Reservations are required and will be available beginning June 4

Americans have been taught a shallow and simple narrative of the history of Native Americans and the history of our country. Contemporary scholarship shows that a larger, richer, and more inclusive story is ours for the taking, yet that bigger and better story has not entered the popular consciousness. The stories we tell ourselves about ourselves shape our approach to current issues. Shallow narratives are satisfying and allow us to feel good about our history as a nation, but they can cause our approach to contemporary issues to be uninformed and even misinformed. Gover’s lecture will implore us to fearlessly embrace the larger, messier, more complex truths of our history. For when we do, we find that the story of America is richer, more compelling, and more heroic than the history we imagined, providing valuable insights as we become an ever more diverse nation.

## **What are art museums’ responsibilities in this fraught moment in history?**

**“All museums have a responsibility to build and define our culture and civilization, and thus must make space for everyone.”**

POST LECTURE RECEPTION PARTICIPANT

# Pantheon Project

## Making (and Breaking) the Code

Member support makes this FREE program possible.

The Pantheon Project is a STEAM initiative and collaboration with the Des Moines Art Center's Teen Academies, the Des Moines Youth Symphony Academy, a specially selected troupe of dancers from Des Moines DanzArts Studio, and educators from the Science Center of Iowa.

Every other year these institutions bring together teens from across the Greater Des Moines metro for cross-disciplinary learning experiences in the arts and sciences. This provides the teens the opportunity to collaborate and learn from one another. Friendships form between students whose paths may not otherwise cross, sharing and exchanging their passions.

Each year the Pantheon Project explores a different topic. In 2019, the students are studying the concept of coding and how art, music, dance, and science are all interconnected by invisible "codes." Students are challenged with questions such as 'what is a code?', 'how do you create a code?', and 'how do you break a code?'. By delving deeper into each of their disciplines through such questions, and relating their knowledge to other disciplines, students gain a larger understanding in art, science, music, and dance.

Thirty-five teens from the partnering organizations convened at the Science Center of Iowa for their first collaboration in January. The group was introduced to coding and was given the opportunity to write computer code using a free internet program called Scratch.

The students choreographed their own improvisational dance and were challenged to think about the movement of one's body as a response to a code. Additionally, they learned about sound and Morse code, and were challenged to recreate poems using emojis as a visual code.

In February, the group met at DanzArts to work with dance instructor, Kathleen Hurley, to create choreography code. Students were given prompts to produce spontaneous dances that followed a cause and effect code; when one movement occurred, a different or mirroring movement would happen in response. As the dancers shared their discipline with the group, the art students captured their movements in sketches. As the activity continued, sound was incorporated into their movements. Upon hearing a sound clip of a clown horn or a car crash, students would jump up and down and then fall to the ground, while still following the code of their other movements. The results were a fluid, fast-paced, and challenging sequence of movements that elicited considerable laughter.

Throughout the spring, students will continue to meet at the Art Center and the Temple for Performing Arts to learn more about how artistic and musical code inspires new thought processes, challenges previously written "codes," and invents new codes for performing music and creating visual art.



In 2019, the Pantheon Project students are studying the concept of coding and how art, music, dance, and science are all interconnected.





# Membership #ArtCentered



## MY MUSEUM MONDAY

My Museum Monday is an experience available to active members at all giving levels. The next application period will be announced on the Art Center's website.

**What would you do with time completely to yourself at the Art Center?**

### MICHELLE JOHNSON

"As a dancer I have had the pleasure to perform in art galleries and spaces for live audiences. I am interested in the interaction of improvisation and art when the implications, constraints, and expectations of performance are not attached to the generation of material. This opportunity would truly allow me to 'dance like no one is watching.'"#

#



See more from Michelle's experience on our Instagram page, blog, or website.

## YOUR MEMBERSHIP, YOUR WAY

**As a member, you are the heart of the Des Moines Art Center. Did you know you can customize your experience and gain even greater access through member groups?**



## GATHER

**ART NOIR** provides an entertaining introduction to the Des Moines Art Center and makes contemporary art approachable for young members and those emerging into the Des Moines art scene.



## ENRICH

**SALON 4700** connects those who are curious and enthusiastic about art through distinctive member programs that offer insider access, often in collaboration with visiting artists and the Greater Des Moines arts community.



## APPRECIATE

**PRINT CLUB** encourages the study and appreciation of fine prints, supporting the print activities and collections of the Des Moines Art Center through conservation efforts and commissioning the annual limited-edition commissioned print for collectors.

## MEMBER TRAVEL OPPORTUNITIES

### Limited Space Still Available

#### **Santa Fe and Taos, New Mexico**

JULY 11–14, 2019

One of the benefits of Art Center membership is the opportunity to travel with other art enthusiasts to locations around the Midwest, country, and world.

This summer, join other Art Center members on an excursion to Santa Fe, New Mexico. Participants will stay at the Four Diamond La Fonda hotel July 11–14 and attend the International Folk Art Festival — the largest folk art market in America. The trip includes the Georgia O'Keeffe Museum, Ghost Ranch in Abiquiu, the New Mexico Museum of Art, and a day trip to Taos to visit the Taos Pueblos, a UNESCO World Heritage Site. Guests will also have an exclusive tour and dinner at a private home.

For more information, contact Director of Member Experiences Debra J. Kurtz at 515.271.0336 or [dkurtz@desmoinesartcenter.org](mailto:dkurtz@desmoinesartcenter.org).

### **Watch for more news regarding upcoming 2019 regional trips open to all members.**

Where would you like to go?

Email [jmgray@desmoinesartcenter.org](mailto:jmgray@desmoinesartcenter.org).



International Folk Art Festival — the largest folk art market in America — Santa Fe, New Mexico

#### **Cape Town, South Africa**

OCTOBER 5 –13, 2019

In the fall, members join Art Center Director Jeff Fleming for a trip of a lifetime to Africa. Participants leave Des Moines on October 5, arriving in Abu Dhabi on October 6, where they will stay at the Four Seasons Abu Dhabi for three nights. Architectural wonders of the city will be at their feet including a visit to the Sheikh Zayed Grand Mosque, the Eithad Towers, and the Louvre Abu Dhabi with its

extraordinary art, architecture, and location overlooking the Persian Gulf. On October 9, the group will travel to Cape Town, South Africa, and stay at the Belmond Mount Nelson Hotel for four nights. Tours will include various art and historical sites, as well as the acclaimed Zeitz Museum of Contemporary African Art.

For more information, contact Director of Development Tiffany K. Nagel Spinner at 515.271.0338 or [tspinner@desmoinesartcenter.org](mailto:tspinner@desmoinesartcenter.org).



Table Mountain is a magnificent backdrop for Cape Town, South Africa's oldest city.

# stop by the shop

## FOR A CELEBRATION OF OUR NEW NAME

**THURSDAY, MAY 9**

**CELEBRATION 5 – 7 PM**

FOOD / BEVERAGES / ENTERTAINMENT

**SHOP SALE 5 – 9 PM**

MEMBERS **25% OFF\***

NON-MEMBERS **10% OFF\***  
(Normal member discount)

\*Exclusions apply

**Every purchase supports the Art Center's  
commitment to free admission.**

the shop  
AT THE ART CENTER



**2019  
DES MOINES ART CENTER GALA  
CELEBRATING THE  
10TH ANNIVERSARY OF  
THE JOHN AND MARY PAPPAJOHN  
SCULPTURE PARK**

**SATURDAY, SEPTEMBER 28, 2019**

**KRAUSE GATEWAY CENTER**

**DESIGNED BY RENZO PIANO**

**1459 GRAND AVENUE**

**FOR MORE INFORMATION  
OR TO MAKE RESERVATIONS  
PLEASE CONTACT**

**DIRECTOR OF MEMBER EXPERIENCES  
DEBRA J. KURTZ AT 515.271.0336 OR  
DKURTZ@DESMOINESARTCENTER.ORG.**

ABOVE Jaime Plensa (Spanish, born 1955)  
*Uvt hkl*, 2007 (detail)  
Painted stainless steel / 324 x 204 x 216 inches  
Des Moines Art Center Permanent Collections;  
Gift of John and Mary Pappajohn, 2015.3



# Bravo Greater Des Moines

The Des Moines Art Center — and thus the Greater Des Moines community — is the benefactor of a committed, devoted, diverse array of funders, without whose investment we could not do all that we do. Director of Development Tiffany K. Nagel Spinner recently asked Executive Director of Bravo Greater Des Moines Sally Dix to share her thoughts about their relationship with, and support of, the Art Center.



**Tiffany K. Nagel Spinner**



**Sally Dix**

## **Tiffany K. Nagel Spinner Share a bit about why Bravo chooses to invest in the Art Center.**

**Sally Dix** “First and foremost, the Art Center demonstrates excellence in every way. From operations to exhibitions, special events to educational programs, the Art Center can always be counted on for a high-quality artistic experience. In addition, though, the Art Center is an outstanding community partner, regularly collaborating to share its insights and experiences with other organizations — both in and beyond the arts sector. The Art Center is deeply and authentically committed to playing a leadership role in making our community outstanding.”

## **Tiffany K. Nagel Spinner Can you speak to how our collaboration has helped grow arts and culture in the metro?**

**Sally Dix** “The Art Center pushes Bravo to think bigger — bigger than what we are already doing or seeing in the community. The exhibits, speakers, programs and plans the Art Center presents and executes set the bar higher for what our community can and should expect from our cultural institutions. They truly serve the entire region with access, education, and outreach and are an incredible jewel for Greater Des Moines.”

## MEMORIAL AND HONORARY GIFTS

These gifts were received between December 1, 2018 and February 28, 2019.

### **In Memory of Alex Brown**

Lawrence Kirsner

### **In Memory of Stephen Exel**

Woodward Brenton

John and Penny Krantz

Timothy and Rosemary Rahm

### **In Memory of Virginia Fletcher**

James Carney

Marion Elmquist

Mike LaMair

### **In Memory of Bill Fultz**

Megan Zach

### **In Memory of Don Gage**

LaMonte and Jean Combs

Timothy and Rosemary Rahm

### **In Memory of Margaret Jester**

Andrea and Gregory Abel

### **In Memory of Rejman Jirsa**

Louise Jirsa

### **In Honor of Jeanne Levitt**

Henry and Muffy Harmon

### **In Memory of Cornelia Montgomery**

Gerrianne Jordan

### **In Memory of Diane Schupp**

Amy Flannery

Jo Ghrist

Mike LaMair

Polly Moore

### **In Honor of Stan Seidler**

Mary and Daniel Kelly

### **In Memory of Robert Smithson**

Michael Wallace

### **In Memory of Catherine White**

Andrea and Gregory Abel

Linda Corell

Molly Hagkull

### **In Memory of Tom Worthen**

Nancy Caponi and Robert Adams

# CALENDAR

For more information on these events / exhibitions / classes  
visit [desmoinesartcenter.org](http://desmoinesartcenter.org).

## APRIL

4 THURSDAY

### Books + Blankets

11 – 11:30 am  
No cost; no reservations;  
drop-in for families

### Fruits of Labor

6 – 8 pm  
In conjunction with Z|zhu#lv#  
# No cost; no reservations;  
drop-in

6 SATURDAY

### \*Slow Art Day

#### Docent-led Experience

11 am  
Meet in lobby

11 THURSDAY

### \*Fingerman Lecture Series: James Rondeau

"Expanding the Path Forward  
for Museums"  
7 pm

13 SATURDAY

### \*Yoga + Gallery Dialogue

8:45 am / Yoga (60 minutes)  
10 am / Gallery Dialogue (20 minutes)  
Members free / \$5 for non-members

14 SUNDAY

### \*Make + Mingle

Simple Bound Journals  
12:30 – 3:30 pm / \$

17 WEDNESDAY

### Baby + Me Drop-In Tour

11 am  
Meet in the lobby

25 THURSDAY

### Student Exhibition Reception

Spring Children's Exhibition  
5 – 7 pm

27 SATURDAY

### \*Family Workshop

Garden Mosaics  
9:30 – 11:30 am / \$

28 SUNDAY

### \*Make + Mingle

Forged Wire Earrings  
12:30 – 3:30 pm / \$

## MAY

2 THURSDAY

### Books + Blankets

11 – 11:30 am  
No cost; no reservations;  
drop-in for families

5 SUNDAY

### \*Fingerman Lecture Series: Kaywin Feldman

"Art and Empathy:  
The Wonder of Wonders"  
1:30 pm

10 Friday

### EXHIBITION OPENS

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

11 SATURDAY

### \*Yoga + Gallery Dialogue

8:45 am / Yoga (60 minutes)  
10 am / Gallery Dialogue (20 minutes)  
Members free / \$5 for non-members

15 WEDNESDAY

### Baby + Me Drop-in Tour

11 am  
Meet in the lobby

18 SATURDAY

### \*Family Workshop

Nature Mandala Prints  
9:30 – 11:30 am / \$

19 SUNDAY

### \*Art Spectrums

Session 1: noon – 1:30 pm  
Session 2: 2 – 3:30 pm

24 FRIDAY

### EXHIBITION OPENS

#### Jeffrey Gibson: I Was Here#

#

26 SUNDAY

### \*Make + Mingle

Felted Beads  
12:30 – 3:30 pm / \$

## JUNE

1 SATURDAY

### EXHIBITION OPENING + COMMUNITY CELEBRATION

#### Queer Abstraction#

# 7 – 10 pm

\*RSVP encouraged#

#

4 TUESDAY

**Reservations open for  
Fingerman Lecture Series  
Franklin Sirmans and  
Kevin Gover and  
Joyce J. Scott Lecture**

6 THURSDAY

### Books + Blankets

11 – 11:30 am  
No cost; no reservations;  
drop-in for families

### Student Exhibition Reception

Teen Academy Exhibition  
5 – 7 pm

### \*Lecture

David J. Getsy  
"The Possibility of Queer Abstraction"  
6:30 pm

8 SATURDAY

### \*Yoga + Gallery Dialogue

8:45 am / Yoga (60 minutes)  
10 am / Gallery Dialogue (20 minutes)  
Members free / \$5 for non-members

ART NOIR



SALON 4700

ART NOIR



## RESERVATIONS / RSVPs / REGISTRATION

An asterisk indicates that reservations, rsvps, or registration is required or requested. Please visit [desmoinesartcenter.org](http://desmoinesartcenter.org) and click on EVENT RESERVATIONS or access the calendar from the homepage.

After completing your online registration, you should receive a confirmation via e-mail. Please be sure to enter your e-mail address correctly to receive this confirmation. If you do not receive an e-mail shortly after registering, please call 515.277.4405 and we will gladly check on your reservation.

Guests on a given reservation list are guaranteed for the event; others are welcome to attend if space becomes available.

Events listed are **FREE** unless indicated with \$



9 SUNDAY

**\*Make + Mingle**

at the Botanical Center  
Etching & Botanicals  
12:30 – 3:30 pm / \$

15 SATURDAY – 23 SUNDAY

**Self-guided tours of  
Art Center's collection  
inspired by  
World Refugee Day**

16 SUNDAY

**\*Art Spectrums**

Session 1: noon – 1:30 pm  
Session 2: 2 – 3:30 pm

17 MONDAY

**Film Screening**

*Of the People*, 2017  
Ai Weiwei, director  
7 pm / 2 hours 15 minutes

19 WEDNESDAY

**Baby + Me Drop-in Tour**

11 am  
Meet in the lobby

20 THURSDAY

**Panel Discussion**

"See Me, Hear Me: Stories of  
Refugees in Des Moines"  
7 – 8:30 pm

21 FRIDAY

**EXHIBITION OPENING**

\*Artist Lecture + Public  
Reception  
**Iowa Artist 2019: Noah Doely**  
# 6 pm

27 THURSDAY

**\*Tandem Gallery Dialogue**

**+ Cocktails with the Artist**  
Carrie Moyer and Jared Ledesma  
6:30 pm

28 FRIDAY – 30 SUNDAY

**Teen Weekend Workshop**

Feminism & Art



PHOTO: BRITTANY BROOKE CROW

# FREE DROP-IN TOURS

**EVERY SATURDAY + MOST SUNDAYS / 1 PM  
MEET IN THE LOBBY**

## MEMBERS

**STAY #ARTCENTERED.  
REGISTER NOW!**

### MEMBER EVENTS

**\*Yoga + Gallery Dialogues**

now FREE to members  
\$5 / Non-members (non-refundable)

SATURDAY APRIL 13  
SATURDAY, MAY 11  
SATURDAY, JUNE 8  
8:45 am / Yoga (60 minutes)  
10 am / Gallery dialogue (20 minutes)

**Early Access + Continental Breakfast  
for Ambassador Members**

SATURDAY, APRIL 27  
SUNDAY, APRIL 28  
9 – 10 am  
(This benefit is for members at the  
Ambassador level and above)

SUNDAY, JUNE 23

**Member Sundae**

Noon – 2 pm / Greenwood Park  
FREE to all members  
No reservations required

THURSDAY, JUNE 27

**\*Artist Carrie Moyer's Favorite Cocktail**

Follows *X | I I y#-li z{yhj {p u*  
Tandem Gallery Dialogue  
6:30 pm

### ART NOIR

THURSDAY, APRIL 4

**\*Fruits of Labor** / 6 – 8 pm

In conjunction with *Z | zhu#U v\$*

### SALON 4700

SATURDAY, JUNE 1

**\*Queer Abstraction Exhibition Opening  
+ Community Celebration**

Celebration hosted by Art Noir / 7 – 10 pm

THURSDAY, MAY 1

**\*Behind-the-Scenes with artist Tom Burr**

In conjunction with *X | I I y#-li z{yhj {p u*  
5:30 – 7:30 pm

THURSDAY, MAY 2

**\*Artist Studio Visit** / 5:30 – 7:30 pm



THURSDAY, MAY 9

**Annual Meeting + Dinner  
in Art Center restaurant**

Dinner 5:30 – 7 pm / Meeting 7 – 8 pm

\*Reservations required for dinner  
Contact Director of Member Experiences  
Debra J. Kurtz at 515.271.0336 or  
dkurtz@desmoinesartcenter.org



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

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## DES MOINES ART CENTER

515.277.4405

[www.desmoinesartcenter.org](http://www.desmoinesartcenter.org)

### FREE ADMISSION

### MUSEUM HOURS

Tuesday / Wednesday / Friday / 11 am – 4 pm

Thursday / 11 am – 9 pm

Saturday / 10 am – 4 pm

Sunday / Noon – 4 pm

Closed Monday

### THE SHOP AT THE ART CENTER

Open during regular museum hours.

Members receive discounts every day.

### TANGERINE AT THE ART CENTER

Tuesday – Saturday / 11 am – 2 pm

Lunch / Sweets / Wine and beer

Menu online

### CLASSES

Studio art classes and workshops are available for students of all ages.

Members receive 20% discounts on classes and workshops. Join today!

### ART CENTER TOURS

Free tours available year-round

### JOHN AND MARY PAPPAJOHN SCULPTURE PARK

The sculpture park is open

sunrise to midnight daily.

Free tours available April – October

### MORE INFORMATION AT [desmoinesartcenter.org](http://desmoinesartcenter.org)

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**Thank you to members and sponsors who make our exhibitions, programs, Art Access, and FREE admission possible.**

#### FREE ADMISSION

The Art Center is proud to continue to offer FREE ADMISSION to Art Center galleries, programs, and events, unless otherwise noted.

**FREE ADMISSION IS SUPPORTED BY PRINCIPAL FINANCIAL GROUP AND ART CENTER MEMBERS.**



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#### ON THE COVER

Carrie Moyer (American, born 1960) / *Mu#Khuj l th{#ol #Nv&l u#U} nnl {*, 2017

Acrylic and glitter on canvas / 66 x 90 inches

Courtesy of DC Moore Gallery, New York, NY / Photo courtesy of DC Moore Gallery, New York, NY (story page 4)

All photos by Rich Sanders, Des Moines, unless otherwise noted.