



JAN
FEB
MAR
APR
2021

I am sure you would agree, let us put 2020 behind us and anticipate a better year in 2021. With this expectation

in mind, your Art Center teams are moving ahead with major plans for the new year. Our exhibitions include *The Path to Paradise: Judith Schaechter's Stained-Glass Art*; *Justin Favela: Central American*; and *Louis Fratino: Tenderness revealed* along with *Iowa Artists 2021: Olivia Valentine*. An array of print gallery and permanent collections projects, including an exhibition that showcases our newly conserved painting by Francisco Goya, *Don Manuel García de la Prada*, 1811, and another that features our works by Claes Oldenburg, will augment and complement these projects. The exhibitions will continue to address our goals of being an inclusive and welcoming institution, while adding to the scholarship of the field, engaging our local communities in meaningful ways, and providing a site for the community to gather together, at least virtually (for now), to share ideas and perspectives.

Our *Black Stories* project has done just this as we continue to receive personal stories from the community for possible inclusion in a publication. We are still accepting stories, so please share your personal experience through our website, or you can mail or email me directly at jfleming@desmoinesartcenter.org.

Additionally, 2021 marks the 40th anniversary of the Des Moines Art Center Print Club. (See story on page 14). This incredible milestone is something to shout about. The Print Club has been an active participant in supporting our collections, our conservation efforts, and educating its members, while providing an arena to gather socially. I thank the past and present members for all that they have done and are doing to make this organization so significant in the lives of its members and our community. If you would like additional information about the Print Club, as well as our other member groups, please visit our website for more information.

I look forward to the many things we have planned for the coming year. Let us hope that we can see more of each other soon.

JEFF FLEMING | DIRECTOR

**Submit
your story**

We continue to accept personal stories in response to *Black Stories*.

Enjoy this story submission from Candace Williams.

Seen. I felt seen as I walked through the *Black Stories* exhibition with my friend. As history and experiences were shared through art, I remembered my mom taking my sister and I to the California African-American Museum often. She would buy children's books written by Black authors with illustrations of Black characters. Also, I remember when she took our family on a road trip to visit Allensworth, a historical Black town in California. I remember as a 5th grader, my mom helped me dress up as Bessie Coleman, the first Black female aviator and classmates thought I was Amelia Earhart. My parents loved Black history, our history, and they shared it with me, and it's cool to be here with my friend who is white and see her learning about us, caring about us.

CANDACE WILLIAMS

Black Stories installation in the I. M. Pei building. Photo: Rick Lozier



View the exhibition safely in person or through virtual tours available on the website.

THE PATH TO PARADISE:

Judith Schaechter's Stained-Glass Art

The Path to Paradise is the first survey and major scholarly assessment of this groundbreaking artist's 37-year career. Organized by the Memorial Art Gallery of the University of Rochester, the exhibition is drawn from both private and institutional collections. *The Path to Paradise* will feature approximately 45 of Judith Schaechter's stained-glass panels along with a selection of related drawings and process material.

Judith Schaechter (b. 1961) has stretched the medium of stained glass into a potent and incisive art form for the 21st century, boldly paving her path in the diverse arena of contemporary art. Her work is represented in over a dozen museums including the Museum of Art and Design, Philadelphia Museum of Art, Smithsonian American Art Museum, and Toledo Museum of Art, and in major exhibitions around the world. In addition, through her extensive teaching, she has furthered her influence on her peers and younger generations of artists. Her awards include two NEA Visual Artists' Fellowships, a Louis Comfort Tiffany Foundation Award, a Joan Mitchell Foundation Painters and Sculptors Grant Award, a Guggenheim Fellowship Award, a USA Artists Rockefeller Fellow, and an American Craft Council College of Fellows Award.

"I have been an admirer of Judith's work for many years and I'm thrilled that the Art Center is part of this exhibition's tour, and the community can see this beautiful — and often surprising — art in person," said Curatorial Manager Laura Burkhalter.

All images by Judith Schaechter

OPPOSITE *The Birth of Eve*, 2013
Stained-glass panel, 57 x 31 inches
Smithsonian American Art Museum,
Gift of the James Renwick Alliance.
Image courtesy of Judith Schaechter

PAGES 6–7 *Beached Whale*, 2018
Courtesy Claire Oliver Gallery, Harlem, and the artist.
Image courtesy of Judith Schaechter

Human/Nature: An Exhibition Inspired by the Art of Judith Schaechter

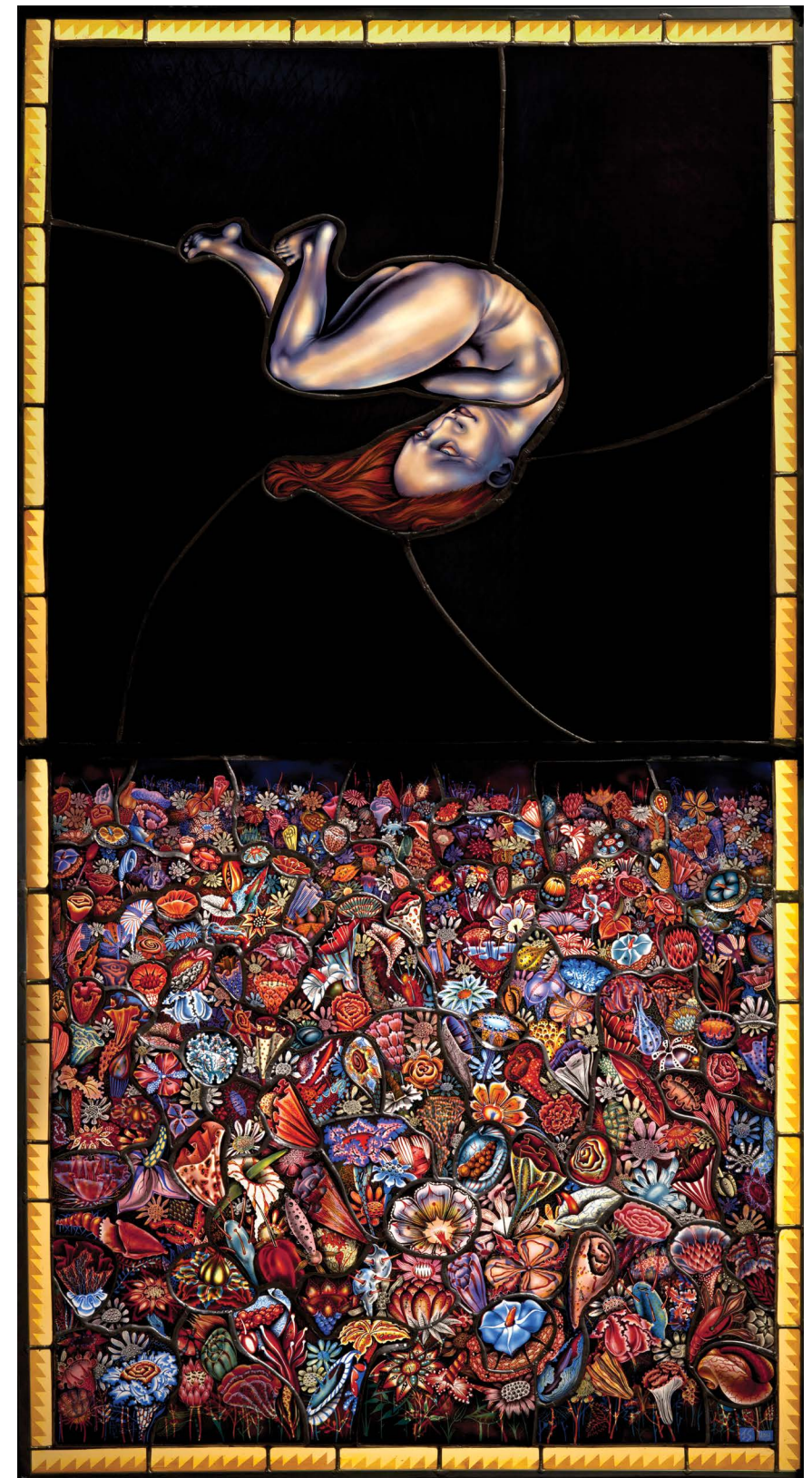
FEBRUARY 8 – MAY 9, 2021

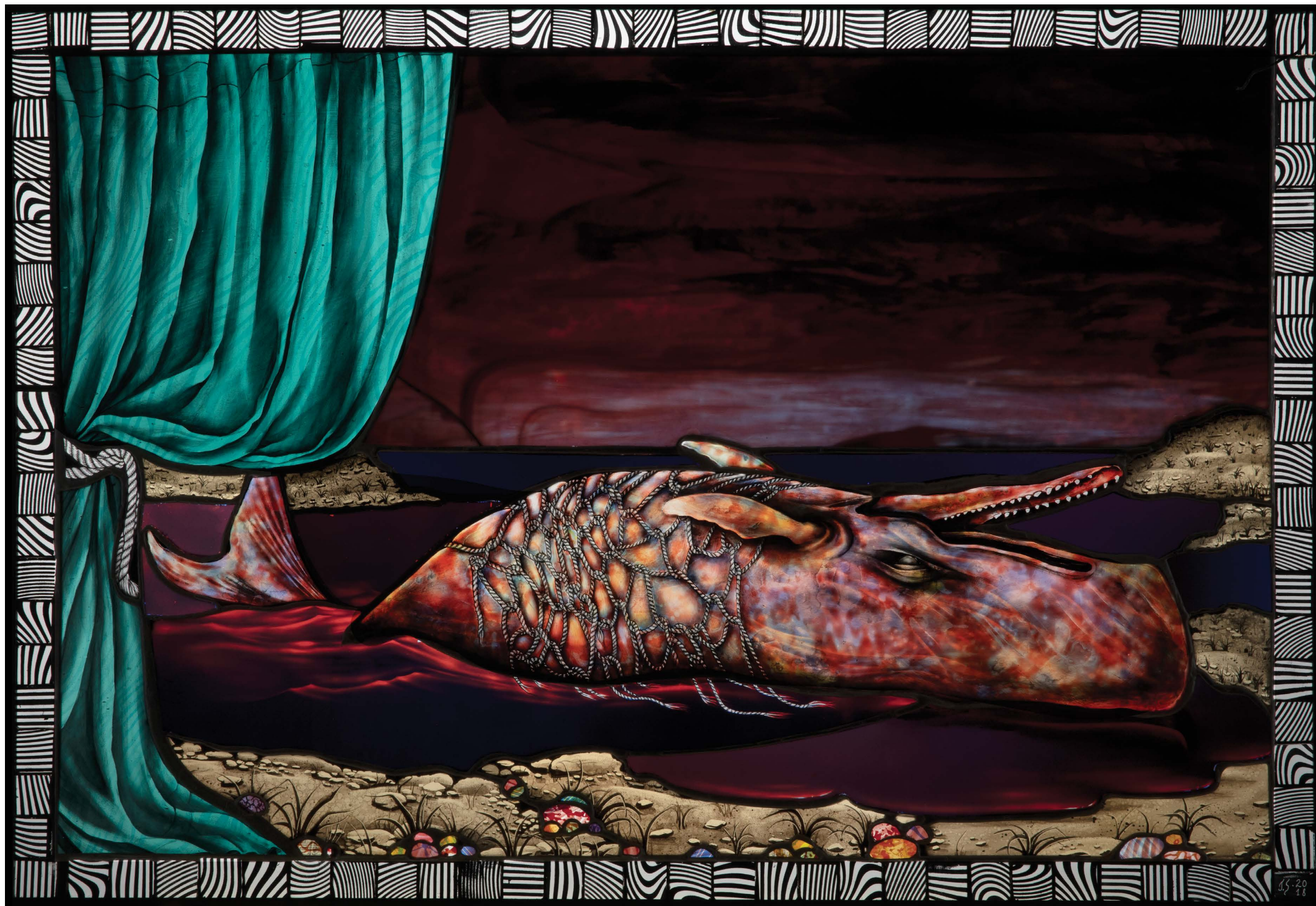
To accompany *A Path to Paradise: Judith Schaechter's Stained-Glass Art*, artist Judith Schaechter worked with Curatorial Manager Laura Burkhalter to choose work from the Art Center's collection by artists who inspire her or which contains thematic connections to her masterful glass constructions. Following are the artist's words on the selections, which deftly sum up this unsettling, beautiful, and challenging set of works.

"The fascination with humans and animals is vast. We are interested in our own behavior and would probably gape at every chance to witness our species at its best, worst and everything in between. We are equally fascinated by our appearance—never missing an opportunity to really examine a person's face or body. Social custom discourages this, but if we could, we would indulge. This extends to our fascination with animals and even plants—who serve as our proxies or as a reflection of our nature. We are amazed at the similarities to us, and quick to point out the differences. We are utterly amazed at how alien and strange we are to ourselves and how familiar animals can seem.

Art is a safe place to stare."

JUDITH SCHAECHTER





UPCOMING EXHIBITION
MARCH 12 – MAY 16, 2021
ORGANIZED BY ASSOCIATE CURATOR
JARED LEDESMA

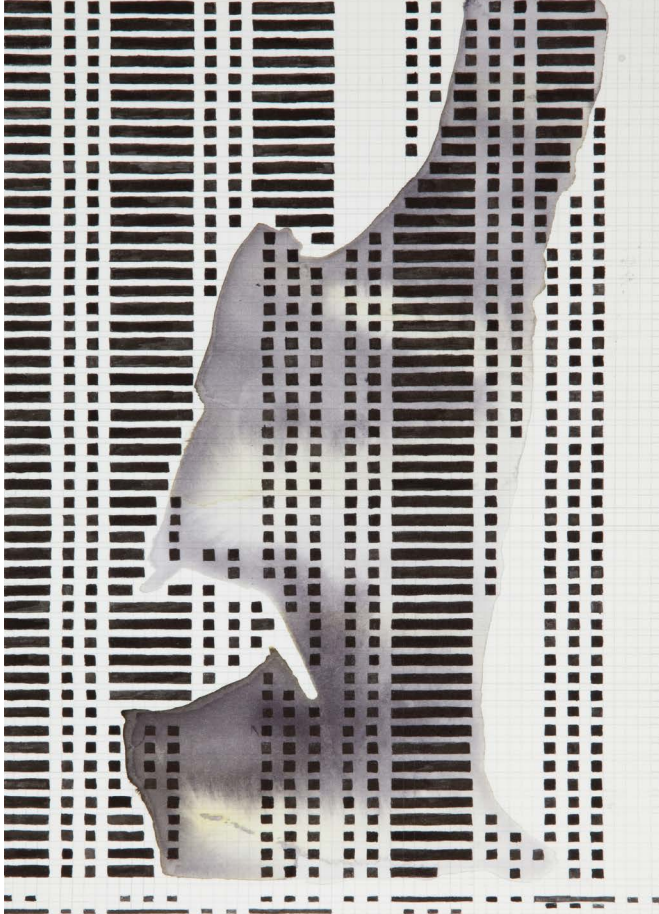
IOWA ARTISTS 2021: OLIVIA VALENTINE

This exhibition presents two bodies of work by Olivia Valentine. Valentine is recognized for her work in textile construction, drawing, and sculpture, as well as textile installations that interface with architecture. For this project, Valentine presents *Mediate/Equivocate* and *The shadow is my body*.

The Richard Meier building will feature *Mediate/Equivocate*, a large-scale installation generated in response to Meier's deliberate, gridded design. Embedded within the three-story wall in the building's atrium are a series of ropes. Viewed from a distance, the ropes appear to be woven into the wall, in a pattern that is responsive to its surroundings. Additionally, the ropes drape over the top of the third story wall, cascade into the atrium space, and collect on the ground floor. This entanglement suggests the transformation of the wall from an indiscernible architectural element to an active, three-dimensional component of the building. Joining the site-responsive installation will be four watercolor drawings on paper, installed in discreet locations.

Across the museum in the I. M. Pei building's lower gallery, *The shadow is my body* consists of low relief, small-scale plaster sculptures whose flat surfaces support watercolor drawings that resemble spilt liquid. Together, *Mediate/Equivocate* and *The shadow is my body* emphasize overlooked elements of the Des Moines Art Center's architecture: the verticality of the Meier building and horizontality of the I. M. Pei wing. In addition, they initiate relationships between architecture and textile structures—two traditionally gendered modes of spatial production.

“Valentine is one of the most innovative artists working in Iowa today. I recall meeting her when I moved to Des Moines in 2017 and being immediately blown away by her intelligent approach to textiles, craft, and design. This past December I was



Olivia Valentine / *Interruptions (Shadow Study)*, 2020
Graphite and watercolor on paper / 10 x 7 inches
Photo: Olivia Valentine
© Olivia Valentine

given a sneak peek at her ambitious plans for the Meier atrium. Viewers are promised a beautiful and eloquent intervention of the Des Moines Art Center's architecture.”

JARED LEDESMA

The exhibition will be accompanied by a unique postcard book featuring an essay by Shannon Rae Stratton, executive director of Ox-Bow School of Art and Artists' Residency.

Valentine is Assistant Professor in the College of Design at Iowa State University. She is the recipient of a Fulbright Fellowship for Installation Art in Turkey and the Brandford/Elliott Award for Excellence in Fiber Arts. Recently, Valentine was awarded the 2020 Iowa Arts Fellowship. Past exhibitions include Museum of Arts and Design (New York), the Danish Royal Academy (Copenhagen), and The American Academy in Rome (Italy). Valentine received her MFA from the School of the Art Institute of Chicago and her BFA from the Rhode Island School of Design.

UPCOMING EXHIBITION
JULY 17 – OCTOBER 24, 2021
ORGANIZED BY CURATORIAL MANAGER
LAURA BURKHALTER

JUSTIN FAVELA: CENTRAL AMERICAN

UPCOMING EXHIBITION
JULY 17 – OCTOBER 24, 2021
ORGANIZED BY CURATORIAL MANAGER
LAURA BURKHALTER

Justin Favela's exuberant art is inspired by Latinx culture, art history, and food rendered in layer upon layer of vibrant strips of paper. Favela's technique recalls piñatas and party decorations — ephemeral forms that signify joy and celebration.

The exhibition's subtitle, *Central American*, contains multiple meanings, suggesting the artist's heritage, Iowa's place in the middle of America, and the strong presence of Central Americans in our state and within the agricultural industry upon which our economy depends.

All of the work in the exhibition will be created on site by Favela, including a large-scale installation, wall and floor sculptures, and a paper chandelier for the Meier building's atrium. Due to the COVID-19 pandemic, this exhibition was moved from 2020 to the slate of 2021 exhibitions.



Justin Favela / *Gypsy Rose Piñata*, 2017
Found objects, cardboard, Styrofoam, paper and glue
5 x 19.5 x 6.5 feet
Photo: Courtesy Petersen Automotive Museum



Louis Fratino
Waking up first, hard morning light, 2020
Oil on canvas / 90 x 70 inches
Photo: Jason Wyche
© Louis Fratino, courtesy of Sikkema Jenkins & Co., New York, and Ciaccia Levi, Paris.

LOUIS FRATINO: TENDERNESS REVEALED

NOVEMBER 6, 2021 – FEBRUARY 6, 2022
ORGANIZED BY ASSOCIATE CURATOR
JARED LEDESMA

Louis Fratino creates paintings and drawings that encapsulate his experiences, desires, and aspirations as a young gay man in the twenty-first century. The works—both intimate and grand—are a combination of meditative self-portraits, illustrations of Fratino's community, thoughtful interiors, and depictions of sympathetic, private moments between partners. Images of quotidian intimacy between queer folk have been sparse within the canon of art history. In his work, Fratino counters this by creating approachable pictures that render the intangible, domestic qualities of gay relationships.

New artworks added to the collection

Ellen and Jim Hubbell have gifted the Art Center 21 works on paper by 11 artists who explore numerous Modern and contemporary approaches to artmaking. Each artwork adds significantly to our holdings and our ability to tell the story of the art of our time.

The artworks include six screenprints in the suite entitled, “Series II,” by Gene Davis, and *A Lot More of Ann Combing Her Hair*, 1979, by David Hockney. This image features Ann Graves, a longtime inspiration and friend of the artist. The lithograph is one of many prints Hockney produced in the late 1970s that depict Ann grooming her coveted long red hair.

Roger Shimomura’s lithograph entitled, *American Guardian*, 2006–07, combines influences from Pop Art, comic books, Asian Art, and American history to explore the stereotypes faced by Asian Americans. When the artist was a child, Shimomura’s family was placed in a Japanese internment camp in Washington during the Second World War, an event commemorated in this image.

After taking classes in drawing and painting at the Art Students League of New York in the 1920s, Louise Nevelson began producing simple sketches of nude women in earnest. These works, including *Untitled (Female Nude)*, 1935, were composed from a modernist approach to line drawing and display Nevelson’s interest in Henri Matisse.

Cecily Brown is a major figure in late 20th century art, working as part of group of young artists who brought expressive, figurative painting back into focus. Her style hovers between realism and abstraction, creating tension between what can and cannot be perceived. Brown’s images are inspired by art history,



Cecily Brown (British, active United States, born 1969)
Aujourd'hui Rose, 2005
4 color lithograph
Frame: 43 x 33 1/4 x 1 inches / Sheet: 39 3/4 x 29 1/4 inches
Proposed gift of Jim and Ellen Hubbell
Image courtesy of Gagosian / © Cecily Brown.

particularly landscape and expressionist art, as well as pornography and pop culture. The four works by Brown included in this gift cover all those subjects. This gift doubles the Art Center’s holdings of the artist’s work and includes our first drawing.

Julie Blackmon’s photograph entitled, *Cupcake*, 2007, takes on the chaos and humor inherent in family life. Her compositions are influenced by 17th and 18th century Dutch paintings, but presented in a hyper-focused, colorful, and carefully staged digital photography. While the images have an almost surreal stillness, they also appear to capture a moment in an unruly narrative. American artist Richard Diebenkorn had a lifelong interest in heraldic imagery, and clubs and spades became the main subject matter of his drawings and prints during the early 1980s. In *Green Tree Spade*, 1982, Diebenkorn has transformed the spade into a tree-like figure and enlarged it so it nearly covers the entire picture plane.

Other works in this gift include two Julie Mehretu prints, *Refuge*, 2007, and *Unclosed*, 2007; *The Bather*, 1927, by Yasuo Kuniyoshi; two works by Walt Kuhn entitled, *Half-Raised Figure*, 1934, and *Mirabell*, 1925; and, lastly, Rene Magritte’s *L’Art de Vivre*, 1968. Two of these artists, Blackmon and Shimomura, are new to the collections, while the Magritte enhances our Surrealist holdings. We are extremely grateful to the Hubbells for these gifts.

When the artist was a child, Shimomura’s family was placed in a Japanese internment camp in Washington during the Second World War, an event commemorated in his print titled *American Guardian*.



OPPOSITE TOP Roger Shimomura (American, born 1939)
American Guardian, 2006–2008
Lithograph on paper
Frame: 34 1/2 x 46 1/4 x 1 3/4 inches
Sheet: 31 3/4 x 43 inches
Proposed gift of Jim and Ellen Hubbell
Courtesy of Greg Kucera Gallery

OPPOSITE BOTTOM Julie Blackmon (American, born 1966)
Cupcake, 2007
Archival digital print
Frame: 28 1/2 x 28 1/4 x 1 inches / Image: 22 x 22 inches
Proposed gift of Jim and Ellen Hubbell
Image courtesy of the artist.

Des Moines Art Center’s Virtual Viewing videos are a new way to closely explore artworks in our collection from virtually anywhere!

DOCENT-LED VIRTUAL VIEWING

Exploring art with others, pointing out details you might not notice, facilitating meaningful conversations about art—these are some of the things that docents do best. The Des Moines Art Center docent corps is comprised of some of the most passionate volunteers you will ever meet. So when COVID-19 caused an abrupt suspension of our many in-person tours, the docents longed for a new way to share art with others. With the help of Museum Educator Mia Buch and a generous grant from Bravo, docents began writing and recording introductions to some of their favorite works in the collection.

“Field trips to the Art Center are a major highlight for many area educators and students. Our hopes are that these videos can create similar moments of wonder and curiosity, bringing our museum to students anywhere,” says Buch.

“The Virtual Viewing videos are a valuable tool for helping educator’s reach the art curriculum standard “responding to art.” They are not too long, pose great prompting questions to ignite the curiosities of students, and offer gentle insights for analyzing and interpreting art.”

KATIE LEEPER / ART TEACHER
B.F.A. ART EDUCATION K-12 / WALNUT CREEK



Docent Jean Combs presents a Virtual Viewing video on Henry Ossawa Tanner’s *The Disciples See Christ Walking on the Water*, 1907, one of six currently available online videos. The list will continue to grow and can be accessed on the website.

Below is a list of the artworks and the docents who present them in the virtual videos that are currently available on the Art Center YouTube channel. The videos are meant to promote conversation and closer examination of the artworks through a series of comments and questions asked by the docents.

The Disciples See Christ Walking on the Water, 1907, Henry Ossawa Tanner, presented by Jean Combs

Untitled (For Ellen), Dan Flavin, presented by Tina Dahl

Bandage Girl, Kiki Smith, presented by Nancy Waldman

Basin, El Anatsui, presented by Christine Hines

Samuri Tree (Invariant 1), Gabriel Orozco, presented by Amy Kern

Dawn, Irma René Koen, presented by Marty Boesenberg



WHAT TO EXPECT IN A VIRTUAL CLASS

Participants will meet via Zoom from the comfort and safety of their home. Virtual classes and material kits will provide students with tools and techniques that can be utilized for continued, independent learning all term.

TECHNICAL REQUIREMENTS

Participants will need access to the internet and a computer or tablet with a webcam, microphone, and speakers.

MATERIAL KITS

Material kits are available for purchase through the Des Moines Art Center at the time of registration and will provide all the required materials to complete the projects during the term. Families will be provided a date and time for no-contact pick up at the Art Center before the start of the class. Delivery of material kits is not an option.

To view the 2021 Spring Class Schedule, learn about opportunities to try out a virtual art class, or register for classes, visit desmoinesartcenter.org/learn.

SEE YOU IN CLASS- FROM WHEREVER YOU ARE!

Since the beginning of the pandemic, the Studio team has been hard at work pivoting the popular studio art classes to virtual experiences students can enjoy from the safety and comfort of home. For the Spring 2021 term, all children’s and teen’s programming will remain virtual, along with the majority of adult programs. A select few classes, including jewelry, ceramics, and stained-glass options, will be offered on site with strict guidelines on class sizes, social distancing, and mask wearing.

“We are continuing to be as flexible as possible in response to the changing conditions of the COVID-19 pandemic.”

DIRECTOR OF STUDIO ARTS, COMMUNITY ACCESS
AND INCLUSION TRACY DURAN

“For example, we are planning to hold our popular children’s camps on site this summer; however, we are prepared to move them online if needed, Duran said. “We have been using the guidance of the CDC and Iowa Department of Public Health, along with surveys of current and former students and families to advise our decision.”

ART CENTER PRINT CLUB CELEBRATES 40TH ANNIVERSARY

In the fall of 1980, several Art Center members — collectors, art historians, printmakers, and others who wanted to know more about prints told Art Center director Jim Demetron of their desire to form an interest-based membership group that would support the print collection, print exhibitions, and print-related educational activities of the Art Center. In 1981, the Board of Trustees approved the establishment of the Club, whose dues would support programs and a percentage of which would go towards the annual purchase of a print for the Permanent Collection.

Beginning with 25 charter members, Print Club has grown to a group that at times has approached 200. Membership-driven, the Club's working officers and committees, in collaboration with staff liaisons, have kept the club vital and focused on its mission. In contributing their ideas, creativity, and enthusiasm, not to mention their resources and art, Print Club members feel a deep connection to the Art Center.

Since its founding, Print Club has presented a wide variety of annual programming. These include talks by artists and art historians; gallery talks; visits to artists' studios and private collections; hands-on printmaking; print dealer appraiser visits; as well as social and culinary events. Since 1982, the Club has purchased and donated at least 75 works ranging from early sixteenth-century to contemporary prints. Developed in consultation with the Director and curators, gift considerations are researched by the gift print committee and are voted upon by members at the Annual Meetings. Since its tenth anniversary year, the Club has commissioned 26 prints. Proceeds support the purchase of gift prints, print exhibitions and related publications. Since 2015, the club has supported the conservation of 14 prints in the Permanent Collection. Individual members have donated and bequeathed over 1,000 prints from their personal collections. Now as members gather to learn about prints virtually on Zoom, Print Club continues to evolve and respond to the art and life of our times.

AMY N. WORTHEN
CURATOR OF PRINTS AND DRAWINGS, EMERITA



Two of the Print Club commissioned prints available for sale on the website: (TOP) Endi Poskovic's woodcut, *River Landscape with Salty Air in Green*, 2006, and (BOTTOM) Gina Adams' silkscreen, *American Progress*, 2019.

Each year, Print Club commissions an artist to create a print to be gifted to the Art Center. A limited number of prints are also created for sale, first to Print Club members, and then to the public. A catalogue of the commissioned prints that are available for purchase is available on the Print Club page of the website.

**Print Club membership is open to
Art Center members at any level.**



Host your
wedding or reception
in a stunning,
intimate setting.

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about art at home!**
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MEMORIAL AND HONORARY GIFTS

These gifts were received between March 1 and November 17, 2020

In Honor of April Zingham
Emily Bahnsen and Tabitha Turner

In Honor of Jeanne Levitt
Robert and Lois Beh
Jean Bell
Mary and Tom Bernstein
Donald and Margo Blumenthal
Sue Brenton
Suzie Glazier Burt
Leah Chanin
Stanley and Shari Engman
Jeff Fleming and
Carrie Marshburn-Fleming
Jo Ann and William Friedman
Jeff Glazer
Don and Nancy Greenberg
Henry and Joan Kerns
Maxine and Joe Kirshenbaum
John and Penny Krantz
Joan Lehr
Caroline W. Levine
The Levitt Foundation
Reva Levy
Bertel Lewis
Kenneth and Judy Margolis
Ardeen and Larry Meyerson
Nancy Noddle
John and Mary Pappajohn
Fefe Passer
Sheryl Prill
Suku and Mary Radia
Lila Rauch
Gail Richards
Phyllis Saltzstein
Myra and Royal Taxman
Linda and Michael Toohey
Toni and Timothy Urban
Marvin and Robbie Winick
Mark Winick
Alfred Winick
Ellen Glazier Ziegler
Alan Zuckert

In Memory of Harriet Macomber
Sigurd and Ann Anderson
Hal and Avril Chase
Jane Culp and DeVere Bendixen
Lois and Louis Fingerman
Jo Ghrist
Will and Dixie Hoekman
Carolyn C. Hunter
Carolyn Kelley Evans
James and Mary Ellen Kimball
Caroline W. Levine
Polly Moore
Timothy and Rosemary Rahm
Mary Pearsall Torgoman
Jane and James Wine
Dennis and Diane Young

In Memory of Jan L. Berg Kruse
Kyle & Sharon Krause
Mike LaMair
Julie Lehman

In Memory of Jane Lemair
Myrtila Levin and Tom Stephenson

In Memory of Jeannette Whelchel
Jeanne Wheeler

In Memory of Joseph Boehm
Jan Sime

In Memory of Lori Kalainov
Des Moines Golf & Country Club
Jo Ann and William Friedman
Jo Ghrist Household
James and Mary Ellen Kimball
Suku and Mary Radia
The Levitt Foundation

In Memory of Margaret Durst
Beverly L. Apel

In Memory of Maynard Reece
Bob and Mariann Clark

In Memory of Milton L. Bunce
Sharyl and Edgar Smith

In Memory of Richard Black
Amy Worthen

In Memory of Sandra Zimmerman
Sharon Townsend

In Memory of Shirley Michel
Nancy Cheeseman

In Memory of Michael Eberle
James and Ellen Hubbell

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DES MOINES, IOWA 50312



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PLAN YOUR VISIT

The Art Center offers same-day ticket reservations for your next museum visit!
Masks are required at all times.
We hope to see you soon!

DES MOINES ART CENTER
515.277.4405
desmoinesartcenter.org

FREE ADMISSION

MUSEUM HOURS

Tue / Wed / Fri / 11 am – 4 pm
Thur / 11 am – 7 pm
Sat / Sun / 10 am – 4 pm
Closed Mon

THE SHOP AT THE ART CENTER

Open during regular museum hours.
Shop online anytime.
Members receive discounts every day.

TANGERINE AT THE ART CENTER

Visit desmoinesartcenter.org and follow us on social media for updates on the reopening of Tangerine at the Art Center.

CLASSES

Studio and virtual art classes and workshops are available for students of all ages. Members receive 20% discounts on classes and workshops. Join today!

VIRTUAL TOURS AVAILABLE ONLINE

JOHN AND MARY PAPPASJOHN SCULPTURE PARK

The sculpture park is open daily from sunrise to midnight. Free admission.

MORE INFORMATION AT
desmoinesartcenter.org

/DesMoinesArtCenter

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

ON THE COVER Judith Schaechter
The Battle of Carnival and Lent, 2010–2011
Stained-glass panel / 56 x 56 inches
Memorial Art Gallery of the University of Rochester, NY, Marion Stratton Gould Fund, Rosemary B. and James C. MacKenzie Fund, Joseph T. Simon Fund, R. T. Miller Fund and Bequest of Clara Trowbridge Wolfard by exchange, and funds from deaccessioning. Image courtesy of Judith Schaechter.

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FREE ADMISSION to galleries, programs, and events,
unless otherwise noted.**

FREE ADMISSION IS SUPPORTED BY PRINCIPAL FOUNDATION AND ART CENTER MEMBERS



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LEAD SUPPORT FOR *PATH TO PARADISE: JUDITH SCHAECHTER'S STAINED-GLASS ART*

IS PROVIDED BY the Henry Luce Foundation, with additional funding from the Gallery Council of the Memorial Art Gallery, the Rubens Family Foundation, Pamela Miller Ness and Paul Marc Ness, Elizabeth and Eric Rennert, Corning Incorporated Foundation, the Art Alliance for Contemporary Glass, James C. and Geraldine Biddle Moore, Charlotte and Raul Herrera, Partners + Napier, and Elizabeth L. Stauderman. The exhibition is supported in part by an award from the National Endowment for the Arts. The exhibition is also made possible by the Robert L. and Mary L. Sproull Fund, the Grant Holcomb Endowment, the Margaret Davis Friedlich and the Alan and Sylvia Davis Memorial Fund.

