

An abstract artwork featuring layered, torn paper or fabric in various colors including teal, olive green, dusty rose, and light blue. The composition is textured and organic, with some areas showing vertical streaks of brown and gold. The overall effect is one of depth and tactile quality.

DES
MOINES
ART
CENTER

JAN
FEB
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2020

FEMINIST SPECULATIONS AND EXPERIMENTS IN ART

WELCOME to a new year and a new beginning for the Des Moines Art Center. In addition to an array of stimulating exhibitions and programs planned for the year, the Art Center will inaugurate a new strategic plan in 2020 to take us to 2023, our 75th anniversary year. The staff, board, and members of the community have been working with Joe Benesh of the Ingenuity Company to create an energetic plan that will address multiple areas of focus, such as overcoming the psychological or cultural barriers to participation, expanding points of access, raising awareness, enhancing internal and external communication, and creating a culture of continual development, among others. We will share the final plan with the community in the coming months.

Our first major exhibition project of the year features the enigmatic sculptures of Karla Black. This will be followed by Justin Favela's exhibition and celebratory community programs in the summer and *Black Stories* (working title) in the fall, which will highlight artwork by Black artists in the permanent collections. Each project will provide opportunities for the community to see themselves in the museum through active participation and collaboration. I hope you will join us for these — and more — unexpected experiences to come. JEFF FLEMING

Works by women are the primary focus of the Art Center's exhibition program in early 2020. Tenacious innovators and explorers, these women push the boundaries of art and stereotypical assumptions about the roles of women. Their speculations and experiments, from the audacious to the subtle, compel us to use our senses and imagination as much as reason and logic. The works — many of which appear to be sketches, models, or works-in-progress — emphasize that the processes of invention or creation are ultimately more important than a conclusive theory. Curated to upend preconceptions, the hope is that these exhibitions are approached with the same curiosity as that with which these artworks were created.

[UNTITLED]

Drawing inspiration from the experimental approach of artists in these exhibitions, we've created an open-ended project of our own called [Untitled] — because there are infinite possibilities for what can take place. This public program quiets museum-speak and invites community members to bring their perspectives, passions, experiments, and unique brand of energy to unfold in the museum. Want to contribute? Contact Director of Education Jill Featherstone at jfeatherstone@desmoinesartcenter.org.

Programs will be offered on Thursday evenings as schedules allow. Keep watch on your weekly eNews and social media for updates!

FEBRUARY 8 – MAY 17, 2020
ANNA K. MEREDITH GALLERY AND I. M. PEI GALLERIES
ORGANIZED BY DIRECTOR OF CURATORIAL AFFAIRS /
SENIOR CURATOR ALISON FERRIS

KARLA BLACK: 20 YEARS

ARTIST CONVERSATION with Alison Ferris

Thursday, January 30 / 7 pm
Levitt Auditorium

*Reservations required

EXHIBITION OPENING + CELEBRATION

Friday, February 7 / 6 – 8 pm
Complimentary beverages
and hors d'oeuvres

*Reservations encouraged

Presented by the
Art Center's member
affiliate group, Art Noir

Art created by Turner Prize-nominated Scottish artist Karla Black is confounding to first-time viewers by virtue of the materials she uses and the color palette she employs — predominantly light blue, pink, and pale yellow pastels.

Utilizing large pieces of inexpensive paper, powdered forms of paint and plaster, glitter and cellophane, hand-sanitizing gel, bath bombs, liquid foundation, eye shadow and lipstick, her materials are ordinary. What results are sculptural forms that are large, unsubstantial, and a bit clumsy — they tip and buckle and regularly shed their powder patina. These unconventional materials and formal elements are chosen and made use of by the artist to allow her to investigate play, tactility, and creative expression. Using notions of play results in Black's ability "to differently engage the viewer," writes art historian Elyse Speaks, and sets up the work "as a series of possibilities."

Black's work is also deeply rooted in dialogues with the history of art, particularly 20th-century American art. Approximately 15 of Black's sculptures made in the last two decades will be installed in the Anna K. Meredith Gallery alongside paintings and sculptures selected by the artist from the Art Center's permanent collections. Artists selected include Louise Bourgeois, Helen Frankenthaler, Ellen Gallagher, Eva Hesse, Claus Oldenburg, and Richard Tuttle, among others.

The highlight of Black's project at the Art Center will be two major sculptures she'll create on site specifically for the I. M. Pei galleries, the space that Black was particularly taken with when she visited in the fall of 2018.

Karla Black: 20 Years at the Des Moines Art Center will be the artist's first major solo museum exhibition to include both site-specific works and a representative selection of sculptures made over the course of her career.

A full-color catalogue including four essays will accompany the exhibition. Authors include organizing curator Alison Ferris; Elizabeth Smith, Executive Director of the Helen Frankenthaler Foundation; Jenni Sorkin, Associate Professor of Art History, University of California, Santa Barbara; and Elyse Speaks, Associate Professor of Art History, University of Notre Dame.

LEFT AND DETAIL ON THE COVER

Karla Black (Scottish, born 1972) / *Unlike*, 2018
Glass, wood, clay, paint, Vaseline, lipstick, foundation, moisturizing gel / 54 3/4 x 37 13/16 x 12 5/8 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2019.15
Photo Courtesy Galerie Gisela Capitain, Cologne
Photographer: ©Jens Ziehe / ©Karla Black

FOLLOWING ON PAGES 4 AND 5

Karla Black (Scottish, born 1972)
Turner Prize 2011 Installation view
BALTIC presents Turner Prize 2011
Photo courtesy of ©BALTIC and the artist
Photo: Colin Davidson / ©Karla Black







JANUARY 10 – APRIL 15, 2020
BLANK ONE GALLERY
ORGANIZED BY ASSISTANT CURATOR JARED LEDESMA

HEDDA STERNE

IMAGINATION AND MACHINE

MINI LECTURES + CONVERSATION

Shaina Larrivee, Director,
the Hedda Sterne Foundation,
Inc., Nathan Augustine,
Art Collections Manager,
Deere & Company, and
Jared Ledesma, Art Center
Assistant Curator
Sunday, January 12 / 1:30 pm
Levitt Auditorium

*Reservations required

In 1961, *Fortune* magazine commissioned the Romanian-born, mid-20th-century artist Hedda Sterne to produce paintings that characterized her impressions of John Deere tractor parts. The magazine chose Sterne based on a body of work she completed in the 1950s that focused on the anthropomorphic qualities of machines.

Sterne visited the company's factories in both Moline, Illinois and Waterloo, Iowa and became interested in the vital importance of valves, transmissions, and engine parts of the tractors. The seven

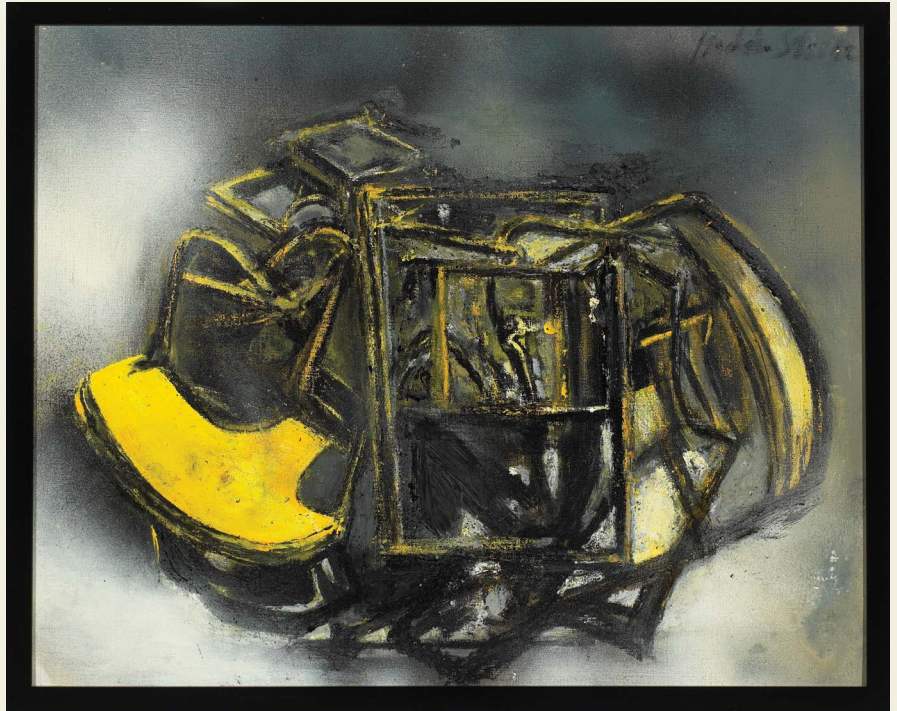
paintings she made for the commission depict the gritty, staid, and isolated machine parts as a way to "understand not how they work, but how they are." The paintings — made with paint brushes, oil sticks, and a spray gun — were illustrated in the July issue of *Fortune* that year, and purchased by John Deere for the company's collection.

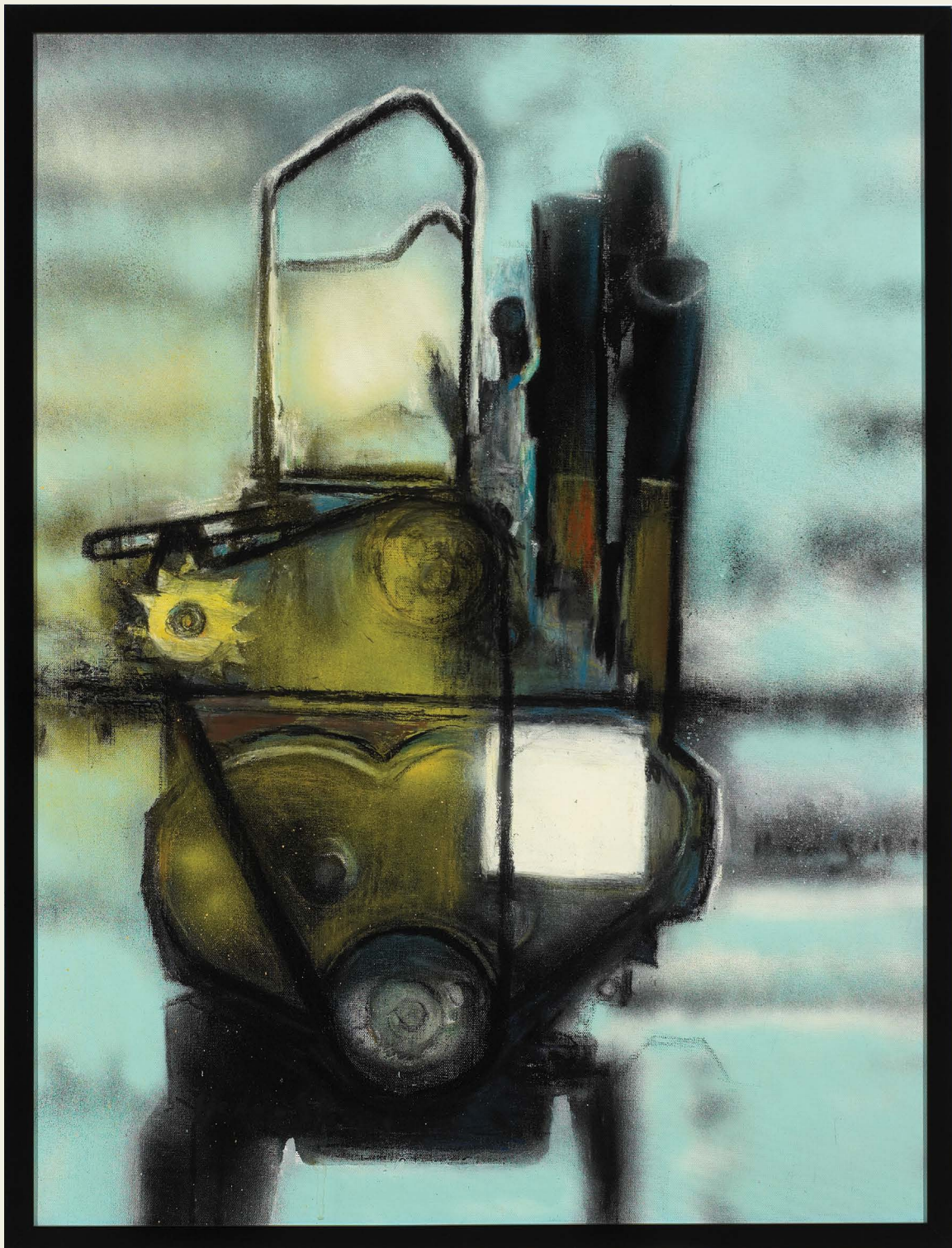
This exhibition features all seven paintings, which have never been shown together outside Moline, Illinois. A brochure accompanying the exhibition will feature an essay by Shaina Larrivee, the director of the Hedda Sterne Foundation.

Hedda Sterne (American,
born Romania, 1910–2011)

RIGHT
Tractor Seat, 1961
Mixed media on heavy paper
20 x 25 inches
Image provided as
Courtesy of John Deere

OPPOSITE
Six Cylinder Engine, 1961
Oil, spray paint, and oil stick
on canvas
34 x 26 inches
Image provided as
Courtesy of John Deere





JANUARY 17 – MAY 17, 2020
PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY
ORGANIZED BY DIRECTOR OF CURATORIAL AFFAIRS /
SENIOR CURATOR ALISON FERRIS

ANNA GASKELL

JUDITH LOVES MARTHA



Anna Gaskell
(American, born 1969)
Judith loves Martha, 2016
16:9, HD, color, black
and white, sound
9:55 minutes
Image and video
courtesy of Galerie
Gisela Capitain, Cologne

In *Anna Gaskell: Judith Loves Martha*, artist Judith Godwin, one of the few women Abstract Expressionist painters in the 1950s, speculates on her creative awakening as a young artist after meeting the modern dancer and choreographer Martha Graham.

FEBRUARY 14 – MAY 10, 2020
JOHN BRADY PRINT GALLERY
ORGANIZED BY CURATOR LAURA BURKHALTER

RESEARCHERS

WOMEN ARTISTS INSPIRED BY SCIENCE

FILM + DISCUSSION
in partnership with the
#WomenKnowStuffToo
exhibition at Iowa
State University

Sunday, March 22 / 1:30 pm
Chickens with Plums, 2011
1 hour 33 minutes
Selected by Stacey
Weber-Feve, Associate
Professor in the Department
of World Languages and
Cultures, Iowa State University

This exhibition of drawings, photographs, and prints explores the work of women artists from the 17th century forward who use research into biology, physics, engineering, astronomy, and other fields as fertile ground for aesthetic inspiration.

The histories of art and science are filled with women whose contributions have not been fully recognized, and this exhibition bridges nearly 400 years of their creative investigations, from Maria Sybilla Merian's biological insect studies to Mary Mattingly's poetic collages based on geology and environmentalism. Buildings and machines, both fantastical and realistic, appear in the works of Lee Bontecou, Rita McBride, Mary Miss, and others.

Anna Gaskell, whose film *Judith Loves Martha* is concurrently on view in the Bookey Gallery, presents a photograph based on Mary Shelley's *Frankenstein*, a book that not only helped establish the science fiction genre but raised ethical questions about the limits of science that are still relevant two centuries later.

The work in *Researchers* celebrates women who bring these subjects and many more together in beautiful ways, celebrating both the scientific and aesthetic inspirations made possible by the process of discovery. Artists in the exhibition include Alice Aycock, Nancy Graves, Julie Mehretu, Bridget Riley, and Kiki Smith, among others.

After Maria Sybilla Merian
(German, 1647–1717)
*Caligo Butterfly, Wasp &
Acenthacae*, plate 60 from
"Metamorphosis insectorum
Surinamensium" (Metamorphosis
of the Insects of Surinam)
published in 1726
Engraving with hand-coloring
12 7/8 x 9 1/2 inches
Des Moines Art Center's Louise
Noun Collection of Art by Women
through Bequest, 2003.335

FAR RIGHT
Mary Mattingly
(American, born 1978)
Over and Over and, 2018
Chromogenic dye coupler print
30 x 30 1/8 inches
Des Moines Art Center
Permanent Collections; Gift of
Mary Mattingly, 2018.14



These recent additions to the Art Center's permanent collections illustrate our wide-ranging approach to acquisitions.

NEW ACCESSIONS

Thirteen New Works of Art

Jim and Ellen Hubbell have donated 13 works of art, including five prints and drawings by Reginald Marsh, a charcoal drawing by John Steuart Curry, a large-scale c-print by Leonce Raphael Agbodjélou, a porcelain sculpture by Huang Binyan, and a drawing by Roy De Forest, among others.

The Marsh images depict street scenes that are typical of his oeuvre, while the Curry is a marvelous nude figure study for a larger work. The c-print by Agbodjélou, a photographer from Benin, is an example from his "Demoiselles de Porto-Novo" portrait series. The untitled image depicts a contemporary woman covering her face with a traditional African tribal mask. Binyan's white porcelain rabbit is covered with myriad vines in cobalt blue, and draws from art history, in this case Jeff Koons' earlier version of the same subject, while responding to centuries-old Chinese porcelain traditions. De Forest's drawing, along with its eye-catching frame, presents a fantastical landscape inhabited with strange animals and figures.

Each of these works adds significantly to the permanent collections, with several representing the first work by the artist to enter the Art Center holdings.

Leonce Raphael Agbodjélou (Beninese, born 1965)
Untitled (Demoiselles de Porto-Novo series), 2012
C-print / 58 1/2 x 38 5/8 inches
Des Moines Art Center Permanent Collections;
Gift of Jim and Ellen Hubbell, 2019.35





LEFT

John Stuart Curry,
(American, 1897 – 1946)
Paris No. 2 - Seated Female Nude,
1926–1927
Charcoal and conte crayon
25 1/4 × 18 5/8 inches
Des Moines Art Center Permanent
Collections; Gift of Jim and Ellen
Hubbell, 2019.43

RIGHT

Huang Binyan
(Chinese, born 1984)
Rabbit #5, 2007
Ceramic
37 × 17 × 9 inches
Des Moines Art Center Permanent
Collections; Gift of Jim and Ellen
Hubbell, 2019.42

Karla Black

Karla Black's *Unlike* is a quintessential example of the artist's practice of investigating the formal, aesthetic quality and seamlessness of materials. Sandwiched between two panes of glass supported by a base covered in clay, are spots of light blue, pink, and yellow soap gels alongside drips of a cosmetic liquid foundation, all of which appear as if they are suspended stains. Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, this is the first work by Black to enter the collections. (see image on cover and page 3)

Laurel Farrin

An Associate Professor in the painting and drawing program at the University of Iowa, Farrin painted *Ghosted* (2018) last summer when she was at the MacDowell Colony, an artist's colony in Peterborough, New Hampshire. *Ghosted* is part of *Frame Shift*, a large body of work the artist began in 2016.

Farrin writes that the white frames depicted in the large abstract work are "ghosted paintings." The work is a gift from the artist, and is the first work by Farrin to enter the collections.

Nancy Graves, Keith Coventry, and Kate Shepherd

Stacy Polydoran has gifted six works that will become part of the Paul and Anastasia Polydoran Collection of the Des Moines Art Center. Nancy Graves' *Pendula* was inspired by a series of sculptures of the same name that she created in the 1980s. *Pendula* expressively captures the literal movement of a pendulum as well as the word's meaning to oscillate between one extreme situation and another. Graves visually reproduced scientific information such as diagrams and maps throughout her career.

British painter Keith Coventry explores art history — particularly abstraction — and contemporary social issues in his work. From his

series of "History" paintings, this work features minimal compositions that symbolize battle victories from wildly different times and situations. One commemorates a fight from Ancient Greek history, while the other mentions a brawl between English soccer fans. This is the second painting by Coventry to enter the collections.

American printmaker and painter Kate Shepherd studies interactions between color, line, and texture to create geometric works that almost appear sculptural. Small details affect the way our eyes see these deceptively simple works, making the spaces they present more complex than they seem at first glance. With these three accessions, the Art Center now holds six works by Shepherd in the collections.



Tony Feher (American, 1956 – 2016)
GMP, 2012
 Glass, galvanized steel wire and chrome-plated steel chain
 Overall (approximately): 144 × 144 × 12 inches
 Dimensions vary with installation
 Des Moines Art Center Permanent Collections;
 Gift of the Tony Feher Estate, 2019.34.a-vvv
 Image courtesy Estate of Tony Feher

Tony Feher

A major gift from the Tony Feher estate, *GMP* features the artist's use of everyday objects to capture the transitory interactions of natural light and color. Vintage glasses, found in antique and thrift stores, are strung in lines, allowing light to pass through their bright, patterned surfaces. The work is the second sculpture by Feher to enter the collections, and is typical of his minimal, yet joyful art.

Sheila Pepe

Purchased with funds from the Keith Shaver Bequest, the Art Center has acquired three sculptures by Brooklyn-based artist Sheila Pepe that were recently included in the exhibition *Queer Abstraction*. *Glitter Dome (for Carrie)*, *Oversewn Object with Different Things Underneath*, and *Votive Modern* are from the artist's "Votive Moderns" series and are composed from readymade components, casted plaster objects, textiles, and other forms of media that give them an awkward appearance.

The sculptures' forms and materials — as well as their titles — subvert the seriousness of traditional abstract sculpture from the 20th century. These sculptures are the first works by Pepe to enter the permanent collections.

Gina Adams

Gina Adams' print, *American Progress*, includes layered images that all reference Manifest Destiny, and the loss of land and natural resources caused by colonization and industrialization. An artist of both Ojibwe and European descent, Adams' multi-media practice includes extensive research into the history of America's land, acknowledging the loss of Indigenous lands and striving for more honest dialogue in the future. *American Progress* is a gift from the Des Moines Art Center Print Club, and is the first work by the artist to enter the collections.

STUDIO INTERNSHIP PROGRAM

PROVIDES HANDS-ON TRAINING FOR FUTURE ART EDUCATORS



“My internship experience at the Art Center has been one of self-development, and has prepared me for teaching in a way that college couldn’t have done. Working with new campers every week was great fun — yet a challenge. However, every lesson, every class period has better prepared me for the ups and downs of my future career in art education. Thank you Des Moines Art Center and all those who have helped me succeed!” □

UNI STUDENT ROSS HELLMAN

Four students from colleges around the state and Midwest region participated in the Studio Education Internship Program this past summer. Hailing from Iowa universities and the Kansas City Institute, they trained on site at the Art Center for a week in the spring, and then taught classes for 11 weeks June-August. Ashley Coulter, Ross Hellman, Melanie Lambert, and David Petersen were selected as interns.

“My time at the Des Moines Art Center is something I will always be grateful for,” said University of Northern Iowa student Ashley Coulter. “It tested my creativity and problem solving skills and helped me grow as an individual, as an educator, and as an artist. From the beginning to end of each week’s classes, I saw so much growth in the children’s passion for art and in their way of thinking. While preparing for and teaching classes isn’t always easy, it is extremely rewarding.”

When the program was re-envisioned two years ago, Studio Education seized the opportunity to engage emerging art educators in an intensive learning opportunity that exposes them to teaching in a museum and the community. The program provides college students real world, hands-on art teaching experience in a fast-paced environment where they work with museum and art professionals. The interns are provided the opportunity to build relationships and learn how to work with students and parents. Most importantly, this internship provides future educators with educational experience to further their careers.

Do you know a college student who is engaging, loves to work with kids, and can build positive relationships in the community? Applications for the internship open in January, and will be available on the Art Center’s website.

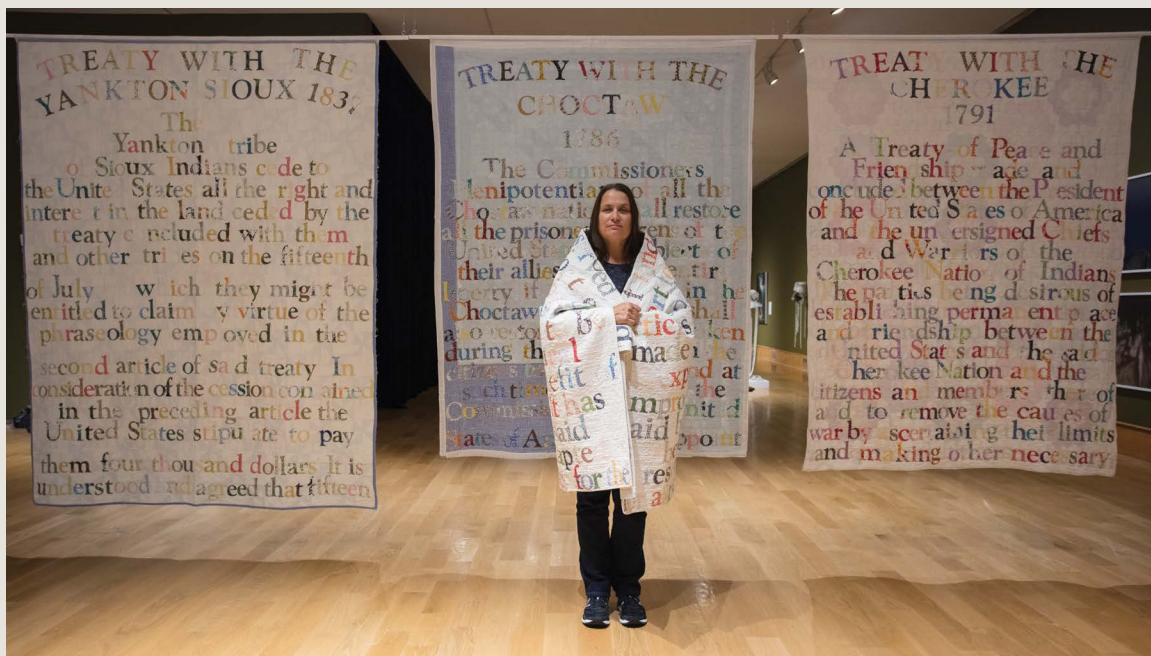


PHOTO: AARON PADEN

“I’m a sociopolitical artist and I want to make change.”

GINA ADAMS

Hundreds of broken treaties between Colonial governments and Indigenous Nations are part of our country’s history — 320 in fact. Three quilts displayed at the entrance of the *Monument Valley* exhibition, on view through January 12, relate to these broken promises.

The quilts are three of the 46 completed works in artist Gina Adams’ *Broken Treaty Quilts* series. Adams says that making these quilts, performing readings of the treaties, talking with people about the atrocities of colonialism, and using her art to locate people’s thinking around healing and the future, is her life’s work.

The impact of this work became apparent during an artist residency in October 2019 when Adams conducted an Open Letter Cutting workshop in the I. M. Pei building, a site she selected more than a year prior, envisioning the letters taped up on the glass and reflecting on the water below. More

than 150 community members paused during their Art Center visits and engaged Adams in conversation and cut letters for the Treaty With The Chippewa, 1808.

Participants learned the font Adams uses in the quilts, Goudy Old Style, was the typeface used in the Indian Wars Newspapers. They learned about calico fabric (from which the letters were cut), and how the palette was

assembled using Joseph Albers’ and Johannes Itten’s color theory. Guests also heard the importance Adams places on using hand-cut letters (versus laser or machine-cut) to infuse the material with human DNA and psychic weight. Additionally, Adams talked with guests about her complex ancestral history — her great-great grandfather and great-great uncle were forced to sign the Treaty of the Chippewa of the Mississippi, 1867, and another lineage connects her to Samuel Adams, the well-known statesman in colonial Massachusetts.

Adams’ presence in the Art Center and resulting dialogue demonstrates art’s ability to inspire transformation. In fact, the most frequently asked question by guests was what they could do to create change and respect the future of Indigenous peoples. Adams encouraged all to start on their own research paths — visiting local and university libraries and reading the work of Indigenous scholars.



PHOTO: BRITTANY BROOKE CROW

Jill Featherstone, director of education, asked Adams:

What stands out for you about your experience in Des Moines?

Gina Adams

I was completely astounded by the number of people wanting to help cut letters. They didn't all know the history, but they all brought open hearts and minds and wanted to learn and help. The dialogue was rich — not only with me, but also participants with each other. Some did have knowledge of the treaties and of Native American History. All talked about how they were not taught any facts about the history of assimilation in the United States between the U.S. Government and Native American peoples. I have experienced small forms of resistance to the history, but that wasn't the case at the Art Center. All participants knew they should and could help make effective change. Over the three days, people of all ages took part, from elementary school children to senior citizens — some even stayed for two hours. About 500 letters were cut.

Featherstone also reached out to participants and asked about their experience cutting letters with Adams.

Mary Chapman

Vice President Emeritus, Des Moines Area Community College, and active community member

I had a wonderful experience meeting Gina and viewing the quilts before participating in the letter cutting workshop. As the artist shared the story behind them, I could see the parallel to the broken promise of 40 acres and a mule, which is part of African American history. I also began to reflect on current events happening in the world today around broken agreements with international allies. The exhibit for me is an example of how history continues to repeat itself. I am telling friends they must witness this profound cultural experience in these amazing quilts.

Ted Lyddon Hatten

Artist, theologian, adjunct professor, Drake University

I was struck by the beauty of the quilts and of the system Gina devised. She made it very accessible. A quilt is an intimate heirloom, iconic, and embedded with warmth and love from an earlier time. I was also struck by the contrast between the soft warmth of the quilts and the cold legalese of the treaties.

I spoke to Gina about the way family history is intimately entangled with the history of the United States. Hard as we try, the two cannot be separated. It was powerful poetry to stand outside and see the freshly cut letters of a treaty reflected off the surface of the water. When the wind picked up, the words of the treaty vanished, much like the promises that the treaty spelled out — layer upon layer, letter after letter — each one naming a broken promise. Gina Adams' work is disarming and subversive.

Korey Averill

Ballard High School Art Teacher

We were amazed by the preparation and research for this project, and the organization it must take to put these quilts together. Also, my students were moved by the purpose of quilts — to raise awareness of Native issues and the loss of their lands, the always broken treaties.

I appreciate being able to bring my students to the Art Center to see and experience the world (especially the art world). They don't often get a chance to meet a working artist, so I wanted to give them that opportunity. One of my students is Sioux, and I think it was a meaningful experience for her to see a successful Native working artist.

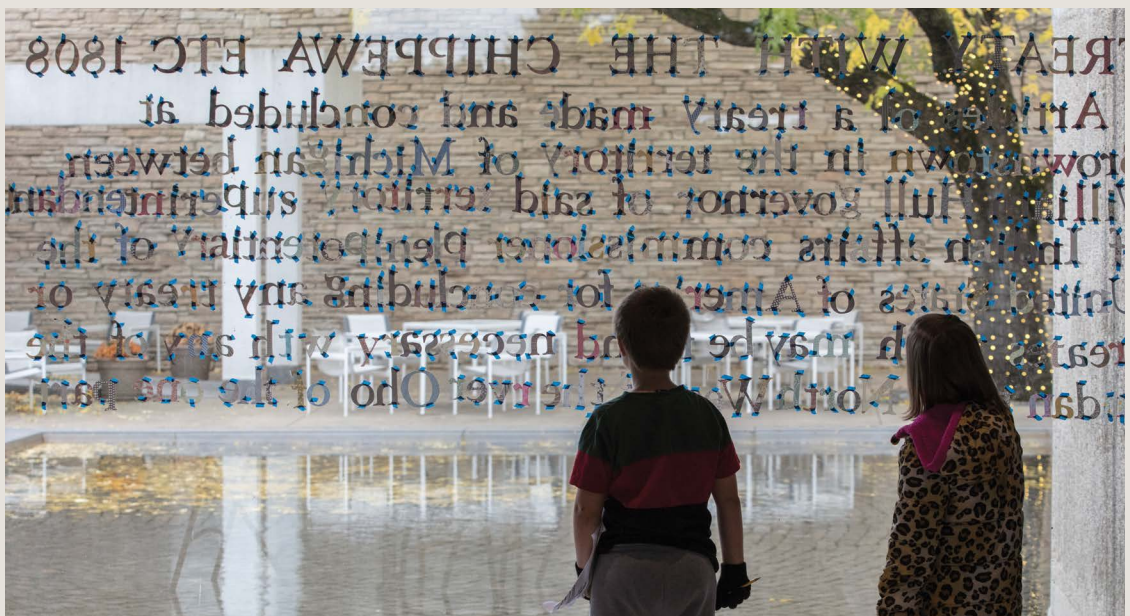


PHOTO: AARON PADON

My Museum Monday applications are now accepted year-round for active members at all giving levels. Experience the Art Center in a totally different way. Visit desmoinesartcenter.org/join-give/my-museum-Monday to apply.

MY MUSEUM MONDAY

Last fall, Art Center member Sara Williams and two friends, Jennifer Echavarria and Avery Gregurich, were selected to participate in My Museum Monday, an opportunity for members to spend several hours of time alone in the museum experiencing the galleries in a unique and creative way.

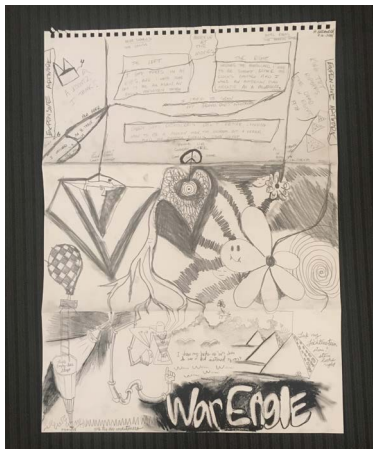
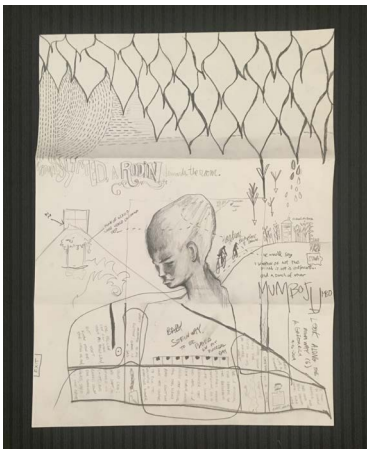
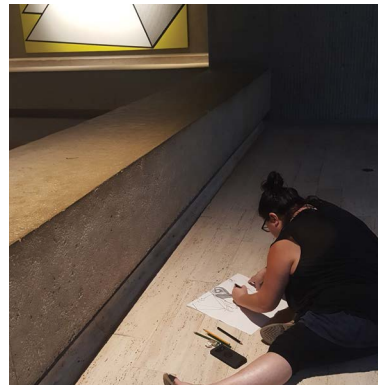
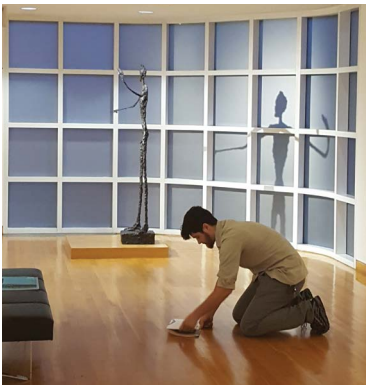
Member Sara Williams opted to initiate a three-person drawing exercise using a folded paper technique where each participant chooses a different gallery for inspiration, drawing simultaneously for 30 minutes on the top third section of paper. After the

time is up, the paper is folded back so the drawing is mostly hidden, with only a few connective lines visible as a suggestion for the next participant to draw from. The process is repeated twice and the last rotation produces three completed artworks, made up of three separate sections, created by three different people.

Commenting on the experience, Williams said, "Having the ability to sit quietly in such informative spaces while drawing at a stream of conscious-like clip was transformative... and opposite of my typical museum experience."

According to Gregurich, "Our My Museum Monday experience was pure fun. The spaces we inhabited were reflected directly in the works that we created. In that way, the museum itself was a collaborator in our works."

Echavarria added, "Collaborative drawing is a great way to get the creative engine in gear and also see how others express themselves on the same page you are using. Sharing is something important to me and that is what we did. The Art Center offered a great space and great inspiration... and I'm so happy I was able to be part of it."



LEFT TO RIGHT **Avery Gregurich, Jennifer Echavarria, and Sara Williams** created three person collaborative drawings as their My Museum Monday experience.

ONLINE
REGISTRATION
NOW OPEN
FOR DENVER
TRIP

MEMBER TRIPS

CREATIVE DISTRICTS IN THE MILE HIGH CITY DENVER, COLORADO

Thursday, April 2 – Sunday, April 5, 2020

Open to Ambassador level members and above

Denver is a city pulsing with art, creativity, and expression, from bold murals and street art to immersive museum exhibitions. On this guided adventure, guests will dive into Denver's art scene by exploring three of Denver's most prominent creative districts. Three-night accommodations will be at a boutique hotel in the heart of the city.

In the Golden Triangle Creative District, members will visit the Denver Art Museum, Clyfford Still Museum, Kirkland Museum of Fine and Decorative Art, and many fine art galleries. Optional visit: MCA Denver.

Denver's Art District on Santa Fe will offer the group the experience of the First Friday Art Walk. With one of the highest densities of art galleries in the country, the district proudly honors the neighborhood's rich Latino heritage and supports the creativity of artists today.

RiNo District (River North), a prominent artistic hub known for its urban charm, offers members an artist-led walking tour of Crush Walls murals (photo below). Crush Walls is an annual street art festival that attracts more than 100 artists who transform the streets and alleys of RiNo into permanent, open-air galleries. There will be time to shop independent retail and peruse galleries at The Source, a market hall remodeled from a 1880s brick foundry. For dinner, the group will participate in a casual, yet elegant seven-course sharable meal at the acclaimed Acorn restaurant.

Space is limited. Please register by January 31.

For more information about this trip or your membership, contact Manager of Membership Strategies Julia Mason Gray at 515.271.0327 or jmgray@desmoinesartcenter.org.



FRANK LLOYD WRIGHT'S TALIESIN SPRING GREEN, WISCONSIN

Sunday, August 23 – Monday, August 24, 2020

Open to members at all levels

Join fellow Frank Lloyd Wright enthusiasts on a two-day trip by motor coach to Spring Green, Wisconsin to visit Frank Lloyd Wright's Taliesin.

The trip includes a tour that begins at the Frank Lloyd Wright Visitor Center, continues with lunch at the only free-standing restaurant designed by Wright, and then proceeds to a two-hour tour of the Frank Lloyd Wright home (photo above). The house stands as the longest on-going project of Wright's career. Guests will see the stunning landscaped grounds, furnishings, objects collected by Wright, and of course, the house itself.

In the evening, the group will enjoy a cocktail reception and an al fresco three-hour, locally sourced farm-to-table dinner featuring fresh seasonal vegetables from the Taliesin Farm and local beer and wine — all in a relaxed atmosphere amidst the scenic Wisconsin hills. This event is part of the limited 2020 Summer Farm Dinner Series featuring outstanding chefs and unique menus. Overnight accommodations will be at the Spring Valley Inn, designed by students of the Frank Lloyd Wright School of Architecture and situated on 10 acres of peaceful wooded countryside.

On Monday, guests will tour Wright's Hillside Studio and Theatre. Hillside Studio is the school Wright designed for his aunts, and where designers and architects continue to live and work today. The group will also visit the not-to-be-missed Romeo and Juliet Windmill, the charming light-filled Assembly Hall, and the dramatic 5,000-square-foot Drafting Studio and its jewel-like theatre before departing for Des Moines.

Registration is limited.

For additional information and to register, contact Director of Member Experiences Debra Kurtz at 515.271.0336 or dkurtz@desmoinesartcenter.org.

SPOTLIGHT

VENUE RENTALS MANAGER GRACE BRAGA



Venue Rentals Manager
Grace Braga joined the Art Center in January 2019. In her role, Grace provides members and the community access to renting spaces in the Art Center, taking guests' events such as dinners and holiday parties,

and elevating them within the Art Center's world-class buildings. Whether renting the lobby, restaurant, 220-seat theatre, or open-air courtyard, Grace says, "People have special memories here and want to return, bring friends, business associates, and family; it is a remarkable place to show off in Des Moines."

Of all the events Grace oversees, she prefers wedding receptions the most, as she is helping people "make a memory on their big day," and enjoys assisting in shaping this experience. She has the opportunity to help orchestrate the wishes of the couple, transforming the spaces selected for the event, and making them come alive.

A native of Des Moines, prior to her tenure at the Art Center, Grace worked as an international art dealer for an art gallery, hosting art auctions, art lectures, and other collecting events. This took her to Asia, Australia, Europe, and the Caribbean. When asked why she became involved in this line of work, Grace said it allowed her to do what she loved: public speaking and helping people expand or start their collections. She was able to educate and bring an appreciation of art to collectors all over the world.

She says of her move to the Art Center, "Working in such an enriching environment every day, surrounded by world-class art and colleagues, has been fantastic. Giving patrons in our community access to such a stunning museum and connecting them even more to the arts is enormously fulfilling."

To discuss celebrating your special occasion in unique spaces, contact Grace at 515.271.0301 or gbraga@desmoinesartcenter.org.

"This is the time of year to plan for summer and fall weddings. The Art Center offers unique and beautiful spaces for wedding receptions, rehearsal dinners, bridal showers and parties, as well as corporate events, board gatherings, and special occasion dinners. If you can imagine it, Tangerine at the Art Center can do it."

SUSAN MADORSKY

TANGERINE AT THE ART CENTER

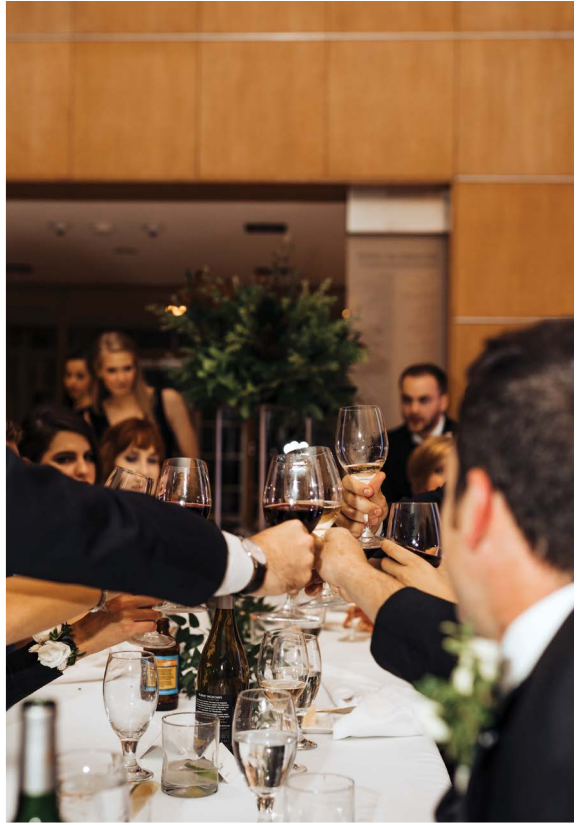
Tangerine at the Art Center works in tandem with Venue Rentals Manager Grace Braga to cater exceptional events in the Art Center's breathtaking spaces. Co-owner Susan Madorsky calls Tangerine at the Art Center a "chef-driven catering company, where everyone is a cook first."

A custom caterer, Susan says she and co-owner Cherry Madole are delighted to offer an ethnic twist or a favorite family recipe to events, as well as feature seasonal specialties. The company's chefs strive to make as much from scratch as possible.

Tangerine employs six full-time cooks and has a dedicated pastry team. Dreaming of an exquisite wedding cake? Tangerine's pastry team can deliver it.

Bartenders and mixologists can create specialty cocktails or custom wine pairings. An added benefit of Susan and her team is that they are in residence at the Art Center and can offer catering on site — as fancy or as simple as desired.





PHOTOS: ANNIE SCHMITT ANNIE'S EASEL

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RECEIVE
DISCOUNTS
EVERY DAY.

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ITEMS
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JEWELRY
CHILDREN'S BOOKS,
TOYS + GAMES
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GIFTS GALORE

the shop
AT THE ART CENTER



FAMILY WORKSHOPS

LAST SATURDAY OF THE MONTH
9:30 – 11:30 AM

LEAP INTO FAMILY LEARNING TOGETHER!

Visit the museum and experiment
with techniques to make, build, paint,
and create together as a family.

Designed for families with students
in kindergarten and up, workshops
provide the opportunity to spend
quality time together in the museum
and create art.

Visit desmoinesartcenter.org to register.

MEMORIAL AND HONORARY GIFTS

These gifts were received between September 1 and November 30, 2019.

In Memory of Jane Carlson Adams

Anonymous

In Memory of Patricia Stanley Baldwin

Patty and Doug Dornacker

In Memory of Juliet Bliss

Barbara Meyer Amend

Nancy and Richard Amend

Ann-Marie and Glenn Baughman

Christine Bening

Suzy Burns

Linda Duffy

Marjorie Edwards

Stacie and Tom Franklin

Stephan and Linda Jones

A. John and Lisa Kenworthy

Mike LaMair

Thomas and Linda Lavery

Tracy Lewis and Rick Gubbells

Kristin McCauley

Mara McKeon-Brown

Diane Morain

George and Susanna Ogata

Orrick, Herrington & Suttcliffe

Gail Pearl

Thomas Press and Donna Paulsen

John and Nichola Schissel

Mark and Barbara Scholz

Russ and Diane Schrage

John and Patsy Shors

Stephen and Cheryl Sygal

Alan and Beth Weiss

Julie Will

In Honor of Woodward G. and Michelle Brenton

Anonymous

In Memory of Shirley Michel

Barbara Meyer Amend

Jo Ghrist

Robert and Loral Kirke

Mike LaMair

Jeanne Levitt

Polly Moore

In Memory of Virginia Main Nichols

Cindy and Rus Johnson

In Memory of Joan Sullivan

Robert and Loral Kirke

In Honor of Jodi Tomlonovic

Kathleen Dooley

NEW AT THE ART CENTER



Gina Adams (American Ojibwa/Irish, Lithuanian Descent, born 1965)

American Progress, 2019

Four Silkscreen layers

9 x 12 inches

Des Moines Art Center Permanent Collections;

Gift of the Des Moines Art Center Print Club, 2019.33

The Des Moines Art Center Print Club 2019 commissioned print by artist Gina Adams is now available in the Shop at the Art Center.

Entitled *American Progress*, the print is on display in the Blank One Gallery through January 5, 2020 as part of the exhibition *Of Our Time: Contemporary Art by Indigenous Artists from the Permanent Collections*. The print is a four layer lithograph with embossing. Each print comes with a personal statement from the artist.

Three additional works by Adams are on view in *Monument Valley* through January 12.

Additional past Print Club commissioned prints are also available for purchase. Works by Glenn Brown, Mary Miss, Clarence Morgan, Laurel Nakadate, Dario Robleto, Karen Strohbeen, and Heeseop Yoon, among others, will add significantly to your art collection. These limited edition prints also make wonderful gifts! To purchase prints, visit the Shop at the Art Center.

For more information and to view additional available prints, visit desmoinesartcenter.org/join-give/member-groups/print-club.

CALENDAR

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

JANUARY

- 1 WEDNESDAY
New Year's Day
Museum and offices closed
- 2 THURSDAY
Books + Blankets
11 – 11:30 am
No cost / no reservations
Drop-in for families
- 3 FRIDAY
***My Little Artist + Me**
10 – 11 am / \$
- 4 SATURDAY
***My Little Artist + Me**
10 – 11 am / \$
- 5 SUNDAY
Exhibition closes
Of Our Time: Contemporary Art by Indigenous Artists from the Permanent Collections
- *Veterans & Family Workshop**
Fun Family Portraits
1 – 3 pm / \$
- 9 THURSDAY
***Military + Mates: Make & Take**
Making Mugs
1 – 3 pm / \$
- 10 FRIDAY
EXHIBITION OPENS
Hedda Sterne:
Imagination and Machine
- 11 SATURDAY
***Yoga + Gallery Dialogue**
8:45 am / Yoga (60 minutes)
10 am / Gallery Dialogue (20 minutes)
Members free / \$5 for non-members
- 12 SUNDAY
***Make + Mingle**
Gelli Prints
12:30 – 3:30 pm / \$
- *Mini Lectures + Conversation**
Hedda Sterne:
Imagination and Machine
Shaina Larrivee, Nathan Augustine, and Jared Ledesma
1:30 pm
- Exhibition closes**
Monument Valley

15 WEDNESDAY
Baby + Me Drop-in Tour
11 am – noon
Meet in the lobby

17 FRIDAY
EXHIBITION OPENS
Anna Gaskell:
Judith Loves Martha

***My Little Artist + Me**
10 – 11 am / \$

18 SATURDAY
***My Little Artist + Me**
10 – 11 am / \$

19 SUNDAY
***Art Spectrums**
Noon – 1:30 pm

25 SATURDAY
***Family Workshop**
Curious & Crafty
9:30 – 11 am / \$

26 SUNDAY
***Make + Mingle**
Botanical Drawings
12:30 – 3:30 pm / \$

30 THURSDAY
***Artist Conversation**
Alison Ferris with Karla Black
7 pm

31 FRIDAY
***Film**
Oscar® Shorts Documentary Program
Screenings at 1:30 and 6:30 pm

Deadline to register for Denver trip



RESERVATIONS RSVPS REGISTRATION

An asterisk indicates that reservations, rsvps, or registration is required or requested. Please visit desmoinesartcenter.org/calendar to secure your place in a class or for an event.

FEBRUARY

- 1 SATURDAY
***Film**
Oscar® Shorts Live-Action Program
Screenings at 1 and 4:30 pm
- 2 SUNDAY
***Film**
Oscar® Shorts Animation Program
Screenings at 1 and 4:30 pm
- 6 THURSDAY
Books + Blankets
11 – 11:30 am
No cost / no reservations
Drop-in for families
- Snow date** for any of the Oscar® screenings TBD / details will be posted on the website
- 7 FRIDAY
***My Little Artist + Me**
10 – 11 am / \$
- EXHIBITION OPENING + CELEBRATION**
Karla Black: 20 Years
6 – 8 pm
***RSVP encouraged**
- 8 SATURDAY
***Yoga + Gallery Dialogue**
8:45 am / Yoga (60 minutes)
10 am / Gallery Dialogue (20 minutes)
Members free
\$5 for non-members
- *My Little Artist + Me**
10 – 11 am / \$
- EXHIBITION OPENS**
Karla Black: 20 Years
- 9 SUNDAY
***Make + Mingle**
Mixed Media Valentines
12:30 – 3:30 pm / \$
- Exhibition closes**
Susan Rothenberg as Printmaker
- Snow date** for any of the Oscar® screenings TBD / details will be posted on the website
- 14 FRIDAY
EXHIBITION OPENS
Researchers: Women Artists Inspired by Science

Events listed are FREE unless indicated with \$

MEMBERS

STAY #ARTCENTERED.
REGISTER NOW!

MEMBER EVENTS

*Yoga + Gallery Dialogue

FREE to members
\$5 / non-members (non-refundable)
SATURDAY, JANUARY 11
SATURDAY, FEBRUARY 8
SATURDAY, MARCH 21 (third Saturday)
8:45 am / Yoga (60 minutes)
10 am / Gallery Dialogue (20 minutes)

ART NOIR

Lipstick needed! Not your lipstick, per se...

A very special neon lipstick is required for Karla Black's site-specific sculpture for her exhibition opening on February 7, and we need your help!

Visit the Art Center homepage for details on how to donate and see your contribution in the show! Remaining lipstick will be donated to Art Center studio program classes.

Donation deadline: January 17

SALON 4700

*The Art of Conservation Presentation and Mainframe Studios Visit

THURSDAY, JANUARY 16 / 6 PM
MAINFRAME STUDIOS / 900 Keosauqua Way
Conservator Sara Wohler, Iowa's only trained painting conservator, will provide a demonstration of her conservation work.

*The Art of Films on Art: Producer Erin Wright and Director Lisanne Skyler

THURSDAY, MARCH 12 / 7 PM
Enjoy a behind the scenes look at the making of the acclaimed short film *A Few Things About Robert Irwin*.



*Gallery Dialogue with Assistant Curator Jared Ledesma and Chief Preparator of Installations Jay Ewart

THURSDAY, JANUARY 9
6:30 pm / John Brady Print Gallery
Reception follows

Join Jared Ledesma, Assistant Curator, and Jay Ewart, Chief Preparator, for an informal, tandem discussion surrounding the exhibition *Susan Rothenberg as Printmaker*. Jared will speak about the planning of the show and the significance of Rothenberg's work, while Jay will offer insight into the printmaking process.

Register for Print Club and Salon 4700 events online or RSVP to Director of Member Experiences Debra Kurtz at 515.271.0336 or dkurtz@desmoinesartcenter.org.

MARCH

5 THURSDAY

Books + Blankets

11 – 11:30 am
No cost / no reservations
Drop-in for families

6 FRIDAY

*My Little Artist + Me

10 – 11 am / \$

7 SATURDAY

*My Little Artist + Me

10 – 11 am / \$

8 SUNDAY

*Make + Mingle

Upcycled Shirt Pillow
12:30 – 3:30 pm / \$

12 THURSDAY

*Veterans: Make & Take

Mosaics for Two
1 – 3 pm / \$

14 SATURDAY

Entirely Kids Day

10 am – 3 pm
Free / no reservations
Drop-in for families

15 SUNDAY

*Art Spectrums

Noon – 1:30 pm

18 WEDNESDAY

Baby + Me Drop-in Tour

11 am – noon
Meet in the lobby

21 SATURDAY

*Yoga + Gallery Dialogue

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

22 SUNDAY

*Make + Mingle

12:30 – 3:30 pm / \$

Film + Discussion

Chicken with Plums
1:30 pm

28 SATURDAY

*Family Workshop

Patch Pals
9:30 – 11 am / \$

16 SUNDAY

*Art Spectrums

Noon – 1:30 pm

19 WEDNESDAY

Baby + Me Drop-in Tour

11 am – noon
Meet in the lobby

20 THURSDAY

Studio Exhibition Reception

Faculty Exhibition
5 – 7 pm

21 FRIDAY

*My Little Artist + Me

10 – 11 am / \$

22 SATURDAY

*Family Workshop

Sculpting in Space
9:30 – 11:30 am / \$

*Artist Statement Writing Workshop

9:30 – 11 am / \$

*My Little Artist + Me

10 – 11 am / \$

23 SUNDAY

*Make + Mingle

Handmade Journal
12:30 – 3:30 pm / \$



**FREE
DROP-IN
TOURS
EVERY
SATURDAY +
MOST SUNDAYS
1 pm**
Meet in the lobby

NEW!

Spanish language tours are offered on the first Saturday of each month.

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



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DES MOINES ART CENTER

515.277.4405

desmoinesartcenter.org

FREE ADMISSION

MUSEUM HOURS

Tuesday / Wednesday / Friday / 11 am – 4 pm

Thursday / 11 am – 9 pm

Saturday / 10 am – 4 pm

Sunday / Noon – 4 pm

Closed Monday

THE SHOP AT THE ART CENTER

Open during regular museum hours.

Members receive discounts every day.

TANGERINE AT THE ART CENTER

Lunch / Tuesday – Friday / 11 am – 2 pm

Brunch + Lunch / Saturday / 11 am – 2 pm

Menu online

CLASSES

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

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

ART CENTER TOURS

Free tours available year-round

JOHN AND MARY PAPPAJOHN SCULPTURE PARK

The sculpture park is open daily from sunrise to midnight.

Free admission

MORE INFORMATION AT

desmoinesartcenter.org

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

CORRECTION: The July/August/September issue of the NEWS indicated the Meier Bernstein Foundation was fully funded in the 1970s. It was fully funded in 1994. We regret this error.

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

FREE ADMISSION

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

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



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GENERAL ART CENTER SUPPORT PROVIDED BY



ON THE COVER

Karla Black (Scottish, born 1972) / *Unlike*, 2018 (detail)

Glass, wood, clay, paint, Vaseline, lipstick, foundation, moisturizing gel

54 3/4 × 37 13/16 × 12 5/8 inches

Des Moines Art Center Permanent Collections; Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2019.15

Photo Courtesy Galerie Gisela Capitain, Cologne. Photographer: © Jens Ziehe