



DES
MOINES
ART
CENTER

JUL
AUG
SEP
2018

FROM THE DIRECTOR



Jeff Fleming and Sterling Ruby discuss Ruby's artwork during the installation of *Sterling Ruby: Ceramics* in the I. M. Pei building.

Since beginning my service as director of the Art Center, I have taken on a major curatorial project about every other year. But this year is an unusual one for me. In 2018 I am organizing two major exhibitions back to back: *Sterling Ruby: Ceramics* and *Neo Rauch: Aus dem Boden / From the Floor*. As is sometimes the case, projects fall into the schedule in response to the needs of the participating artists or partnering organizations. This happened here, and I welcome it. As a former curator, I feel it is vitally important for me now as a director of a modern and contemporary art museum, to actively participate in the process of examining and showcasing the art of our time. Both of these shows do just that.

While both Ruby and Rauch have shown their artworks extensively around the world, each of these projects is a first for the artist. *Sterling Ruby: Ceramics* is the first museum exhibition to focus on the artist's work in clay. I am drawn to his exuberant response to material and his sense

of play that resonates throughout his practice in this medium. With basin-like containers, bulbous forms, and quasi-figurative works, Ruby joyously responds to the properties of clay and glaze and the accidents inherent in their use, often exposing and exploiting these very mishaps in the final artwork. The project will travel to MAD, the Museum of Arts and Design in New York, after its premiere in Des Moines.

In turn, Rauch's exhibition is the first museum exhibition in the United States to focus solely on his drawings. This is a collaborative project with The Drawing Center in New York, where the show will travel after its showing in Des Moines. Rauch's imagery points to mysteries and lost narratives that lure me, and hopefully the viewer, inside for a deeper experience, or perhaps, for answers. But in Rauch's drawings, like in all good mystery stories, the answers don't give themselves up easily, if at all.

Please join us for these and other entirely unexpected experiences throughout the year.

JEFF FLEMING



Sterling Ruby
(American, born Germany 1972)
Basin Theology/Nickel Famine, 2015
Ceramic
43 3/4 × 37 1/4 × 37 1/2 inches
Courtesy Sterling Ruby Studio
Photo by Robert Wedemeyer

RIGHT
Sterling Ruby
(American, born Germany, 1972)
HELIO TROUGH, 2017
Ceramic
13 × 20 × 32 inches
Courtesy Sterling Ruby Studio and Gagolian
Photo by Robert Wedemeyer

THROUGH SEPTEMBER 9, 2018
I. M. PEI BUILDING
ORGANIZED BY DIRECTOR JEFF FLEMING

STERLING RUBY CERAMICS

**TANDEM GALLERY
DIALOGUE with
Jeff Fleming and
Potter Mark Shapiro**

Thursday, July 5 / 6:30 pm
I. M. Pei building

***LECTURE
"New wine in old
bottles: The reuse and
recycling of pottery
in the Roman world"**

J. Theodore Peña,
Professor of Roman
Archaeology, Department
of Classics, University
of California, Berkeley
Thursday, September 6
6:30 pm
Levitt Auditorium

*Reservations required

Sterling Ruby's areas of interest are numerous, and his artistic output prodigious. Projects in fabric, enormous spray-painted canvases, cast-iron stoves, salvaged submarines, prison buses, cardboard collages, and intimate drawings all find a place in his body of work. But sculptures in clay have long held a fascinating and primary position in his broader studio practice. Although Ruby upends tradition in his hybrid clay forms, he is not interested in separating himself from the history of his materials. For Ruby, process and materiality are paramount. Working with clay always involves its material characteristics and the often uncertain chemistry and physics of merging earth, water, fire, and air. In response, Ruby's sculptures exhibit a transforming freedom, gesture, and spontaneity.

This exhibition is the first museum show to investigate Ruby's ceramic works. The exhibition will travel to MAD, the Museum of Arts and Design in New York October 3, 2018 through March 17, 2019, following its premier in Des Moines. J. Theodore Peña, professor of Roman archaeology, department of classics, University of California, Berkeley, and art historian Garth Clark have joined Director Jeff Fleming in writing essays for the full-color catalogue that accompanies the exhibition. In addition, Mark Shapiro, a working potter and writer, contributed an interview with Ruby. Together, these texts situate his clay works within the history of ceramics, contemporary art dialogues, and the craft tradition.



BEHIND THE SCENES WITH MEGAN COHEN INSTALLING STERLING RUBY CERAMICS



Registration and Curatorial Assistant Megan Cohen photographs each artwork before the exhibition opens.

Sterling Ruby: Ceramics
installation in Des Moines
Art Center I. M. Pei building

As registration and curatorial assistant, I'm responsible for photographing and detailing every work of art that comes into and leaves the museum. With an exhibition like *Sterling Ruby*, we started the process as soon as the curator finalized the checklist of work that would be in the exhibition. We then started loading the artwork images and information (date, title, dimensions, etc.) into a database, and began organizing loan forms with the artist's studio and gallery, other museums, and private collectors. Each organization has different guidelines and requirements, so it can be complicated, but ultimately rewarding, as we work closely with the artist, curator, handlers, and our installation team. Eventually, it all comes together like a puzzle.

Once the work arrived and we moved it to the I. M. Pei building, we prepared to open some enormous crates. This is actually my favorite part of the process: it's like Christmas morning. Seeing a work come out of the crate — when it's not yet on the wall or on a pedestal — is an intimate moment with a work of art. At this point, I began photographing every detail of every work to create a condition report, which is a document on which I record the current state of the artwork, including notations on medium and any variation or imperfection. I also include photographs of signatures, titles, and dates that might be on the piece. I take copious notes during the unpacking and installation so that when it is time to close the exhibition and re-crate each piece, we know exactly how to do it. Since this exhibition is traveling to the Museum of Arts and Design (MAD) in New York, I will accompany the artwork there, and offer my expertise for their installation.

As I learn more about the contemporary art with which I am engaged, doors are opened to conversations about crucial issues of our time involving politics, gender, race, religion, and sexuality. The art becomes more meaningful when we learn how and why it was created.

Every day my job is different and rewarding given the variety of tasks that are required and the number of exhibitions that we stage each year.



JUNE 29 – OCTOBER 7, 2018
JOHN BRADY PRINT GALLERY
ORGANIZED BY CURATOR LAURA BURKHALTER

THIS WOMAN'S WORK

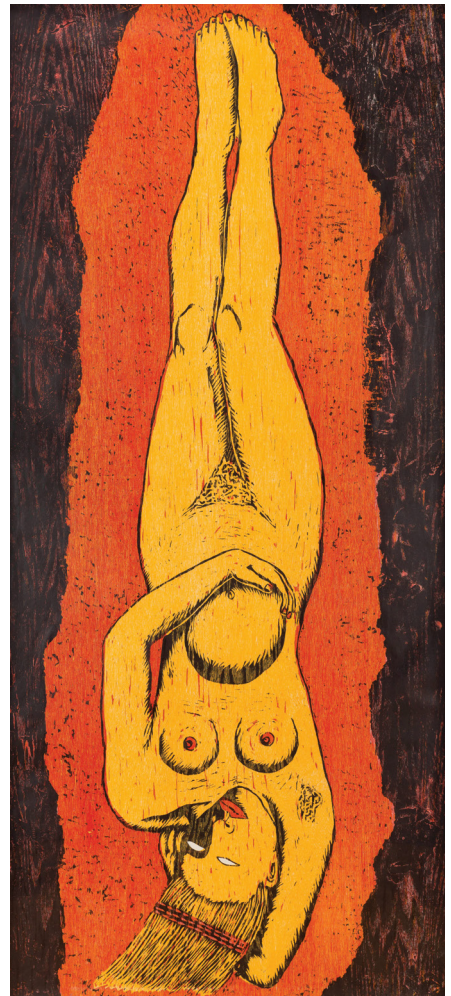


Charles Pushetonequa
(American/Meskwaki, 1915–1987)
Weaving Reed Mat, c. 1950
Gouache on paper
12 3/4 x 17 5/16 inches
Des Moines Art Center Permanent
Collections; James D. Edmundson
Purchase Award, 1951.3

GALLERY DIALOGUE WITH LAURA BURKHALTER

Thursday, July 19 / 7 pm
John Brady Print Gallery

This exhibition explores images of women working through prints from various decades and centuries. Throughout art history, the female body has been a primary subject, presented in painting, sculpture, and photography as a vehicle for idealized beauty, grace, and desire — most often by white, heterosexual male artists. The lives of real women, from the models who posed for such artists, to the servants who worked in their homes, the merchants and sex workers they encountered in their daily lives, and even the mothers who raised them, only rarely appear in art and even then, usually in romanticized versions of the labor actual women undertake. Occasionally though, via artists of unique sensitivity or through the creations of women artists themselves, we are afforded more genuine images of working women and the diverse experiences they have to offer.



Alison Saar (American, born 1956)
Sweeping Beauty, 1997
Three color woodcut, 75 3/8 x 33 inches
Des Moines Art Center's Louise Noun Collection of
Art by Women through Bequest, 2003.346



Nicole Eisenman (American, born 1965)
Spring Cleaning, from "Art for Arts Sake Calendar 2000" (March), 1999
 Mixed media on paper
 20 1/4 x 14 3/4 inches
 Des Moines Art Center Permanent Collections;
 Gift of Zoe and Joel Dictrow, 2005.15.4

THROUGH SEPTEMBER 2, 2018

ANNA K. MEREDITH GALLERY

ORGANIZED BY DIRECTOR OF CURATORIAL AFFAIRS / SENIOR CURATOR ALISON FERRIS

IN THE SPIRIT OF LOUISE NOUN

Many people in Des Moines remember or know about Louise Rosenfield Noun (1908–2002), who was a leader in the community as well as a feminist, civic and social activist, philanthropist, art historian, and collector of art. She was a dedicated leader at the Art Center as an active member of the Acquisitions Committee and the Board of Directors. In addition to her invaluable gifts of guidance and time, she bequeathed the Art Center her collection of more than 200 works of art by women artists.

In the Spirit of Louise Noun does not exclusively feature work from Noun's collection. Instead, art selected from her collection is juxtaposed with other works of art that amplify the subjects and themes found in the work collected by Noun. In addition to placing works together to create lively conversations, the juxtapositions illustrate how Louise Noun's spirit is alive and well at the Art Center. The innovative approach she took to collecting continues to inspire decisions made about acquisitions, the creation of exhibitions, and all of us who have the pleasure to experience the art in person.

In the Spirit of Louise Noun was organized on the occasion of the 40th anniversary of the Young Women's Resource Center, for which Noun was the leading founder. Learn more about the YWRC's 40th Anniversary at ywrc.org/40th.

Thanks to a partnership with the local chapter of the not-for-profit corporation of African American women leaders, The Links Incorporated, an education-based internship was extended to Keyana Williams to work on the Louise Noun exhibition. She describes her time at the Art Center in this way:

"My experience the last four months as a Links Intern for the Des Moines Art Center was wonderful. I conducted research for the Louise Noun exhibition under Senior Curator Alison Ferris. While working with Alison and other staff, I learned patience, teamwork, and what it means to love your work. I began this internship with a medical background, some writing experience, but no former art experience. In the months here, Alison and my co-workers showed me grace while I

BELOW

Cindy Sherman
(American, born 1954)
Untitled #86, 1981
Color photograph
23 7/8 × 48 1/4 inches
Des Moines Art Center Permanent
Collections; Purchased with
funds from the Edmundson
Art Foundation, Inc., 1992.41

OPPOSITE MIDDLE

Lee Bontecou
(American, born 1931)
Untitled, 1965
Welded and painted steel
and soot
19 3/8 × 17 1/8 × 3 3/8 inches
Des Moines Art Center's Louise
Noun Collection of Art by Women
through Bequest, 2003.269

OPPOSITE BOTTOM

Lorna Simpson
(American, born 1960)
Wigs, 1994
Waterless lithograph on felt
98 × 265 inches
Des Moines Art Center Permanent
Collections; Purchased with
funds from the Edmundson Art
Foundation, Inc., 1995.4.a-.ooo





Links Intern Keyana Williams with one of her favorite artworks in the exhibition, Kara Walker's *The Means to an End ... A Shadow Drama in Five Acts*, 1995 (detail).

learned about art history. They assisted me with research for the Noun exhibition while also ensuring the Des Moines Art Center felt like home. Throughout my time at the Art Center, I learned more about art history and the relevance it has to our society today. And, I strengthened my identity as an African American woman.

I am very thankful to The Links Incorporated for allowing me the opportunity to work at the Des Moines Art Center. All the artists I researched were women, and I had the opportunity to analyze their lives, struggles, and successes, while evaluating my own. I learned that all of these women faced challenges and turmoil throughout their lives. However, resilience, strength, and hope guided them into becoming successful artists. They did not allow their gender, sexual orientation, or race to hinder their dreams, but used it as a catalyst to achieve success."

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New Accessions



Yayoi Kusama (Japanese, born 1929)
Pumpkin (L), 2014, fabricated 2018
Bronze / 94 7/8 x 92 1/2 x 92 1/2 inches; 3306.9 lbs.
Des Moines Art Center Permanent Collections;
Purchased with funds from John and Mary Pappajohn, 2018.6

OPPOSITE
Walton Ford (American, born 1960)
Nila, 2000
Lithograph
45 1/2 x 31 5/8 inches
Des Moines Art Center Permanent Collections;
Gift of Steven J. and Keely Rosenberg, 2018.13
Photo courtesy Kohn Gallery

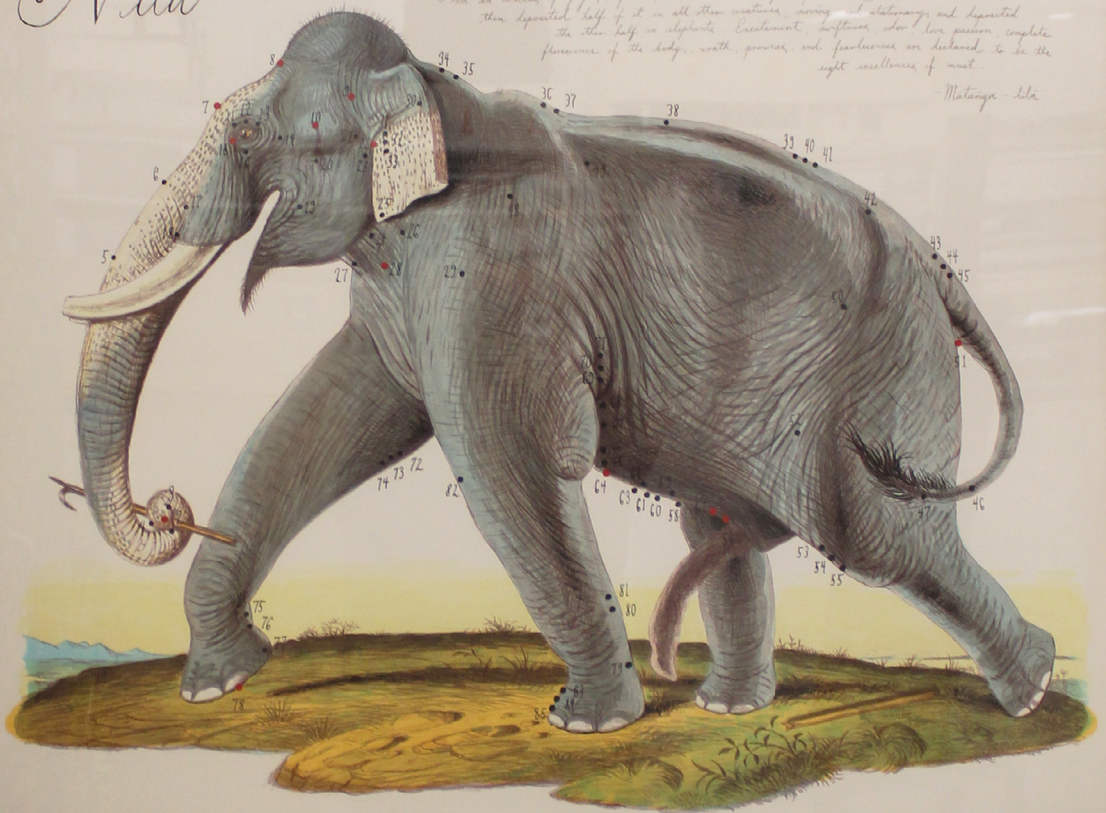
The Art Center recently purchased and formally accessioned Yayoi Kusama's *Pumpkin (L)*, 2014, with funds provided by John and Mary Pappajohn. Kusama is one of the most recognized artists working today, with several blockbuster exhibitions happening around the world in the last decade. Pumpkins are a recurring form in her sculpture and painting, often covered in her signature polka dots. Kusama's family grew vegetables for seed, specifically pumpkin-like gourds. She sees the fruit as a symbol of love, happiness, and fertility. This monumental bronze work, sited in the Pappajohn Sculpture Park, is the fifth sculpture by the artist to enter the collections.

Steven and Keely Rosenberg have given the Art Center seven prints and drawings, including works by Walton Ford, Peter Halley, Jasper Johns, Sol Lewitt, and David Row. Ford's lithograph entitled *Nila*, 2000, resembles a natural historian's study of an Asian elephant, complete with a listing of its attributes. Yet, Ford's work is always much more. It presents the relationship between man and animal and explores how animals have occupied man's dreams and myths throughout our shared histories. This is the second work by Ford to enter the collections. Lewitt's drawing entitled *Irregular Grid*, 2000, is an intimate view of line and color relationships, while Johns' lithograph entitled *Bent Blue (Field 143: Universal Limited Art Editions 97)*, 1971, presents the letters of the word "blue" bending and wrapping around a pole or perhaps emerging from a crack between two planes, consistent with his use of found text and images.

Nila

From an excess of joy, I guess, across the must of elephants, Brahmins created must and then deposited half of it in all other creatures, moving and stationary, and deposited the other half in elephants. Treatment, softness, color, low passion, complete fluency of the body, with, power, and fearlessness are declared to be the eight excellences of must.

-Matanga Nila



1. Twists trunk
2. Straightens trunk
3. Lifts
4. Frightens and trumpets
5. Frightens, trumpets and stops
6. Brings under control
7. Kills
8. These are two of the most renowned temples
9. with so evil favored and ugly shapes, that
10. to enter therein would make a man's hair
11. stand upright
12. Brings under control
13. Moves
14. Brings under control
15. Kills
16. Moves
17. Goes backward
18. Controls animal while tied to stone
19. Goes shoulder
20. Lowers, heel and stops
21. Brings under control
22. Kills
23. If you ask them what they, young, for they,
24. will be sure to say, that God will show
25. favor for master, that master may, show
26. favor for them. They are an artful and
27. cunning, people.
28. Kills
29. Stops
30. Brings under control

31. Travels
32. Travels
33. Travels
34. Lowers head
35. Begins
36. Stops animal as well as makes animal walk
37. Stops animal as well as makes animal walk
38. Lowers the seat
39. Frightens
40. The love of subtle design seems universal in the
41. race, and is developed in every implement, that
42. they, shape, it shapes itself with the same
43. intensity, and with the same success to the
44. service of superstition, of pleasure, or of cruelty.
45. Walks
46. Stops
47. Travels
48. Stops animal or makes it walk
49. Offers seat
50. Stops without fighting
51. Unknown
52. Gets up and runs
53. Turns around
54. Turns around
55. Turns around
56. Kills
57. Kills
58. Stops on the ground
59. Turns around
60. Moves, infuriates
61. Moves, infuriates
62. Turns around
63. Moves, infuriates

64. Kills
65. Stops
66. All ladies with the slightest pretension to
67. for ten have their bodies dressed in neat
68. knickerbockers, tunic and cap or turban, and
69. there is much simulation, as to who shall
70. have the best dressed 'stud'.
71. Moves
72. Travels when two nilas are touched, stops
73. when one nila is touched
74. As for T
75. Raises foot for makout to mount
76. Goes foot
77. Raises foot for makout to mount
78. Unknown
79. You has always been a great fixed centre.
80. The feasts are an attraction, at any time
81. of the year and every full moon is the
82. occasion for a great gathering of the clan
83. There are occasional 'pooves' of the clan
84. feasts which should't worry most people, but
85. the poorest die hard have decided this
- is too sacred and have moved to more
- remote locations.

Purchased with funds from the Coffin Fine Arts Trust, the artist Zarina's *Blinding Light* doorway shape is an example of her minimal approach to form. As a young woman, Zarina hoped to study architecture, and rich materials and architectural themes appear throughout her work. Spirituality has increasingly entered Zarina's work as she nears her eighth decade, and this overwhelming span of gold refers to enlightenment. The textured paper hangs free from the wall, and this subtle curve enhances the gold's ability to catch light. Cuts in the paper allow light in from behind. Both paper and gold are fragile materials Zarina works with often, and here their interaction with light moves the work's effect beyond the physical. This is the first work by Zarina, as well as the first major contemporary work by an artist from India, to enter the collections.

The Krause Family Art Acquisition Fund has made possible the purchase of Deana Lawson's *Wanda and Daughters*. Lawson confronts viewers with a complex and multifaceted vision of black identity. African Americans are not portrayed as either exotic or victims, but rather as what Lawson calls "creative, godlike beings" who do not "know how miraculous we are." In *Wanda and Daughters*, the subjects look directly at the viewer and, in doing so, resist objectification. As a result, the author Zadie Smith observes, Lawson's photographs speak directly to ethical issues, asking viewers to consider: "What is your relationship with these individuals? How do you see yourself seeing them? Do you acknowledge their resistance, or do you ignore it?" This is the first work by Lawson to enter the collections.



Zarina (Indian, born 1937)
Blinding Light, 2010
 Okawara paper gilded with 22-karat gold leaf
 73 x 39 x 1/2 inches
 Purchased with funds from the Coffin Fine Arts Trust;
 Nathan Emory Coffin Collection of the Des Moines
 Art Center, 2018.4

Deana Lawson confronts viewers with a complex and multifaceted vision of black identity. African Americans are not portrayed as either exotic or victims, but rather as what Lawson calls “creative, godlike beings” who do not “know how miraculous we are.”



Deana Lawson (American, born 1979)

Wanda and Daughters, 2009

Inkjet print on paper

34 1/2 x 43 2/4 inches

Des Moines Art Center Permanent Collections; Purchased

with funds from the Krause Family Art Acquisition Fund, 2018.7

Photo courtesy Sikkema Jenkins & Co.

Find Yourself #ArtCentered

with Membership Manager Julia Mason Gray



Your membership supports free admission and makes art accessible to every visitor. Find yourself #ArtCentered by visiting the Art Center and celebrating world class art right here in Des Moines. A full calendar of activities and events is happening year round. Everyone is busy — so to make things easier, we are debuting member group “seal of approval” stamps to identify at-a-glance which activities best suit your interests.

In addition to events hosted specifically by Art Noir, Salon 4700, and Print Club, member group recommendations will appear for select exhibition openings, classes, lectures, happenings, and special events. Everyone is welcome to attend events open to the public. Events where membership is required are noted on the right column of the calendar on page 23.

ART NOIR

APPROVED

ART NOIR

Looking for an activity that is approachable, entertaining, and perhaps even a little bit unconventional? Art Noir approved experiences will help you see art and the museum in entirely unexpected ways.

Art Noir Board

Maggie Glisan PRESIDENT
Carrie Boyd
Ellen Lewis
Christa Phillips
Holly Poort
Anne Price
Will Signs PAST PRESIDENT
Ann-Charlotte Wade

SALON 4700

APPROVED

SALON 4700

Know a thing or two about the art world and want to dive in further? Enthusiastic about meeting others in Des Moines' vibrant arts community? Salon 4700 approved events will offer you new connections and in-depth conversations.

Salon 4700 Board

David Safris PRESIDENT
Jonathan Brendemuehl
Tatiana Giacinti
Eric Heininger
Monica Langin
Liz Lidgett
Rick Lozier
Siobhan Spain



PRINT CLUB

PRINT CLUB

Revel in the study and appreciation of fine prints or simply want to know the difference between a lithograph and a screenprint? Print Club approved events are for those interested in learning about creating, collecting, and conserving prints. This is a member group passionate about prints!

Print Club Board

Dale Jansen PRESIDENT
Tibi Chelcea
Fred Darbonne
Lauren Donovan
Catherine Dreiss PAST PRESIDENT
Stephen Exel
Mary Jones
Kathy Murphy
Will Signs
Molly Wood
Ellen Yee

NEW MEMBER

APPROVED

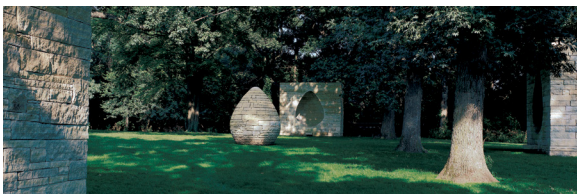
NEW MEMBERS

New to the area or simply looking for an inviting atmosphere where being an art expert is not required? New member approved experiences include basic introductions to art (think Art 101) and highlights that all members are sure to enjoy.

NOT INVOLVED IN A MEMBER GROUP?

Make sure you are an active Art Center member and then join a member group today.

MEMBER SUNDAE IN THE PARK



MEMBER APPRECIATION EVENT

SUNDAY | JULY 1 | NOON – 2 PM | FREE

**GREENWOOD PARK
BY ANDY GOLDSWORTHY'S *THREE CAIRNS***

**COMPLIMENTARY ICE CREAM FROM
OUTSIDE SCOOP AND SHAVED ICE FROM KONA ICE***

***LIMITED QUANTITIES, WHILE SUPPLIES LAST**

MORE INFORMATION AT DESMOINESARTCENTER.ORG



A member reflects on Gene Davis' *Red Screamer*, 1966

COMING SOON MY MUSEUM MONDAYS

It is the 20th anniversary of the Art Center's free admission program and we are launching something BIG at the end of the summer to honor our members' dedication to making art accessible to everyone.

WANDER. REFLECT. DISCOVER.

What would you do with the entire museum to yourself?

Find Yourself #ArtCentered #MyMuseumMondays

DES MOINES ART CENTER **GALA 2018**

ARTWORKS

A CELEBRATION
OF
THE POWER
OF ART TO

**connect
transform
enrich
change
inspire
educate
enlighten
provoke
motivate
express
delight
engage
transcend
heal
challenge
communicate
move
acknowledge
document
speak
inform
critique
nurture
celebrate
protect
empower**

On Saturday, September 15, the Art Center will host its annual gala at the Diocese of Des Moines, 601 Grand Avenue. This historically significant 1962 building, was designed by Ludwig Mies van der Rohe, who is regarded as one of the pioneers of modernist architecture. The building has recently undergone a major renovation to showcase its rational and systematic style. The Art Center is pleased to have this monumental space as a backdrop for this year's theme, ARTWORKS, a celebration of the numerous ways society is impacted by the power of art.

Olafur Eliasson, whose *panoramic awareness pavilion* is featured in the Pappajohn Sculpture Park, writes extensively on the power of art. "Art does not show people what to do, yet engaging with a good work of art can connect you to your senses, body, and mind. It can make the world felt. And this felt feeling may spur thinking, engagement, and even action." This year's gala celebrates this philosophy and addresses the breadth of the power of art illustrated by the list of words to the left.

Thanks to the generosity of individuals, foundations, and corporations who support this annual celebration, the Art Center provides free admission year round, quality educational programs, and crucial outreach programs to myriad audiences, positively transforming lives throughout the Greater Des Moines area, the state, the region, and beyond.

To make reservations for the gala, contact Director of Member Experiences Debra J. Kurtz at dkurtz@desmoinesartcenter.org or 515.271.0336.

This year's gala celebrates the power of art to spur thinking, to engage people, to promote action, to create change, and much more. These works from the Art Center collection are examples of the power of art to connect, to challenge, and to critique.



connect

The Des Moines Art Center owns nine works by Cuban-born artist Ana Mendieta, including two original works from the “Silueta” series. Her silhouettes—perhaps her most iconic works—were developed in the early 1970s and were directly connected to a study trip the young artist took to Mexico for an archaeology class. For Mendieta, Mexico reconnected her with Latin culture and sparked a new direction in her artmaking. Ephemeral in nature, Mendieta created more than 100 “Siluetas” in Mexico and Iowa between 1973 and 1980, using natural materials such as earth, blood, flowers, leaves, sticks, and stones as well as fire, gunpowder, fireworks, and candles.

Ana Mendieta (Cuban-American, 1948–1985)
Untitled from the “Silueta” series, 1977
 Unique lifetime color photograph mounted on board documenting silueta with fire and gunpowder, Iowa
 12 5/8 x 19 3/8 inches
 Des Moines Art Center Permanent Collections;
 Purchased with funds from Rose F. Rosenfield, 1997.77



challenge

“Ai Weiwei is the most famous Chinese artist living today. As an activist, he calls attention to human rights violations on an epic scale; as an artist, he expands the definition of art to include new forms of social engagement.”¹

The Art Center’s *Sunflower Seeds* is a portion of Ai’s major work of the same name installed in the Tate Modern’s large Turbine Hall in London in 2010. The work consisted of millions of porcelain sunflower seeds, each apparently identical, but actually unique. These life-sized sunflower seeds were intricately hand-crafted in porcelain by 1,600 Chinese artisans in the town of Jingdezhen, a traditional site of Chinese porcelain production. *Sunflower Seeds* invites us to look more closely at the ‘Made in China’ phenomenon and the geo-politics of cultural and economic exchange today.

Ai Weiwei (Chinese, born 1957)
Kui Hua Zi (Sunflower Seeds), 2009
 Hand-painted porcelain / Dimensions vary
 Des Moines Art Center Permanent Collections;
 Purchased with funds from the Edmundson Art Foundation, Inc., 2012.76

1. <http://www.theartstory.org>



critique

The Des Moines Art Center’s *Untitled* is a quintessential example of Jean-Michel Basquiat’s work, demonstrating his frenetic visual shorthand and classic iconography.

Basquiat began his career in the late 1970s as a graffiti artist in New York City. By the early 1980s, he was an acclaimed Neo-Expressionist by way of Pop Art, producing work that was anointed with the prowess of a club d.j. and the social sarcasm of a political pundit.

His art focused on “suggestive dichotomies,” such as wealth versus poverty, integration versus segregation, and inner versus outer experience. He appropriated poetry, drawing, and painting, and married text and image, abstraction and figuration, and mixed historical information with contemporary critique.

Jean-Michel Basquiat (American, 1960–1988)
Untitled, 1984
 Acrylic and oil stick on canvas / 42 x 40 inches
 Des Moines Art Center Permanent Collections;
 Gift of David Kruidenier, Jr. Estate and Elizabeth S. Kruidenier 2002 Revocable Trust, 2012.2

FALL ART CLASSES

Inspired by the **STERLING RUBY: CERAMICS** exhibition?

Several special ceramics classes will be offered this fall in addition to painting, drawing, digital, jewelry, mixed media, and workshops for all ages.

Visit desmoinesartcenter.org for the complete list of fall classes and to register.



Student Karlee Peters

KARLEE PETERS

"The Art Center is my getaway. When life gets crazy, it is the perfect end to a busy day. Everyone at the Art Center is awesome! And the instructors are always happy to share their passion for art!"

MOLLY MACMILLAN a recent transplant from Milwaukee

"I think the Art Center is beautifully small and immensely full of both quality art exhibits and learning opportunities for the community.

At first I thought the classes were expensive as a beginner, but I now realize what you get and how much of it you get.

I couldn't be more pleased with the Art Center and its commitment to art education. I intend to take this class again next semester and the reason is the gentle way Linda Lewis teaches. No pressure, no judgment, she just helps you do what you do in the time you have to do it."



Student Molly MacMillan



Instructor Linda Lewis

JERRY ROSS

"I have been attending classes at the Art Center for four years. It is a great place to meet with like-minded people in a positive, creative environment. I am a newbie to working in clay. The other ladies in the class are very helpful and inspiring. My instructor, Linda, has been very patient and positive with me."



MUSEUM SHOP

MEMBER HOLIDAY IN JULY SALE

TUESDAY, JULY 10 – SUNDAY, JULY 15

**Members receive 20% off storewide*
50% off Select Holiday Merchandise**

**Excludes consignment and the
Des Moines Art Center Collects book*



LUNCH ON THE PATIO

**Enjoy fresh salads, sandwiches,
pastas, homemade soups, and Rosie's
famous desserts.**

Tuesday – Saturday 11 am – 2 pm

Menu changes weekly.

View menu at desmoinesartcenter.org.


chef's palette
ART CENTER CAFÉ

YOU MAKE A DIFFERENCE! THANKS TO MEMBER SUPPORT

EXHIBITIONS, ADMISSION,
AND ART ACCESS
PROGRAMS ARE
FREE TO THE COMMUNITY.



IN MEMORIAM **JOE HEAPS NELSON**

SHARED AT THE REQUEST OF HIS PARENTS

A native Des Moines man, Joe Heaps Nelson, passed away from brain cancer on April 16. Joe was 49 years old and was an artist and art handler, having lived most of the last 30 years in New York City and Boston. He graduated from Roosevelt High School in 1986 and gained notoriety as a teen for his hand-drawn fanzine, *Buffalo*, which was read across the country.

Per Joe's request, memorials are being dedicated to Art Access programming at the Art Center in his name. His parents, Dave and Jean, recently stopped by the Art Center. They shared that Joe had been undergoing treatment at Iowa Methodist Medical Center when the Yayoi Kusama sculpture, *Pumpkin (L)*, was installed in the Pappajohn Sculpture Park. Two days after installation, Joe was transferred to hospice at Kavanaugh House in Des Moines. When the ambulance driver learned he wanted to see the sculpture, they took a detour and went by the park. His mother was with him and thought they would just drive by, but instead they stopped, allowing him to get up close and view the sculpture.

MEMORIAL AND HONORARY GIFTS

**These gifts were received between
March 1 and May 31, 2018.**

**In Honor of William
and Natalie Brenton**

Bill and Angela Brenton

In Memory of Bill Conyers

The Residents of the
Barbican Owners Association

**In Honor of Sarah Hubbell Hoff's
Birthday**

Lois and Louis Fingerman

In Honor of Jim Hubbell's Birthday

Selby and Douglas Key

In Memory of Ann Karras

John Karras

In Memory of Gary McKay

Will and Joshua Signs

In Memory of Joe Heaps Nelson

Connie Broich
Neal Brower
Jan Bruene
C. E. and Linda Bryant
Jan Campbell
Mickey Carlson and Pam Duffy
James and Janet Clayton
Linda and George Dorsey
The Nora Doster Family
James and Jillene Ferguson
Debbie and Kenneth Fisher
Sally Jo Fisher
Jeff and Sue Grimes
Molly Hagkull
Richard and Angelica Harter
Iowa Conference United Church
Karen and Douglas Jeske
Alice and Robert Johnson
Nancy and Rick Kecso
Amy Kimberley
Lennis and Mary Lange
Donald and Sharon Marek
Middlesex Association,
United Church of Christ
Margaret and Jon Miller

Polly Moore
Joe Nelson
Richard Orchard
Plymouth Congregational Church
Chancel Choir
Harvey Rice and Wilma Richards
Mark and Janet Rosenbury
Jaey and Brenda Sedlacek
Jean Stuit
Stephen and Cheryl Sypal
Paul and Eileen Tyler
Malinda Wiesner
Robert and Jean Williams
Yvette-Michelle Wynn

In Memory of Robert Reimer

Jann Freed and John Fisher

In Memory of Stanley Richards

Barbican Owners Association
Robert Bassman
Jon and Claudia Batesole
Bunni Benaron
Mary and Tom Bernstein
Robert and Sandra Borns
Jean and Albert Broday
Ellen Chait
Larry Chait
Martin Chait
Pearl Chait
Bette Cooper and Leon Ampel
Scott Crose
Neil and Marcia Feinberg
Lois and Louis Fingerman
Joel and Sherry Fishman
Rosalie Gallagher
Pat Gessmann
Enid Goldmand
Robert and Ellen Gordman,
Ed and Doris Zalinsky and
Marvin, Lala and Ruth Richards
Ronnie and Barbara Kahn
Joyce and Jim Kaplan
Dr. James and Mary Ellen Kimball
John and Penny Krantz
Jon and Barbara Hrabe
Joellen Leifer
Jeanne Levitt
Carol Lewis
Randy Lorber
Dr. and Mrs. Paul Lubar
Marilyn Malkin and Larry Wolf

Joshua and Katherine Mandelbaum
Robert Michaels
Nancy Noodle
John and Mary Pappajohn
Barbara Platt
Thomas Press and Donna Paulsen
Suku and Mary Radia
Lee and Elise Sacks
Elana Schneider
Gloria Scoby
Sarah and Ted Seldin
Annette and Leonard Shapiro
Jane and Larry Sherman
Alvin Siwak
Linda Solar and Alan Stern
Benjamin and Joyce Swartz

In Memory of Robert Spellman

Jane and Jeffrey Paul

In Memory of Thomas Worthen

Crom and Mary Campbell
Teresa Danos
Katherine and David De Bruyn
Mary and Jon Doidge
Jill and Jeff Featherstone
Vance and Christine Fischer
Jeff Fleming and
Carrie Marshburn-Fleming
Richard and Eileen Gloor
Brent and Anna Hoffman
Harriet Hubbell
Darren R. Jirsa
Robert Josten
John and Penny Krantz
Richard and Mary Langdon
Ariella Levine
Judy and Jerry Levy
Patricia Manning
Mindy Meinders
Ellen O'Neil-Harris
John and Mary Pappajohn
David Pearson
Anastasia Polydoran
Mary Riche
Sharyl and Edgar Smith

CALENDAR

For more information on these events / exhibitions / classes
visit desmoinesartcenter.org.

JULY

5 Thursday **BOOKS + BLANKETS**

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

SALON
4700

TANDEM GALLERY

DIALOGUE with Jeff Fleming
and Potter Mark Shapiro
6:30 pm

6 FRIDAY – 8 SUNDAY

***THE NEXT POT** **with Mark Shapiro**

\$
Times vary

10 TUESDAY – 15 SUNDAY

Members' Double Discount **HOLIDAY IN JULY SALE**

20% off*
Select Holiday Merchandise
50% off

*excludes consignment and
Des Moines Art Center Collects

14 SATURDAY

***YOGA + GALLERY** **DIALOGUE**

8:45 am

15 SUNDAY

***ART SPECTRUMS**

Session 1: 12 – 1:30 pm
Session 2: 2 – 3:30 pm

18 WEDNESDAY

BABY + ME DROP-IN TOUR

11 am – noon

19 THURSDAY

GALLERY DIALOGUE

with Laura Burkhalter
This Woman's Work
7 pm

20 FRIDAY – 22 SUNDAY

***ART AND RACIAL JUSTICE** **WORKSHOP FOR TEENS**

Times vary

22 Sunday

EXHIBITION CLOSES

Kusama

26 THURSDAY

***GET DIRTY IN THE STUDIO**

Charmed: Personalized Pendants
or Keychains
5:30 – 8:30 pm / \$

STUDIO CLASS

***Arty Outer Space**

Ages 2 & up with adult
companion
5:30 – 7:30 pm / \$

26 Thursday – 30 August

HEALING HANDS **VETERANS + CLAY**

(Veterans only)
6 – 9 pm
Tuition free for participants

AUGUST

2 THURSDAY

BOOKS + BLANKETS

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

5 SUNDAY

***MIMOSAS + ART**

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

11 SATURDAY

***YOGA + GALLERY DIALOGUE**

8:45 am

12 SUNDAY

ENTIRELY KIDS: **CELEBRATING COMMUNITY**

1 – 3 pm

15 WEDNESDAY

BABY + ME DROP-IN TOUR

11 am – 12 noon

16 THURSDAY

***GALLERY DIALOGUE**

"Queer Presence in the

Art Center's Collection"
with Daniel Hoffman-Zinnel,
Executive Director, One Iowa
and Jared Ledesma
6:30 pm

17 FRIDAY – 19 SUNDAY

***LGBTQ ART AND ARTISTS** **WORKSHOP FOR TEENS**

Times vary

19 SUNDAY

***ART SPECTRUMS**

Session 1: 12 – 1:30 pm
Session 2: 2 – 3:30 pm

23 THURSDAY

STUDIO CLASS

***Storybooks**

Ages 2 & up with adult companion
5:30 – 7:30 pm / \$

THE ART CENTER
OFFERS FREE
DROP-IN TOURS
EVERY SATURDAY
AT 1 PM.
MEET IN THE LOBBY.



SEPTEMBER

2 SUNDAY
EXHIBITION CLOSES
In the Spirit of Louise Noun

6 THURSDAY
BOOKS + BLANKETS
11 – 11:30 am
No cost, no reservations,
drop-in for families

***LECTURE: "New wine in old bottles: The reuse and recycling of pottery in the Roman world"**
J. Theodore Peña, Professor of Roman Archaeology,
Department of Classics,
University of California, Berkeley
6:30 pm

8 SATURDAY
***YOGA + GALLERY DIALOGUE**
8:45 am

9 SUNDAY
***MARBLING ON PAPER & FABRIC**
10 am – 4 pm / \$

***MIMOSAS + ART**
Mixed Media Collage
12:30 – 3:30 pm / \$

EXHIBITION CLOSES
Sterling Ruby: Ceramics

10 MONDAY
FALL CLASSES BEGIN

15 SATURDAY
***GALA: ARTWORKS**
6:30 pm
\$ Tickets required: see p.16

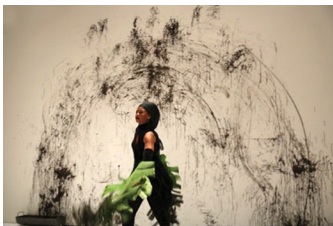
16 SUNDAY
***ART SPECTRUMS**
Session 1: 12 – 1:30 pm
Session 2: 2 – 3:30 pm

19 WEDNESDAY
BABY + ME DROP-IN TOUR
11 am – noon

26 WEDNESDAY
LECTURE: Neo Rauch in Conversation with Brett Littman former Director of The Drawing Center, New York and Jeff Fleming
7 pm

27 THURSDAY
***GET DIRTY IN THE STUDIO**
Beer Nuts + T-Shirts
5:30 – 8:30 pm / \$

28 FRIDAY
EXHIBITION OPENING
Neo Rauch: Aus Dem Boden/ From the Floor



SAVE THE DATE

***ARTIST LECTURE**
Wangechi Mutu

Thursday, October 4 / 7 pm
Supported by the
Margaret Ann (Dudie) Ash Fund.

Wangechi Mutu / *Banana Stroke*, 2017 / Site Specific Action Painting / Metropolitan Museum of Art, New York (13-14 November 2017) / Courtesy of the Artist and Gladstone Gallery, New York and Brussels, Victoria Miro London, Susanne Vielmetter Los Angeles Projects / Photo: Cynthia Edorh



RESERVATIONS / RSVPS / REGISTRATION

An asterisk indicates that reservations, rsmps, or registration is required. Please visit 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.

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membership
supports
FREE
programming
for all!

MEMBERS

THERE ARE A MULTITUDE OF WAYS TO FIND YOURSELF #ARTCENTERED. REGISTER NOW!

SUNDAY, JULY 1
MEMBER SUNDAE
Noon – 2 pm
FREE to all members
No reservations needed

SATURDAY, JULY 14
***FAMILY GALLERY EXPLORATION: Heroines and Heroes**
1:30 – 2:30 pm
Recommended for ages 5–8
FREE for Household members and above

WEDNESDAY, JULY 18
***SALON 4700 INSIDE LOOK: THESE BLANK WALLS**
6 – 8 pm
Must be Salon 4700 member

SATURDAY, AUGUST 4
***ART NOIR AEROBICS AT PAPPASJOHN SCULPTURE PARK**
10 am – 12:30 pm / \$

THURSDAY, SEPTEMBER 6
ART NOIR STERLING RUBY: CERAMICS INSPIRED WORKSHOP
5:30 – 8:30 pm / \$

**NOT A MEMBER?
JOIN TODAY
at 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

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

MUSEUM SHOP

Open during regular museum hours.

Members receive discounts every day.

CHEF'S PALETTE - ART CENTER CAFÉ

Lunch Tuesday – Saturday / 11 am – 2 pm

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

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

COVER

Sterling Ruby (American, born Germany, 1972)

Basin Theology/SACRUM SACRAL, 2017 (detail)

Ceramic / 20 x 66 x 43 inches

Courtesy Sterling Ruby Studio and Gagosian

Photo by Robert Wedemeyer

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.

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