



MAY
JUN
JUL
AUG
2021

Spring is finally here.

For many reasons, this spring seems more energizing than most. It comes with the eager anticipation of starting anew, and this is exactly what the Art Center plans to do. As we slowly make plans to fully reopen after a year of closures and careful precautions in place due to the COVID pandemic, we are guardedly optimistic that some sense of normalcy is around the corner. Studio classes and summer camps are coming back gradually, as is the possibility of the restaurant, tours, and public programs. We have a way to go before things return to normal, but we are making plans for that eventuality.

Yet, we learned some valuable lessons during the pandemic year, and we will integrate them into our future efforts. For example, we know that the public enjoys multiple methods for engaging with the Art Center. Our virtual gallery tours were well received by many, some from far afield, so we will continue to create these for our website. Forthcoming public programs may sometimes be a hybrid of in-person and virtual experiences as well.

Our major exhibition project for the summer is sure to be well received by the community. The artist Justin Favela will transform our Anna K. Meredith Gallery using the techniques of a massive piñata. Staff and volunteers are already cutting enormous amounts of tissue paper in preparation for covering the gallery walls and a suspended sculpture in the Meier atrium. This is a must-not-miss experience.

The Art Center has published the catalog of community's stories in response to our *Black Stories* exhibition, and the book will soon be available free of charge in the Shop at the Art Center. It holds heartfelt and remarkable reflections about the times in which we live. I thank the community for its participation in this project.

Please join us as we navigate through the end of the pandemic and as we search for the best ways to move forward. It will surely be an entirely unexpected experience.

JEFF FLEMING | DIRECTOR

UPCOMING EXHIBITION
JUNE 18 – OCTOBER 17, 2021
BLANK ONE GALLERY
ORGANIZED BY CURATORIAL MANAGER LAURA BURKHALTER

CLAES OLDENBURG

GIANTS, MINIATURES, AND DESSERTS

This exhibition highlights Oldenburg's strong presence in both the Art Center's collections and the city of Des Moines. It will contain all of the Art Center's works by Oldenburg with the exception of the massive *Three-way Plug*, *Scale A (Soft)*, *Prototype in Blue*, which will be on view in the lower level of the Meier building. Prints, drawings, cardboard sculpture, and a model for Des Moines' large public work *Crusoe's Umbrella* will be featured.

Justin Favela, whose work will be shown in the Meredith Gallery and Meier atrium this summer and autumn in *Justin Favela: Central American*, is the inspiration for this presentation, as Oldenburg's soft sculptures and images of food are influential to his own cardboard and paper art.



Claes Oldenburg, American, born Sweden 1929
Late Submission to the Chicago Tribune Architectural Competition of 1922: Clothespin (Version Two) 1967
Pencil, crayon, and watercolor on paper / 22 x 23 1/4 inches
Des Moines Art Center Permanent Collections; Partial purchase with funds from Gardner Cowles, and gift of Charles Cowles, 1972.11
© Claes Oldenburg

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

JUSTIN FAVELA

CENTRAL AMERICAN

This summer, Justin Favela's exuberant, large-scale installations will fill the Meredith gallery and Meier building atrium. In the lead up to his solo exhibition, *Justin Favela: Central American*, Director of External Affairs Jordan Powers asked Favela for his thoughts on the topics of technique, meaning, and inspiration.

Tell us more about how you came to work with tissue paper. When did the idea come about and how has it shaped your work?

I started using tissue paper when I made my first "piñata" sculpture over 10 years ago. I wanted to make a sculpture that would stand as a symbol for the commodification of Latinx culture. After years of making piñatas, I started to think of them as a medium that expanded the scope of my work from sculpture to installation and "painting."

Your work is very colorful, playful, and "fun," yet takes on many complex societal issues (as hinted at in the exhibition title). Can you speak to that juxtaposition?

I like making fun and colorful work that is accessible as a way to push the boundaries of the materials I use and to also bate the audience with beauty. I think that comes from my experience growing up in Las Vegas where it is all about the facade. There is always a deeper meaning behind my work if you are willing to look past the fluff.

Who do you look up to, personally and professionally? Can you share more about the impact of Oldenburg on your work?

I am inspired by my friends and family and the countless artists I have met over the years. I often reference art history and museum collections in my work as a way to engage with "the institution" and bring light or poke fun at art. Oldenburg was one of the first artists I learned about in school that had a sense of humor and I was really drawn to that.



RELATED PROGRAMMING

**ARTIST LECTURE + NACHO NOSH
(virtual program)
5:30 pm / Thursday, August 19**

Stay tuned to the Art Center website, social media channels, and weekly eNews for additional programs and events, including special, exhibition-related episodes of Favela's Art People podcast.



Justin Favela / *Récuerdame*, 2018 / Paper and glue on wall
Installation at Sugar Hill Children's Museum of Art and Storytelling
Photo: Michal Palma Cir

UPCOMING EXHIBITION
JUNE 4 – SEPTEMBER 5, 2021
BLANK 3 GALLERY
ORGANIZED BY CURATORIAL MANAGER
LAURA BURKHALTER

GOYA RETURNS



Goya's portrait of *Don Manuel García de la Prada* entered the Art Center's collection in 1953 with the deliberate goal to add a traditional "masterpiece" to the museum's collection. In recent years, the Art Center staff realized the need for the 200-year old painting to be cleaned and conserved. This delicate task has finally been achieved, and we are proud to re-introduce *Don Prada* to our community, looking literally better than he has in decades. In celebration of this return, the painting will be surrounded with the Goya prints in the collection, representing several of the Spanish genius' satirical and nightmarish works.

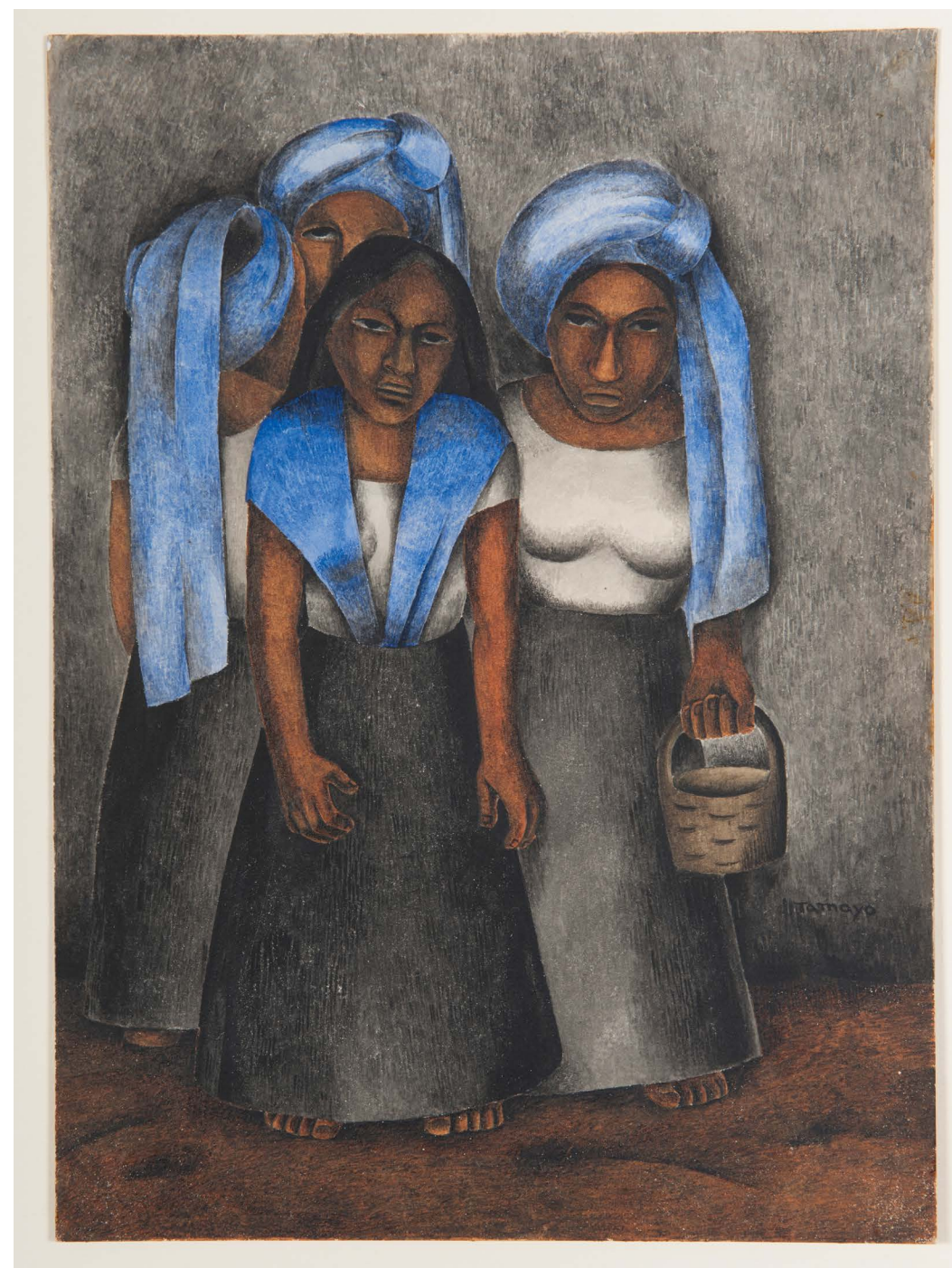
Francisco José de Goya y Lucientes (Spanish, 1746–1828)
Don Manuel García de la Prada, ca. 1805–1808
Oil on canvas / Image (visible): 80 7/8 × 48 1/4 inches
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1953.15

UPCOMING EXHIBITION
MAY 14 – SEPTEMBER 26, 2021
JOHN BRADY PRINT GALLERY
ORGANIZED BY ASSOCIATE CURATOR JARED LEDESMA

MANOS

Selections of Latin American Art from the Des Moines Art Center's Collection

The title of this exhibition — *Manos*, or "hands" — is after a lithograph by renowned twentieth century Mexican artist José Clemente Orozco (1883–1949). Produced in 1930, the print is a sensitive yet fastidious study of forearms and cupped hands. Orozco's delicate presentation of hands is especially poignant considering his interest in depicting politically charged art that focuses on the labor force of Mexico. Joining Orozco's lithograph in this exhibition will be figurative drawings by Diego Rivera and Francisco Zúñiga, etchings by contemporary artist Miguel Condé from his noted "Guggenheim Suite" portfolio, and photographs by Graciela Iturbide, among other works.



LEFT José Clemente Orozco (Mexican, 1883–1949)
Manos (Hands), 1930
Lithograph on paper
22 3/4 × 15 7/8 inches
Des Moines Art Center Permanent Collections; Gift of Carl Weeks, 1954.165

ABOVE Rufino Tamayo (Mexican, 1899–1991)
Peasant Women, c. 1940
Gouache on paper
10 1/8 × 7 3/8 inches
Des Moines Art Center Permanent Collections; Gift of James Morrison, 1951.32

New Artworks Added to the Collection

Using funds provided by the Coffin Fine Arts Trust, the Art Center has purchased *Vessel #19*, 2020, by Theaster Gates. An American artist living in Chicago, Gates works in painting, sculpture, clay, and performance to present social commentary on history, labor, materials, commodity, and the urban condition. His practice includes the reclamation of property in a Chicago neighborhood that has created social gathering sites for the community. Just as Gates reclaims real estate for social activity, his materials have included reclaimed firehoses that evoke historical riot dispersal procedures; discarded, wooden basketball floors; and even tar, which was used to “mark” slaves who attempted to steal food. Gates attempts to “recharge” these objects and their histories. However, clay has been a recurring material for Gates throughout his career. To him, a ceramic vessel, like *Vessel #19*, is a universal object of ceremonial significance; it is a reliquary of history and human experience. Gates states, “Clay is the humblest of materials. It is underneath everything. If it were not for clay, I would not have started my practice.”

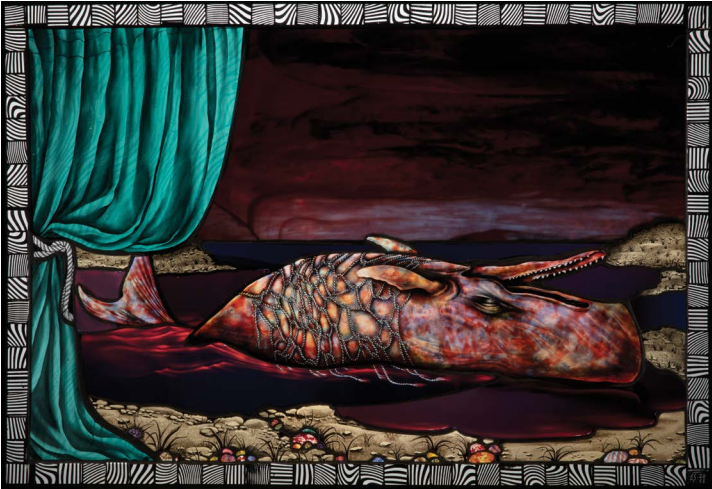
Purchased with funds provided by Steven and Keely Rosenberg, the Art Center has purchased Cara Romero’s photograph, *Evolvers*, 2019, from her series, “Jackrabbit, Cottontail & Spirits of the Desert.” The image features time-traveling visitors who have come to the ancestral lands of their sister tribes in the Coachella Valley. Romero works closely with her models to create contemporary versions of traditional stories, making

images grounded in history, but also strongly placing Indigenous individuals in the present day. Rachel Cox has given the Art Center the photograph, *Untitled 36*, from her “Mors Scena” series. Cox traveled to funeral homes throughout the Midwest to investigate the aesthetics of these traditional businesses, and explore how their décor, architecture, and scene-setting helps facilitate the grieving process.

Judith Schaechter’s *Beached Whale*, 2018, is a signature work by this accomplished contemporary-stained-glass artist. Using a theatrical composition created with painting, drawing, and layers of vintage glass, Schaechter explores environmental destruction, mortality, and nods to the history of art with references to 19th-century Romantic painting and Tiffany windows. The Kyle and Sharon Krause Family Art Acquisition Fund provided funding for this purchase.

For nearly five decades, Marylyn Dintenfass has been producing colorful abstract paintings and works on paper that feature geometric or bodily forms. Between 2009 and 2011, Dintenfass produced “Perfect Pitch,” a series of prints that focuses on the relationship between color and sound. The title of *Cymbalic IV (Perfect Pitch Trial Proof)*, 2011, cleverly informs us that the work’s circular motif refers to the cymbals. Dintenfass’ choice in color, arrangement of the motifs and their visible texture can be considered a visual interpretation of the vibrating, high-pitched sound two cymbals create when struck together. This artwork is a gift from Dr. Jason B. Gurewitz in honor of his mother, Dr. Nancy Dintenfass and his uncle, Dr. John P. Driscoll.

Judith Schaechter (American, born 1961)
Beached Whale, 2018
Stained-glass panel
Panel: 27 × 40 inches
Frame: 28 15/16 × 41 × 3 1/8 inches
Des Moines Art Center Permanent Collections; Purchased with funds from Kyle and Sharon Krause Family Art Acquisition Fund, 2021.3
Image courtesy of Judith Schaechter



Theaster Gates
(American, born 1973)
Vessel # 19, 2020
High fired stoneware with glaze,
custom-made plinth / 43 × 20 × 20 inches
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2021.4.a.-c
© Theaster Gates. Photo: Rob McKeever. Courtesy Gagosian.



Cara Romero (Chemehuevi, born 1977)
Evolvers, 2019
Archival pigment print / 19 x 61 1/2 inches
Des Moines Art Center Permanent Collections; Purchased from
the artist with funds from Steven J. and Keely Rosenberg,
2020.37
Image courtesy of the artist

Cara Romero works closely with her models to create contemporary versions of traditional stories, making images grounded in history, but also strongly placing Indigenous individuals in the present day.

NEW STUDIO ARTS MANAGER Chuck Purviance



The Art Center is excited to welcome Chuck Purviance as the new studio arts manager. Chuck has been working in the arts and education field as a ceramics potter, sculptor, instructor, and community arts organizer for the past 12 years. His role will involve overseeing the Art Center's studio classes, camps, and workshops.

Chuck joins the Art Center team with a BFA in Ceramics with a minor in Art History from Edinboro University and an MFA in Ceramics from Wichita State University. He has also participated in, organized, and has overseen 20+ community art projects and installations, with works installed throughout the country.

After graduate school, Chuck says he had goals of finding his way back to being in education. When he saw the studio arts manager position for the Art Center, he felt it aligned with his interests in creating education outlets for the surrounding community.

“The community building aspect (of this position) was a big draw.

I look forward to having a chance to work with and continue to grow the arts education department,” Chuck said.

Outside of the arts, Chuck enjoys cooking, film and cinema, hiking, fitness, riding motorcycles, dancing, and sharing memes that make him breathe heavy through his nose.

7 VIRTUAL OPPORTUNITIES TO EXPLORE ART

1 CREATIVE CONNECTIONS

Education looks different this year, and the Art Center is here to support you, no matter the learning model. Whatever your school year looks like, we're offering a new resource: Creative Connections. Students will practice observation and critical thinking while experiencing the joy of discovery. Creative Connections can be used online, at home, or in virtual and in-person classrooms.

2 ARCHITECTURE SEARCH

The Des Moines Art Center, designed by three major architects, Eliel Saarinen (1948), I. M. Pei (1968), and Richard Meier (1985), is full of wonders and surprises. While viewing the artwork in the galleries during your visit, use this exploratory photo guide and prompting questions to find some remarkable architectural features within the museum.

3 VIRTUAL VIEWING

Practice the art of slow looking with these two-to-five minute videos focusing on an artwork in the Art Center's collection and narrated by an Art Center Docent. Looking closely, see, learn, and think about artwork, artists, and how it all applies to your own life.

During the pandemic, the Education + Interpretation team has been working hard to create ways for visitors, families, seniors, and students to stay engaged and explore art. Here are seven virtual opportunities to explore from home, the grounds at the Art Center, or the John and Mary Pappajohn Sculpture Park!



4 SCULPTURE ON THE GROUNDS

Think of it as a road map to learning! This brochure is packed with fascinating information about the sculptures on the Art Center grounds, as well as open-ended activities that provide pathways for exploring art. Print out the guide before your visit or access the mobile-friendly version online.

Above, one of the popular sculptures on the Art Center grounds is Bruce Nauman's *Animal Pyramid*, 1990

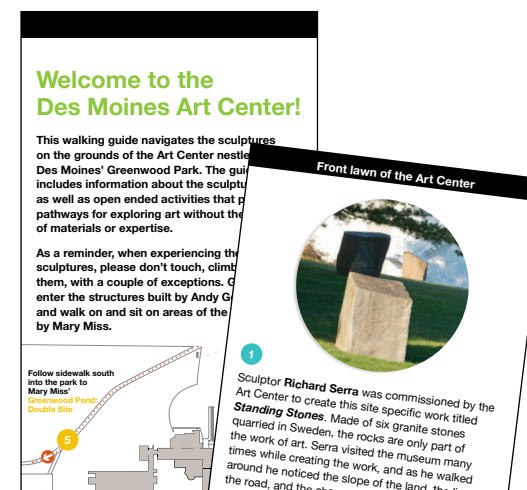


PHOTO: BRITTANY BROOKE CROW

5 PAPPAJOHN SCULPTURE PARK AUDIO TOUR

Learn about sculptures in the Park with this free cellphone tour. Content ranges from one to four minutes in length.

6 PAPPAJOHN SCULPTURE PARK EXPLORATION GUIDE

This interactive guide offers pathways for exploring art. The activities are open ended, don't require materials or expertise, and create ways to personally engage with the sculpture in the John and Mary Pappajohn Sculpture Park.



The Art Calls Program features artwork from the Des Moines Art Center and the Pappajohn Sculpture Park and engages participants in looking, feeling, wondering, and talking about art with each other and an Art Center Docent.

Learn more about these programs and activities at desmoinesartcenter.org.

Thanks for sticking with us!

To all our members and supporters, thank you for sticking with us through 2020 and 2021. Your steadfast commitment to the Art Center ensures everyone in our community has access to thought-provoking art and quality arts education, even during a global pandemic. As a non-profit organization, the financial support of our members and donors has never been more critical. Your contributions fund basic operation costs and programmatic expenses that will sustain our organization now and for generations to come.

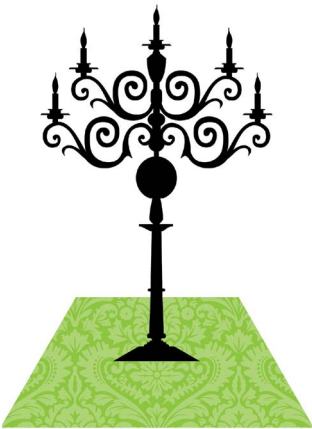
Your generosity allowed us to quickly pivot from in-person visitation to 100% virtual experiences to keep minds and hands busy in 2020. The fact that we were able to provide uninterrupted service to our audiences, members, and partners is a testament to your dedication. Our community outreach partners, such as Children's Cancer Connection, Hip-Hope, Boys and Girls Club, and so many more were able to experience the transformative power of arts virtually. Because of you, Art Center educators were able to shift to virtual platforms so students could learn and create from the safety of their own homes.

As you know by now, our member group committees and staff have been hard at work reimagining your membership experience. In the past year, members enjoyed virtual programs such as Art for Lunch with Iowa Artist Rachel Cox, a Happy Hour with Curators Laura Burkhalter and Jared Ledesma, and a private collection tour at the home of Jeff and Carrie Fleming.

Art Noir had a sold-out Home for the Holiday Studio, Salon 4700 unveiled one of the newest accessions into the Art Center's collection with artist Judith Schaechter, and who could forget Pint Club's first-ever, entirely virtual exhibition, Celebrating 40 Years of Pint Club Gifts?

While we are excited to have re-opened our doors with strict safety measures in place, we recognize not everyone will be ready to come back to the museum during this continued period of uncertainty. Our plan is to continue incorporating virtual events into our regular membership offerings, and we cannot wait to introduce digital membership cards in 2021. More to come on this exciting new member benefit!

We are so grateful for your commitment to the Art Center. Your support will continue to provide free admission for everyone, fund enriching art access and community outreach opportunities, and keep arts and culture alive in Des Moines and beyond.



al fresco
2021 ART CENTER GALA

SATURDAY
SEPTEMBER 18, 2021

For information contact
Director of Development
Tiffany Nagel Spinner at
tspinner@desmoinesartcenter.org
or call 515.271.0338.

DID YOU KNOW?

Membership and donations support the operations of the Art Center throughout the year.

One way Art Center general operating funds are used is through conservation of artwork — including artwork in the museum and sculptures at the Pappajohn Sculpture Park.

Please consider making an additional gift in support of annual conservation initiatives and needs by using the envelope in the center of this publication.
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These gifts were received between November 18, 2020 to March 18, 2021.

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Claudia Cole Meek

In Memory of James Demetrian
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Carrie Marshburn-Fleming
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AT THE ART CENTER

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We look forward to opening this summer.

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ENTIRELY UNEXPECTED

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 PAPPAJOHN SCULPTURE PARK

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

MORE INFORMATION AT desmoinesartcenter.org

 /DesMoinesArtCenter

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 @DesMoinesArtCenter

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

ON THE COVER

Justin Favala
Floor Nachos Supreme, 2019
Cardboard, paper, glue and found objects
Size varies
Photo: Katy Anderson, Houston Center for Contemporary Craft

**The Art Center is proud to continue to offer
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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