





There is perhaps no better time to announce new commitments and resolutions than the beginning of a new year. Thus, I am thrilled to announce the Art Center's new positioning statement — the *why* we do what we do — as a companion to our mission statement, which defines *what* we do. After a months-long process, staff created the statement to inspire and focus our ongoing work in the multiple communities we serve and to create an aspirational tenor for these efforts. The board of trustees recently approved the following.

**The Des Moines Art Center believes in the power of art to inspire personal, political, and social transformation.**

**We commit to exhibit and explore thought-provoking modern and contemporary art.**

**We connect people and art by offering opportunities for feeling, imagining, dreaming, and creating.**

**We promote curiosity and embrace critical and empathetic thinking with a spirit of openness.**

**We strive to be a welcoming and equitable cultural resource.**

**This effort to ensure access to art for everyone has been a core tenet of the museum since its founding. Admission is always free for all.**

This statement emphasizes and reinforces our desire to be an inclusive and welcoming institution to all. It guides us as we strive to be relevant locally, regionally, and globally. As we construct programs, exhibitions, and policies in alignment with this statement, we invite you to find opportunities for feeling, imagining, dreaming, and creating in the Art Center.

Cornell College students study Wangechi Mutu's *Water Woman* on a recent visit to the Art Center. An audience of more than 21,000 visitors was reached through tours last year.



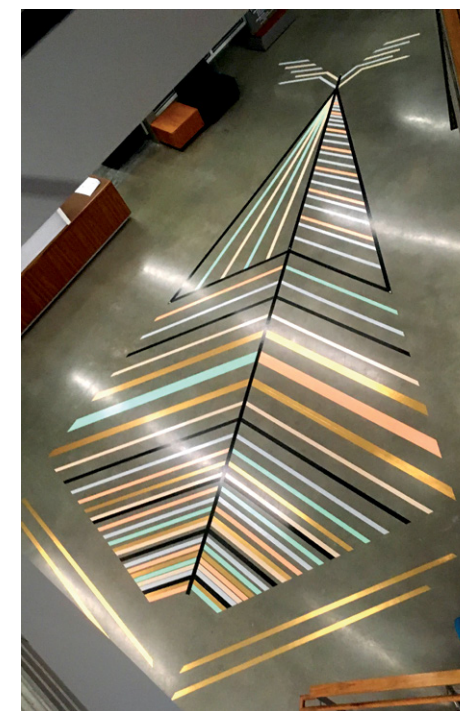
# Meet Intern Hussein Gabdille



Continuing an initiative last winter that began with the Des Moines Chapter of The Links Incorporated to create a pipeline of employment in the museum field for African Americans, the Art Center hired Hussein Gabdille, an Iowa State University Interdisciplinary Design student. Hussein worked with Art Center staff September – December in four departments in an effort to provide a well-rounded museum experience. He is a senior focusing on graphic design and fine art and is an artist in his own right.

Art Center Communications Associate Barbara Briggie-Smith interviewed Hussein about his experience at the Art Center.

Inspired by the *Drawing in Space* exhibition, Hussein created this artwork out of tape, *Untitled* (2017), commissioned for the Pappajohn Center in Ames, Iowa.



**I understand you spent quite a bit of time at the Art Center even before your internship began. Can you tell us about an especially rewarding experience you had prior to your internship?**

After moving here from St. Paul to attend ISU, I learned about the museum and started visiting it. My art class visited the museum for tours and to do research. I was so inspired by the 2017–2018 *Drawing in Space* exhibition that I decided to use tape as the prime material for a piece I was commissioned to create for the Pappajohn Center in Ames. It is a large, colorful artwork that was made to be displayed on the floor.

**Tell us about your internship experience at the Art Center.**

While at the Art Center, I spent time with the social media manager, a grant writer, and with staff in registration and installations. Though I learned something valuable from each one, the social media experience was the most interesting as it is linked to graphic design, one of my main interests. Working in registration was also fascinating. One of the highlights was going behind the scenes to take a vault tour where I saw an Andy Warhol I'd never seen before, and that was exciting.

**What is your favorite artwork on display in the galleries and why?**

The Georgia O'Keeffe painting, *From the Lake, No. 1*, is my favorite work of art on display because of the color and abstract nature of the work, and perhaps the fact that O'Keeffe's work hung in my ninth-grade classroom. I believe that being exposed to her work when I was younger informs how I feel about her artwork now; I just feel a connection to it.

**What are your plans after graduation?**

My plan is to go on to graduate school and earn an MA in graphic design. I would also like to continue to create art and do freelance work, have my own studio, and experience success and satisfaction in this area of my life as well.



JANUARY 26 – MAY 12, 2019 / ANNA K. MEREDITH GALLERY  
ORGANIZED BY DIRECTOR OF CURATORIAL AFFAIRS / SENIOR CURATOR  
ALISON FERRIS

# Susan Collis

## Without you the world goes on

### EXHIBITION OPENING

Friday, January 25 / 5 – 7 pm  
Complimentary beverages  
and hors d'oeuvres

\*RSVP encouraged

### LECTURE

Susan Collis in conversation  
with Alison Ferris  
Sunday, January 27 / 1:30 pm  
Levitt Auditorium

\*Reservations required

This lecture is supported  
by the Margaret Ann  
(Dudie) Ash Fund.

### TANDEM GALLERY DIALOGUE SERIES WITH ALISON FERRIS

Anna K. Meredith Gallery

#### Sunday, February 3 1:30 pm

Guest speaker: Caroline  
Schoonover, co-chair of the  
Central Iowa Chapter  
of the Democratic Socialists  
of America

#### Sunday, March 3 1:30 pm

Guest speaker: Ann Au,  
jewelry artist and owner  
of 2AU Limited

#### Thursday, March 28 6:30 pm

Guest speakers: Jay Ewart,  
chief preparator installations,  
and Sydney Royal-Welch,  
associate registrar

### LECTURE

"The Shape of Craft"  
Ezra Shales, Professor,  
History of Art Department,  
Massachusetts College  
of Art and Design

#### Sunday, March 31 1:30 pm

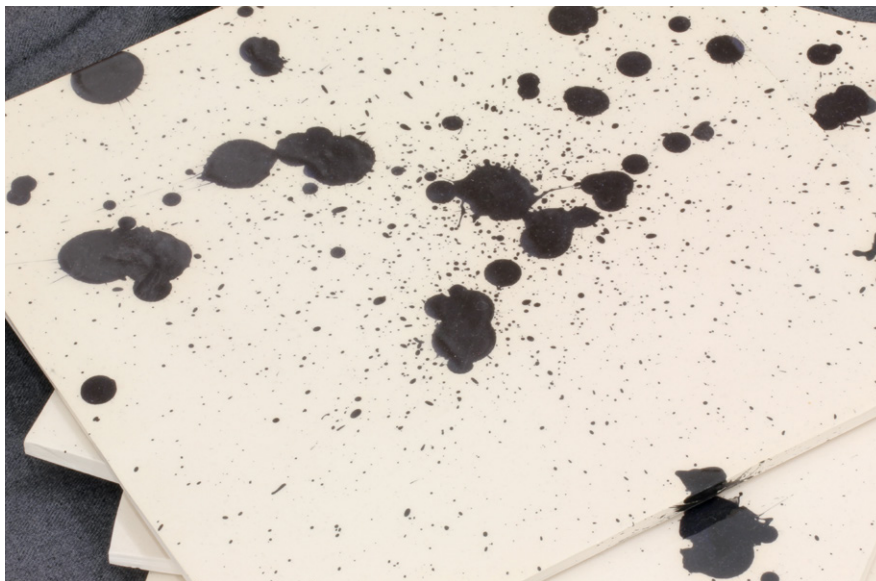
Levitt Auditorium

\*Reservations required

When entering into an exhibition featuring Susan Collis' artwork, one might think they arrived on the wrong day — there appears to be no art and it looks like the installation crew has stepped out for a break. A rickety old stepladder accompanied by a drop cloth, both spattered with drips of paint, sits nearby. Visitors with an eye for detail, however, will pause. Upon closer inspection, they'll discover that the paint drips on the ladder are not paint but precious gems — opals, pearls, coral, and turquoise — meticulously inlaid in the wood. Likewise, the paint drips on the drop cloth are beautifully hand-stitched silk embroidery. Further inspection yields more surprises: nails and screws are made from platinum and white gold; packing blankets are handwoven with mohair, cashmere, and gold thread; and scraps of what appear to be ordinary wooden boards are instead exotic and rare white holly or rosewood. Discovering the installation supplies are actually the works of art, and realizing these seemingly ordinary objects have been made from or altered with precious materials, gives a jolt of excitement — as if let in on a secret.

Collis' works are about time, materials, labor, and value. They are replete with conceptual ideas and full of rich, poetic, intrinsic contradictions. For instance, she questions why expensive materials employed to make a work of art determine its value — by using valuable materials to make her own work. She complicates the assumption that the time invested in making a work of art impacts the object's value — while investing a considerable amount of her own labor to create objects that may easily go unnoticed. Her work questions the structures and methods of its own production, as well as viewers' assumptions about artistic production and display.

*Susan Collis: Without you the world goes on* is the artist's first solo museum exhibition in the United States. A full color catalogue will accompany the exhibition including an interview between the artist and Ferris, as well as an essay by curator, writer, and art historian Glenn Adamson.



ABOVE AND DETAIL OPPOSITE Susan Collis (British, born 1956) / *Bespoke*, 2012

Lambswool and alpaca handwoven herringbone tweed, custom Formica laminate on pine, custom Formica laminate on chipboard, hand-screen printed wool twill, screen printed envelopes, hand-rolled glazed earthenware tiles, vinyl banners, and hand-printed C-print / 132 11/16 × 88 9/16 × 55 1/8 inches  
David Roberts Collection, London



THROUGH FEBRUARY 3, 2019  
JOHN BRADY PRINT GALLERY  
ORGANIZED BY ASSISTANT CURATOR JARED LEDESMA

# THE ART STUDENTS LEAGUE OF NEW YORK

## GALLERY DIALOGUE + "MANHATTAN MUSINGS"

Thursday, January 10  
6:30 pm  
John Brady Print Gallery  
+ lobby

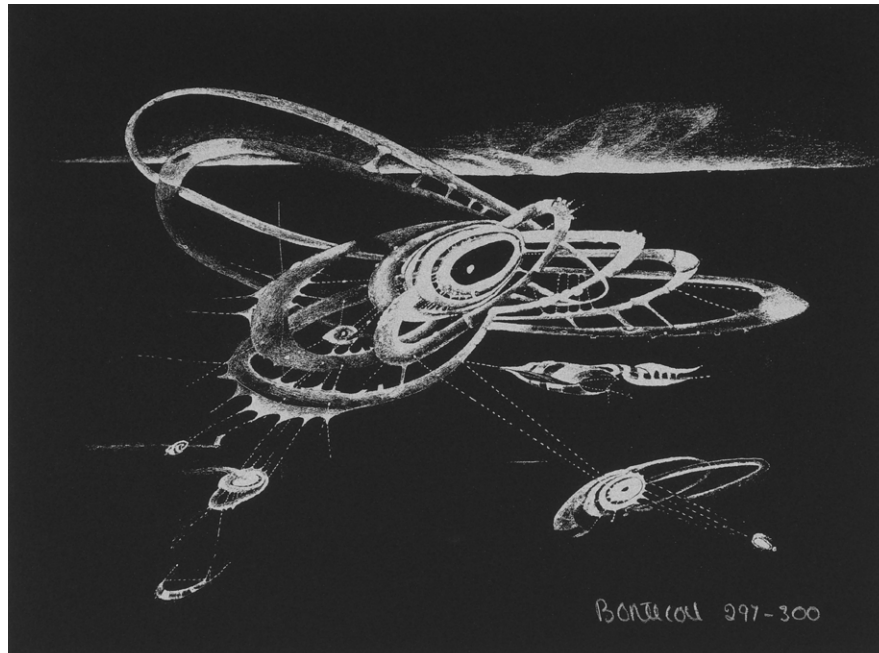
Join Jared Ledesma for a discussion of the exhibition and then enjoy a Manhattan cocktail to commemorate the home of The Art Students League, hosted and sponsored by the Art Center Print Club.

\*Reservations required

Since 1875, The Art Students League of New York has offered art instruction in drawing, painting, sculpture, and printmaking that is fundamentally open to all. Its affordable, open-enrollment system provides a democratic alternative to the rigidity of competitive, curriculum-based art schools. After the League permanently settled in the heart of New York City in 1892, a number of influential American and international artists have passed through its doors, giving the institution a renowned reputation.

This exhibition spotlights works on paper and prints from the Art Center's permanent collections by more than 20 artists who either attended classes at the Art Students League, taught there, or both. Spanning more than 80 years, the show includes artworks by Milton Avery, Will Barnet, Isabel Bishop, Lee Bontecou, Jacob Lawrence, Louise Nevelson, and many others. A select number of works are on view for the first time, or have not been shown in more than two decades.

Lee Bontecou  
(American, born 1931)  
*Untitled*, from the portfolio,  
"The New York Collection for  
Stockholm," 1973  
Screenprint on paper  
8 15/16 x 11 15/16 inches  
Des Moines Art Center Permanent  
Collections; Gift of Robert  
Rauschenberg, New York,  
1976.100.1



Will Barnet (American, 1911–2012)  
*Woman and the Sea*, 1973  
Color lithograph on paper  
Sheet: 33 11/16 x 25 9/16 inches  
Image: 29 1/16 x 23 1/16 inches  
Des Moines Art Center Permanent Collections;  
Gift of Jane Eyerly Kozuszek and Susan Eyerly Pichler,  
in memory of Frank and Jeannette Eyerly, 2008.34



JANUARY 18 – MAY 19, 2019  
 PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY  
 ORGANIZED BY DIRECTOR OF CURATORIAL AFFAIRS / SENIOR CURATOR  
 ALISON FERRIS

# STACEY STEERS: EDGE OF ALCHEMY



Stacey Steers  
 (American, born 1954)  
*Edge of Alchemy*, 2017  
 19 minutes / 35mm to 4K  
 Courtesy of the artist

In the *Edge of Alchemy* (2017), silent film stars Mary Pickford and Janet Gaynor are cast into a surreal epic that upends the Frankenstein story. In this handmade, animated film, Stacey Steers employs found film footage and collages she creates with 19th-century engravings and illustrations. Every second of screen time

is comprised of up to eight distinct collages and the labor intensive project took Steers five years to complete.

*Edge of Alchemy* is the third film in a trilogy made by Steers examining women's inner worlds. Music for the film was composed by Lech Jankowski, known for his work with the Brothers Quay.

FEBRUARY 8 – MAY 5, 2019  
 JOHN BRADY PRINT GALLERY  
 ORGANIZED BY CURATOR LAURA BURKHALTER

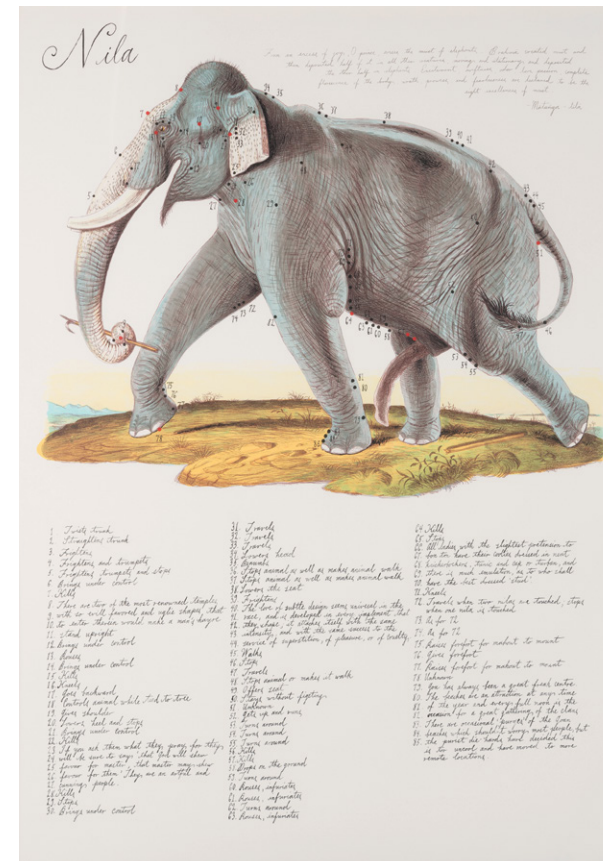
# THE ELEPHANT IN THE ROOM: ANIMAL AS MODEL

**TANDEM GALLERY**  
**DIALOGUE**  
**LARASSA KABEL**  
**WITH LAURA BURKHALTER**  
 Sunday, March 10  
 1:30 pm  
 John Brady Print Gallery

Kabel employs intense study of animals and notions of mortality in her work. She will discuss making art with both living and dead animals' bodies.

Animals, both wild and domesticated, surround humanity at almost all times. Some of the earliest known art — cave paintings from roughly 65,000 years ago — depict animals and subsequently infer our relationship to them. 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. These creatures offer anatomical studies of tails,

wings, trunks, horns, and fur. They give us a view into worlds uninhabited by humanity. Quite often they stand in for humans, personifying emotions and human social roles in ways that allow us to be more comfortable with the unforgiving way we frequently treat them. *The Elephant in the Room* recognizes that animals are not human, regardless of how we capture them in art, but offer endless insight into the human condition.



Ken Heyman (American, born 1930)  
*Hip Shot: Dog in Sunglasses in front of a beauty supply shop*, ca. 1985  
 Silver gelatin print / 14 x 11 inches  
 Des Moines Art Center Permanent Collections;  
 Gift of Andrew Tomback and Sally Strauss, 2012.110

LEFT  
 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



# NEW ACCESSIONS



Ai Weiwei (Chinese, born 1957)  
*Iron Tree Trunk*, 2015  
 Cast iron  
 198 x 76 3/4 x 39 3/8 inches  
 Des Moines Art Center Permanent Collections; Purchased with funds from John and Mary Pappajohn, 2018.43

## Ai Weiwei

The Art Center placed a new sculpture by the artist Ai Weiwei in the Pappajohn Sculpture Park this past fall and accessioned it into the permanent collections. *Iron Tree Trunk* (2015), is a massive cast of a tree from the Jiangxi Province of China. Referencing both the cultural tradition of finding poetry and contemplation in natural phenomena as well as the challenges inherent in China's rush to industrialization, this multi-layered sculpture adds significantly to the collection of works in the park and enhances its position as

one of the most noteworthy public art spaces in the country. Funds for this purchase were generously provided by John and Mary Pappajohn. This is the third work by the artist to enter the collections.

## Edie Fake

Through elements of architecture and design, California artist Edie Fake produces colorful and intimately-scaled paintings which metaphorically refer to bodies that exist outside the male/female binary. Purchased with funds from the Keith Shaver Trust, both *The Keep* (2018), and *Potential Donor* (2018), exemplify this, and were recently included in the artist's 2018 solo exhibition held at Western Exhibitions, Chicago. These are the first works by the artist to enter the collections.

## Sewell "Si" Sillman

During the late 1940s, Sewell "Si" Sillman was a pupil of Bauhaus artist Josef Albers at Black Mountain College, North Carolina, and later followed Albers to Yale University. Sillman's paintings on Masonite reflect the teachings of Albers in their composition, while his watercolor drawings demonstrate mastery in the application of line and color. The watercolors on paper, *Sketch* (1989), and *Broken Zones* (1985), and the oil and acrylic on Masonite, *Untitled*, from the "Entry" series (1964), and *Untitled*, nd, were gifts of the Sewell Sillman Foundation. They are the first works by the artist to enter the collections.

## Thirteen Gifts of Art

Jim and Ellen Hubbell have given the Art Center 13 works of art, comprising prints, drawings, paintings, and photographs by 10 contemporary artists: Judy Dater, Howard Hodgkin, Sally Mann, Wangechi Mutu, Miriam Schapiro, Carolee Schneemann, Wayne Thiebaud, George Tice, Jordan Weber, and Sue Williams. Five of these artists are new to the permanent collections; artworks by

the others complement representative pieces currently in our holdings. The work of several artists, such as Mann, Mutu, Schapiro, Schneemann, and Williams add to the feminist dialogues surrounding contemporary art, while the works by Hodgkin and Thiebaud present a mixture of abstraction and representation.

## Joyce Scott

With Edmundson Art Foundation funds, the Art Center has purchased a major sculpture by the artist Joyce Scott, entitled *Mistaken Identity* (2018). This work by the MacArthur "Genius" Award recipient exemplifies her approach to artmaking, which often merges traditional handicraft with potent social commentary. Here, she combines beads and Murano glass forms in a seated figure with horns and a tail holding fire in its hands. Through this sculpture and others, Scott references social justice issues, such as gun violence, racial profiling, abuse of women, and sex trafficking.

## Heeseop Yoon

The Des Moines Art Center Print Club has donated funds to purchase *Still life with wires* (2018), a very detailed, beautifully drawn, hardground etching by Heeseop Yoon. Like her large-scale installations, Yoon collages photographs she takes while traveling and uses them as a reference for her drawings. For this work, she was inspired by pictures from a scrapyard in Nashville, a hardware store in Philadelphia, and the basement of her father's factory in Korea.

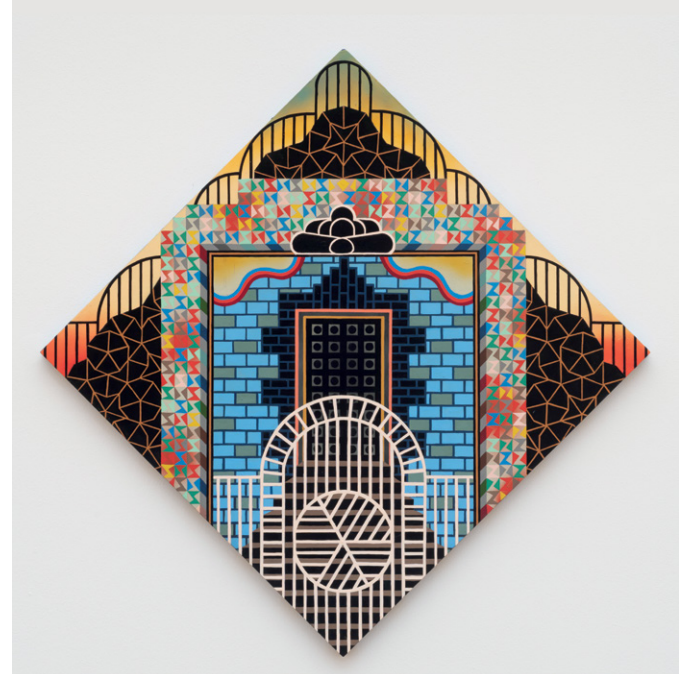
## Neo Rauch

Neo Rauch's one-color lithograph, *Zuflucht* (2018), is a quintessential image by the artist. Drawn from his dreams and "half-waking moments," a faun interacts with a woman in an indiscernible narrative. This is the first work by the artist to enter the collections.

TOP Edie Fake (American, born 1980)  
*The Keep*, 2018  
 Gouache and ink on panel / 20 x 20 inches  
 Courtesy of the artist and Western Exhibitions, Chicago  
 Photo: James Prinz

CENTER Sally Mann (American, born 1951)  
*Untitled*, (Jenny and the Bedspread) from the "At Twelve" Series, 1983–1985  
 Silver gelatin print / Frame: 11 1/2 x 13 9/16 x 1 inches  
 Image (visible): 7 3/4 x 9 3/4 inches / Edition 5/25  
 Des Moines Art Center Permanent Collections;  
 Gift of Jim and Ellen Hubbell, 2018.24

LOWER Joyce J. Scott (American, born 1948)  
*Mistaken Identity*, 2018  
 Blown glass, beads, thread / 18 3/4 x 21 x 10 inches  
 Des Moines Art Center Permanent Collections;  
 Purchased with funds from the Edmundson Art Foundation, Inc. 2018.42







**THURSDAY, MARCH 7  
7 PM**  
**PRIMER LECTURE +  
RECEPTION  
AND COMMUNITY  
CONVERSATION**  
**ALISON FERRIS**  
**Director of Curatorial  
Affairs / Senior Curator**  
\*Reservations are required  
and will be available  
beginning January 8

# 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, and the public announcement of our positioning statement (see Director's Message, page 2), 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 will visit the Art Center this spring and fall, and present ideas that challenge long held beliefs about museums and envision a bold and relevant future for our cultural institutions.

Setting the stage for this series is a primer lecture by Director of Curatorial Affairs and Senior Curator Alison Ferris on the state of the field. In this presentation, Ferris will discuss *Scaffold*, a sculpture by Sam Durant at the Walker Art Center (2017); Dana Schutz's painting *Open Casket* in the 2017 Whitney Biennial; the Hollywood film *Black Panther*; and Decolonize This Place — an arts-activist collective devoted to the decolonial overhaul of New York City museums. Ferris' lecture poses complicated questions that both artists and the museum field are grappling with:

What are art museums' responsibilities in this fraught moment in history? Who gets to decide which histories to address in art? Who should tell the stories and how should they be told? Are there limits and responsibilities that go along with artistic freedom and curatorial judgment? Following the lecture, guests are invited to attend a reception and community gathering in the lobby where they will have an opportunity to continue processing these questions. Guests are encouraged to grab a drink and join a conversation.

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 invite the community to join us for these presentations and hope the resulting conversations will promote curiosity, further critical and empathetic thinking, and inspire dialogue outside the museum.



PHOTO: ANNA KNOTT

**THURSDAY, APRIL 11  
7 PM**  
**JAMES RONDEAU**  
**President and Eloise W.  
Martin Director of the  
Art Institute of Chicago**  
\*Reservations are required  
and will be available  
beginning January 8

In 2016, James Rondeau became the President and Eloise W. Martin Director of the Art Institute of Chicago. Mr. Rondeau joined the Art Institute in 1998 and has led two of eleven curatorial departments. Over the course of his tenure, he secured numerous major gifts, most notably in 2015, when he ushered in the largest gift of art in the museum's history — the Edlis / Neeson Collection. Under Rondeau's leadership, the contemporary galleries have been reinstalled with a more global and diverse narrative. The installation transforms the museum's presentation of contemporary art, bringing new depth and perspective that makes this collection the strongest of any encyclopedic art museum in the world. Mr. Rondeau holds a BA in American Civilization from Middlebury College, Vermont, and an MA in art history from Williams College, Williamstown, Massachusetts.



PHOTO: DANIEL DENNEHY

**SUNDAY, MAY 5  
1:30 PM**  
**KAYWIN FELDMAN**  
**Nivin and Duncan  
MacMillan Director and President of the  
Minneapolis Institute  
of Art; recently  
named Director of the  
National Gallery of Art,  
Washington D.C.**  
\*Reservations are required  
and will be available  
beginning January 8

Beginning in March 2019 Kaywin Feldman will serve as the first female director of the National Gallery of Art and only the fifth director in the institution's 77-year history. Prior to her new appointment, Feldman led the Minneapolis Institute of Art since 2008. She transformed the museum's relationship to its city through free membership, community dialogue, and direct engagement with social issues like equity and empathy. A past president of the Association of Art Museum Directors and the American Alliance of Museums, she has galvanized the field and doubled Mia's attendance through innovative exhibitions and programs. Feldman's own fascination with museums began with childhood visits and an early interest in archaeology. She earned a BA in classical archaeology from the University of Michigan and an MA from the Institute of Archaeology at the University of London. She also earned an MA in art history from the Courtauld Institute of Art at the University of London, and received an Honorary Doctor of Fine Arts degree from the Memphis College of Art, Tennessee.



PHOTO: 2013 MUSEUM ASSOCIATES/ LAOMA

**THURSDAY, SEPTEMBER 12  
7 PM**  
**FRANKLIN SIRMANS**  
**Director of the Pérez  
Art Museum Miami**  
\*Reservations are required  
and will be available  
beginning June 4

Franklin Sirmans is an art critic, editor, writer, curator, and has been the director of the Pérez Art Museum Miami since October 2015. His directorial initiatives include ensuring the museum's art program reflects Miami's community, and securing donations. In his first six months as director, he procured the largest donation of works in the museum's short history — more than 100 pieces of art from the collection of Craig Robins. In 2017, Sirmans worked with Jorge Pérez on a gift that transformed the museum's holdings with a donation of more than 170 works of contemporary Cuban art. He has held curatorial leadership positions at the Los Angeles County Museum of Art, California and The Menil Collection in Houston, Texas. In 2007 Sirmans was the recipient of the David Driskell Prize — the first national award to honor and celebrate contributions to the field of art of the African Diaspora, which is administered by the High Museum of Art, Atlanta. He holds a BA in the history of art and English from Wesleyan University, Connecticut.



PHOTO: SMITHSONIAN INSTITUTION

**SUNDAY, NOVEMBER 3  
1:30 PM**  
**KEVIN GOVER**  
**Director of the  
Smithsonian's National  
Museum of the  
American Indian**  
\*Reservations are required  
and will be available  
beginning June 4

Kevin Gover is the director of the Smithsonian Institution's National Museum of the American Indian and a citizen of the Pawnee Tribe of Oklahoma. He began as director in December 2007. Under Gover's leadership, visitation has grown to 1.8 million visitors per year, achieving the museum's mission of "advancing knowledge and understanding of the Native cultures of the Western Hemisphere — past, present, and future, and working to support the continuance of culture, traditional values, and transitions in contemporary Native life." Mr. Gover earned a BA in public and international affairs from the Woodrow Wilson School at Princeton University, New Jersey; a JD from the University of New Mexico College of Law; and received an Honorary Doctor of Laws degree from Princeton. Before entering the museum field, he operated the largest Indian-owned law firm in the country, and served as Assistant Secretary for Indian Affairs in the United States Department of the Interior under President Bill Clinton.



# In the Studios



**NEW**  
Watch for a new Studio Programs publication in March featuring in-depth information about 2019 studio offerings. A full listing of classes will be available online at [desmoinesartcenter.org/education](http://desmoinesartcenter.org/education).

## The National Veterans Creative Arts Festival

The National Veterans Creative Arts Festival is an annual event co-presented by the Department of Veterans Affairs and the American Legion Auxiliary, taking place in a different location each year. It celebrates the work of veterans who are visual artists, writers, and performers. The festival is the culmination of national talent competitions in art, creative writing, dance, drama, and music. The Des Moines Art Center was honored to host the 2018 event. Fifty veterans, their companions, and staff participated in tours of the galleries and a variety of studio workshops. Participants chose from raku fired pottery, experimental watercolor, screen printing, zentangle, and glass fusing and beadmaking.

Studio Programs is continually developing new activities to inspire and engage multiple communities.

## Art & Activism Workshop Series

The Art & Activism Series is an annual event taking place during the summer months for teens in the Des Moines metro and beyond. The series uses the Art Center's permanent collections and exhibitions as a catalyst to discuss social issues. Each workshop consists of a tour, peer discussion, and studio art project. The themes of last year's Art & Activism Workshops were feminism, art and racial justice, and LGBTQ art and artists.



ABOVE

One of the numerous buttons created by participants in the Feminism workshop.

## Feminism Workshop

Participants toured the exhibition *In the Spirit of Louise Noun* and viewed and discussed art created by women. Inspired by the exhibition, they created multimedia collages which were transformed into buttons and made available to the museum public to keep.

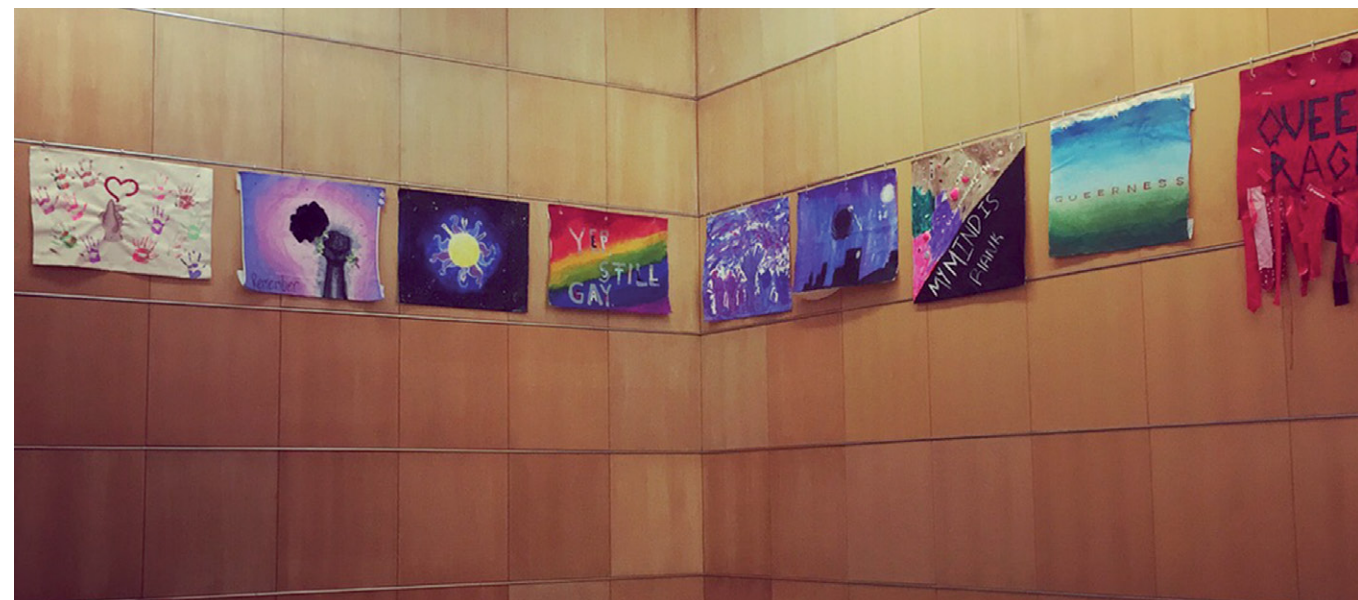
Flags created by LGBTQ Art & Artists workshop participants to represent their identity were displayed in the lobby.

## Art & Racial Justice Workshop

During this weekend workshop, youth participants toured public murals around the Des Moines metro, including a visit to artist and activist Jordan Weber's studio. The following day, they privately roamed Art Center galleries in search of artwork that would spark their creativity, and serve as inspiration in creating their own works of art. At the end of the weekend, they had the opportunity to display these works adjacent to the artwork that had inspired them.

## LGBTQ Art & Artists Workshop

Youth spent the weekend diving into the political and societal issues facing the LGBTQ community and the history of the pride flag. In partnership with Iowa Safe Schools, the youth participated in an interactive activity that highlighted themes of intersectionality. After being challenged to think about their personal journey, participants were asked to create a flag to express their identities. The flags were displayed in the lobby to celebrate the weekend's success.







# FREE FAMILY DAY

SATURDAY, MARCH 16 / 10 AM – 3 PM  
FREE / NO REGISTRATION REQUIRED

**ENTIRELY KIDS FAMILY DAYS**  
are filled with museum adventures,  
art making, music, dance, and more.

# BUNDLE UP AND VISIT THE PAPPAJOHN SCULPTURE PARK

AN EXTENSION OF THE  
DES MOINES ART CENTER

OPEN DAILY  
SUNRISE TO SUNSET

FREE CELL PHONE  
TOURS AVAILABLE ONSITE

PHOTO: CATLIN OSAR PHOTOGRAPHY



# CELEBRATE YOUR SPECIAL OCCASIONS IN SPECIAL SPACES

The Art Center's outstanding architectural  
spaces make it a unique venue to rent for  
your special occasion.

Let us help make your wedding reception,  
rehearsal dinner, shower, or other memorable  
event unforgettable.

FOR MORE INFORMATION  
email [rentals@desmoinesartcenter.org](mailto:rentals@desmoinesartcenter.org)



Love Forever Tea Towel Set X  
Yayoi Kusama

# MODERN GIFTS FOR VALENTINES DAY AND EVERY OCCASION

OPEN DURING MUSEUM HOURS

MEMBERS RECEIVE DISCOUNTS  
JOIN TODAY!

Every purchase supports the  
Art Center's commitment to Free Admission



# MEMBERSHIP #ArtCentered

WITH MEMBERSHIP MANAGER JULIA MASON GRAY  
AND DIRECTOR OF MEMBER EXPERIENCES DEBRA J. KURTZ

## NEW BENEFIT Participation in My Museum Monday

What would you do with time completely to yourself at the Art Center? My Museum Monday is an experience available to active members at all giving levels.

Apply for your My Museum Monday experience at [desmoinesartcenter.org](http://desmoinesartcenter.org). The next application period opens January 14.

Need some inspiration? Here are photos from the first two Museum Monday winners!

**Alyssa and Isla Bowers' My Museum Monday adventure in pictures**



**Our first participant, Alyssa Bowers, noted in her application that her daughter, Isla, would dress up to match her favorite artworks:**

"First, I wouldn't be alone. I would let my five-year-old daughter accompany me. Since my daughter was a baby, we have been visiting the Art Center. It is one of our favorite places. A couple of years ago we made up a game; she would try to find the perfect piece of art to match her outfit. It used to be spontaneous but now she likes to plan her outfit to match an artwork she remembers. So if we had three hours alone at the Art Center, it would involve a suitcase full of outfits, a camera, and a five-year-old playing dress up with the artwork. I know a ballet outfit would be involved!"



**Brian Hutzell shared in his application that he and his wife, Hitomi, would seek serenity in the I. M. Pei building and write.**

"I would like my Museum Monday to begin early in the morning, and I would like to share it with my wife. We would begin by bringing some coffee and croissants for breakfast out in the courtyard by the pond and the Milles sculpture. After a relaxing breakfast, we would go inside to the I. M. Pei building by the big windows. There, I/we would write. No computers, just notebooks and a bunch of freshly sharpened pencils for me, pens for my wife. What would we write? Probably some journal entries; then I would work on my still quite nebulous novel. My wife would probably work on a play."

**Brian Hutzell writes in his journal surrounded by the solitude of the I. M. Pei building overlooking Greenwood Park.**



## NEW BENEFIT 2019 Member Travel Opportunities

One of the most exciting new member benefits is the opportunity to travel regionally, nationally, and internationally with other Art Center art enthusiasts. Traveling with the Art Center ensures inside access to the best arts and culture sites near and far.

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

Have a suggestion? Omaha? Minneapolis? Chicago? Email [jmgray@desmoinesartcenter.org](mailto:jmgray@desmoinesartcenter.org).

Table Mountain, Cape Town, South Africa. Named one of the new Seven Natural Wonders of the World in 2011 by the Swiss-based New7Wonders Foundation. Photo: Cape Tourism



Santa Fe, New Mexico

## Santa Fe and Taos, New Mexico JULY 11–14, 2019

This summer, members at the \$140 Ambassador level and above are invited on a three-day excursion filled with spectacular scenery, history, and art. Members will be staying at the 4-Star La Fonda, the focal point of Santa Fe's attractions of restaurants, shopping, and premier galleries and museums. Participants will attend the International Folk Art Festival — the largest folk art market in America, gathering artisans from more than 60 countries to share their work and culture. Visits will include the Georgia O'Keeffe Museum, the New Mexico Museum of Art, and the Museum of Contemporary Native Arts. In Taos, members will visit Taos Pueblo, a UNESCO World Heritage Site. The trip also includes Georgia O'Keeffe's former home and studio, Ghost Ranch, in Abiquiu.

This is just a sampling of the many activities included in this densely-packed trip. Registration opens January 14.

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

## London, England APRIL 3–7, 2019

In April, members at the Philanthropic Circle level will travel to London, England with Art Center Director Jeff Fleming and Des Moines Performing Arts President Jeff Chelesvig, who will co-host a tour focusing on art and theater. Later this fall, Philanthropic Circle members are invited to join Director Fleming on a trip to Cape Town, South Africa with a stop at the new Louvre Abu Dhabi in October. For more information on international trips, contact Sarah de Santis at 515.271.0303.





# THANK YOU

## TO LIFE-LONG ART CENTER SUPPORTER

# FRITZ JAMES

Des Moines Art Center donor Fritz James has been visiting the Art Center for as long as he can remember. Mr. James is a Des Moines native, graduating from Theodore Roosevelt High School and Iowa State University. When he was in high school, he recalls riding his bike and watching the Saarinen building under construction. He specifically remembers seeing

the then-director of the museum driving a 1954 Corvette. Those memories fostered a love of architecture, art, and furniture. "I cannot imagine anyone else in Des Moines being as influenced by the Art Center as me," Mr. James said. He enjoyed watching the construction of the I. M. Pei and Richard Meier buildings as well, and recalls wondering how the windows in each building would affect the light and the artwork inside.

Mr. James owned Library Binding Services (LBS) in Des Moines for more than 40 years. He retired in 2016, but his former business continues to showcase his love of mid-century modern design, still using the Knoll furniture he purchased 25 years ago. "I built my entire business based on aesthetics — from the interior building to the restrooms, the landscaping and our products. That all came from my time at the Art Center."

Mr. James raised his family in the Des Moines area and resides south of the Art Center. He has brought countless friends to visit exhibitions over the years, and spends much of his time traveling and exploring museums. He is also an avid conservationist and owns 175 acres of land in Madison County where he is working to restore the woodlands. He built a minimalist prairie cabin and reconstructed an historic barn on his land, which he "regards as a piece of art."

To show how significant the influence the Art Center has had on all aspects of his life, Mr. James made a \$20,000 gift to support the 2018 end-of-year giving campaign. He wanted to encourage others to make year-end gifts in support of the Art Center's free admission program. The Art Center heartily thanks him for his engagement and generous support.



PHOTO: desm MAGAZINE



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THANKS  
TO MEMBER  
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OUR EXHIBITIONS, PROGRAMS,  
ART ACCESS, AND FREE  
ADMISSION ARE POSSIBLE.

## MEMORIAL AND HONORARY GIFTS

These gifts were received between September 1, 2018 and November 30, 2018.

### In Honor of Judy Flapan

Jo Ann and William Friedman  
Mary and Dan Kelly

### In Memory of Albert C. Hand

Jude and Jane Conway  
Scott and Leanne Valentine

### In Memory of Marilyn Hein

Sanford and Susan Fitch  
Charles and Janet Haas  
Ted and Corinne Hanke  
Judy Sandahl

### In Memory of Margaret Jester

Jacqueline Fucilla  
Peggy and Nick Krueger  
Tracy Levine

### In Honor of Dr. Darren Jirsa

John and Judy Hughes

### In Memory of Sam Kalainov

H.D. Art Club

### In Memory of Gary McKay

Paul Hutton-McKinley and Michael McKinley  
Midwest Educational Resources  
& Development  
Ila Plasencia

### In Memory of Esther Miller

Jill and Jeff Featherstone  
Patty and Kevin LaGree

### In Memory of Joe Heaps Nelson

Missionary Society of Connecticut  
Judith Silverman and  
Roberto Hodara Friedmann

### In Memory of Robert Spellman

Barb and Jim Lekwa

### In Honor of Nan Stillians

Jason Clayworth

### In Honor of Amy and Tom Worthen

Victoria Herring and Mark McCormick

### In Memory of Tom Worthen

Paula Hutton-McKinley and Michael McKinley  
Patty and Kevin LaGree



Art Center  
membership  
supports  
FREE  
programming  
for all!

## MEMBERS

STAY #ARTCENTERED.  
REGISTER NOW!

## MEMBER EVENTS

\*Yoga + Gallery Dialogues  
now FREE to members  
\$5 / Non-members

SATURDAY, JANUARY 12  
SATURDAY, FEBRUARY 9  
SATURDAY, MARCH 9  
8:45 am / Yoga (60 minutes)  
10 am / Gallery dialogue (20 minutes)

### SALON 4700

FRIDAY, JANUARY 25  
Co-host, Susan Collis  
Exhibition Opening  
5–7 pm

### ART NOIR

TUESDAY, JANUARY 22  
\*The Scoop / 5:30 pm  
TUESDAY, FEBRUARY 26  
\*Trivia Night / cash bar / 6 pm



THURSDAY, JANUARY 10  
\*Gallery Dialogue +  
“Manhattan Musings”  
with Jared Ledesma / 6:30 pm  
IN CONJUNCTION WITH THE ART  
STUDENTS LEAGUE OF NEW YORK  
THURSDAY, MARCH 14  
\*Gallery Dialogue with Laura  
Burkhalter and an in-depth  
look at wild animal conservation  
with Jessie Lowry, Director of  
Conservation and Research,  
Blank Park Zoo / 6:30 pm  
IN CONJUNCTION WITH  
THE ELEPHANT IN THE ROOM

NOT A MEMBER?  
JOIN TODAY  
at [desmoinesartcenter.org](http://desmoinesartcenter.org).

## JANUARY

3 THURSDAY  
Books + Blankets  
11–11:30 am  
Free: no reservations  
Drop-in for families

6 SUNDAY  
Exhibition closes  
*Neo Rauch: Aus dem boden /  
From the Floor*

10 THURSDAY  
\*Gallery Dialogue +  
“Manhattan Musings”  
IN CONJUNCTION WITH  
THE ART STUDENTS LEAGUE  
OF NEW YORK  
6:30 pm

12 SATURDAY & 13 SUNDAY  
\*Ceramics Master Workshop  
with the Mo Fauxs  
10 am–4 pm / \$

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

13 SUNDAY  
\*Make + Mingle  
Mixed Media Postcards  
12:30–3:30 pm / \$

14 MONDAY  
Registration opens  
for Santa Fe/Taos trip  
Application opens for  
My Museum Monday

18 FRIDAY  
EXHIBITION OPENS  
*Stacey Steers: Edge of Alchemy*

20 SUNDAY  
\*Art Spectrums  
Session 1: noon–1:30 pm  
Session 2: 2–3:30 pm

\*Gallery Dialogue  
Daniel Hoffman-Zinnel  
with Jared Ledesma  
“Queer Presence in the  
Art Center’s Collection”  
1:30 pm

25 FRIDAY  
\*EXHIBITION OPENING  
SALON 4700 Susan Collis: Without you  
the world goes on  
5–7 pm

26 SATURDAY  
EXHIBITION OPENS  
*Susan Collis: Without you  
the world goes on*

\*Family Workshop  
Watercolor Workshop  
9:30–11:30 am / \$

27 SUNDAY  
\*Make + Mingle  
Sculptural Wood Air Plant Holder  
12:30–3:30 pm / \$

\*Lecture  
SALON 4700 Susan Collis in conversation  
with Alison Ferris  
1:30 pm  
Exhibition closes  
*Iowa Artist 2018: Jen Bervin*

## FEBRUARY

3 SUNDAY  
\*Mix + Mingle  
Block Printed Cards  
12:30–3:30 pm / \$  
Gallery Dialogue  
Caroline Schoonover  
with Alison Ferris  
IN CONJUNCTION WITH SUSAN COLLIS  
1:30 pm  
Exhibition closes  
*The Art Students League  
of New York*

7 THURSDAY  
Books + Blankets  
11–11:30 am  
Free: no reservations  
Drop-in for families

8 FRIDAY  
EXHIBITION OPENS  
ART NOIR *The Elephant in the Room*

\*Film Oscar® Shorts  
Documentary Program  
6:30 pm

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

10 SUNDAY  
\*Mix + Mingle  
Love Letters  
12:30–3:30 pm / \$

\*Film Oscar® Shorts  
Documentary Program  
(repeat of February 8 films)  
1:30 pm

15 FRIDAY  
\*Film Oscar® Shorts  
Live-action Program  
6:30 pm

17 SUNDAY  
\*Film Oscar® Shorts  
Live-action Program  
(repeat of February 15 films)  
1:30 pm

21 THURSDAY  
\*Film Oscar® Shorts  
Animation Program  
6:30 pm

22 FRIDAY  
\*Film Oscar® Shorts  
Animation Program  
(repeat of February 21 films)  
6:30 pm

23 SATURDAY  
\*Family Workshop  
Paper Marbling  
9:30–11:30 am / \$

24 SUNDAY  
Snow date for any  
of the Oscar® screenings  
TBD / details will be posted  
on the website

## MARCH

3 SUNDAY  
Gallery Dialogue  
Ann Au with Alison Ferris  
IN CONJUNCTION WITH SUSAN COLLIS  
1:30 pm

7 THURSDAY  
Books + Blankets  
11–11:30 am  
Free: no reservations  
Drop-in for families

\*Fingerman Lecture Series  
SALON 4700 Primer Lecture + Reception  
and Community Conversation  
with Alison Ferris / 7 pm  
Reservations open January 8

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

10 SUNDAY  
\*Mix + Mingle  
Silk Screen Tea Towels  
12:30–3:30 pm / \$

Gallery Dialogue  
Larassa Kabel  
with Laura Burkhalter  
IN CONJUNCTION WITH  
THE ELEPHANT IN THE ROOM  
1:30 pm

16 SATURDAY  
Entirely Kids Day  
10 am–3 pm / Free: no reservations  
Drop-in for families

17 SUNDAY  
\*Art Spectrums  
Session 1: noon–1:30 pm  
Session 2: 2–3:30 pm

24 SUNDAY  
\*Mix + Mingle  
Forged Cuff or Bangle  
12:30–3:30 pm / \$

28 THURSDAY  
Gallery Dialogue  
Jay Ewart and Sydney  
Royal-Welch with Alison Ferris  
IN CONJUNCTION WITH SUSAN COLLIS  
6:30 pm

30 SATURDAY  
\*Family Workshop  
Sewing Workshop  
9:30–11:30 am / \$

31 SUNDAY  
\*Lecture: “The Shape of Craft”  
with Ezra Shales  
IN CONJUNCTION WITH SUSAN COLLIS  
1:30 pm



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MEET IN THE LOBBY

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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.



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4700 GRAND AVENUE  
DES MOINES, IOWA 50312



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## DES MOINES ART CENTER

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[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

### MUSEUM SHOP

Open during regular museum hours.

Members receive discounts every day.

### 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)

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

#### COVER

Susan Collis (British, born 1956)

*Oversight*, 2018 (detail)

Black diamonds, garnets, amethysts, sapphires,  
rubies, silver, gold, turquoise, and smokey quartz

Dimensions variable

Courtesy of the artist and Seventeen Gallery, London

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