

DES
MOINES
ART
CENTER



APR
MAY
JUN
2018

FROM THE DIRECTOR

An art museum is a unique institution in any community, providing a distinct venue where numerous audiences may interact, using art objects as the common denominator. Often, the most rewarding of these interactions involve collaborations with other groups or individuals. The Art Center is no different. Recently, we have had several gratifying partnerships and more are in the planning stages. In collaboration with our recent exhibition *The Irrational and the Marvelous*, which featured artworks from our permanent collections, pianist Sophia S. Ahmad, a teacher at the Des Moines Symphony Academy, performed the Dadaist composition, *Relâche*, in the center of our recent *Drawing in Space* site-specific installation of *Tape Des Moines*, 2017, by the artist collective, Numen/For Use. Moreover, the sold-out event was streamed live and was viewed by 319 people. Also, Ballet Des Moines recently presented a pop-up ballet sited within Numen/For Use's work that was attended by more than 300 people. Each of these provided totally distinctive and unexpected experiences for diverse constituents.

Our current exhibition, *Wanderlust*, provides additional opportunities for us to partner with Des Moines metro organizations and individuals. The artist Mary Mattingly will lead public participants in a workshop and a pilgrimage walk. The object resulting from this experience will then be on view at the galleries of Grandview University. Another artist in the exhibition, Todd Shalom, who is the 2018 Toni and Tim Urban International Artist-in-Residence, also offers a workshop and a participatory walk through the skywalks of downtown Des Moines. Additionally, the Art Center will be partnering with the Young Women's Resource Center this summer in developing programming for our exhibition, *In the Spirit of Louise Noun*. Noun was an art collector as well as a staunch supporter of the Art Center and feminist issues. Indeed, she was a founder of the Young Women's Resource Center. Our programs will continue her efforts in the community while using art as the catalyst for the discussion.

The Art Center's partnerships with numerous community social-service organizations continue unabated

this summer as well. In total, these experiences provide opportunities to transform lives and add occasions when residents can learn from one another. Surely, many unexpected empathies will result.

Lastly, visitors to the John and Mary Pappajohn Sculpture Park will notice the installation of an extraordinary new sculpture, *Pumpkin (L)*, 2014, by the internationally-acclaimed artist Yayoi Kusama. Patinated bronze with the artist's signature holes obsessively perforating an outer skin, this work is a significant example of her imagery and working method. Kusama often incorporates the pumpkin in prints, paintings, and sculptures. For the artist, the squash is a fond memory from her childhood, and its irregular and bulbous form represents abundance. The purchase of this work for inclusion in the Pappajohn Sculpture Park was made possible with funds given by John and Mary Pappajohn. The staff and board of the Art Center, along with the entire community, are grateful for their generosity in making this acquisition possible.

JEFF FLEMING

Immediately following its installation, the Art Center staff and crew pose with Yayoi Kusama's sculpture, *Pumpkin (L)*, 2014, in the John and Mary Pappajohn Sculpture Park.

FROM LEFT TO RIGHT
Jay Ewart / chief preparator
Jeff Fleming / director
Alison Ferris / senior curator
Samantha Leitch / installations
Jeff Ashe / installations
Mickey Ryan / chief registrar
Zach Quick / temporary installations
Brad Ball / installations
Tom Rosborough / temporary installations

Yayoi Kusama (Japanese, born 1929)
Pumpkin (L), 2014, fabricated 2018
Bronze / 94 7/8 x 92 1/2 x 92 1/2 inches
Purchased with funds from
John and Mary Pappajohn



MARCH 30 – JULY 22, 2018
BLANK ONE GALLERY
ORGANIZED BY CURATOR LAURA BURKHALTER

YAYOI KUSAMA

FILM:
"Kusama – Infinity" +
Yayoi Kusama Exhibition Remarks
with Curator Laura Burkhalter
Sunday, April 22 / 1:30 pm
Wednesday, May 2 / 7 pm
*Reservations required

SCREENINGS at
The FLEUR CINEMA
AND CAFÉ
4545 Fleur Drive
Des Moines, Iowa 50321
This program is presented
in conjunction with
The Fleur Cinema and Café.

For more than 60 years, Yayoi Kusama's art has captured international attention with its obsessively repeated patterns, bright colors, and ability to transform everyday objects like furniture or pumpkins into charmingly surreal sculpture.

This focused exhibition will celebrate the Art Center's four works that comprise Kusama's "Compulsion Furniture," as well as highlight *Pumpkin (L)*, 2014, (photo cover and left), the most recent addition to the John and Mary Pappajohn Sculpture Park in downtown Des Moines.

Yayoi Kusama
(Japanese, born 1929)
Ladder, 1963
Mixed media
66 x 26 x 38 inches
Des Moines Art Center
Permanent Collections;
Gift of Hanford Yang,
New York, 1970.38

MARCH 30 – JUNE 24, 2018
 JOHN BRADY PRINT GALLERY
 ORGANIZED BY ASSISTANT CURATOR JARED LEDESMA

SULTRY NIGHT

SELECTED WORKS BY GRANT WOOD

GALLERY DIALOGUE

Jared Ledesma

Thursday, April 26 / 6:30 pm
 John Brady Print Gallery

LECTURE

“Grant Wood’s *Sultry Night* and the Politics of Depicting Males Bathing”

Reed Anderson, Associate Professor of Art History at the Kansas City Art Institute

Thursday, May 17 / 6:30 pm
 Levitt Auditorium

*Reservations required

In 1934, Grant Wood was asked to join the Associated American Artists (AAA) — a new business venture headquartered in New York, whose aim was to sell affordable prints to the masses in department stores and through mail-order catalogues. Wood admired the program’s democratic mission and accepted the invitation. In 1937, he produced his first lithograph, *Tree Planting Group*, which was priced at five dollars through the AAA. The artist eventually executed 19 lithographs for the program.

Sultry Night, one of the prints Wood created during this period, sparked controversy for its depiction of a farm hand bathing nude at a trough by moonlight. The work’s seductive, homoerotic nature led to questions regarding Wood’s sexuality. The United States Postal Service deemed the print pornographic and refused to deliver it. As a result, the lithograph’s edition was limited to 100 impressions — from a typical run of 250 — and it was only sold in New York. Despite this, Wood completed a painting of the same scene and title.

However, after the painting was rejected from an international art exhibition, Wood, in exasperation, burned the section of the painting which featured the male nude and sold the remaining half to a family in Madison, Wisconsin, where it has remained for more than half a century.

Sultry Night: Selected Works by Grant Wood features the suite of 19 lithographs Wood completed for the AAA, and in addition, the rarely seen *Sultry Night* painting, on loan from Wisconsin. This marks the first time the painting has been publicly exhibited in Iowa. Also on view are early Impressionist paintings of the Iowa landscape by Wood produced in the early 1920s.

In conjunction with the exhibition, art history professor Reed Anderson will lecture on the *Sultry Night* controversy, and discuss how Grant Wood’s print relates to and departs from other artistic representations of male bathers. Additionally, he will explore the possibility that Wood deliberately invested this image and other depictions of male bathers with a gay subtext.



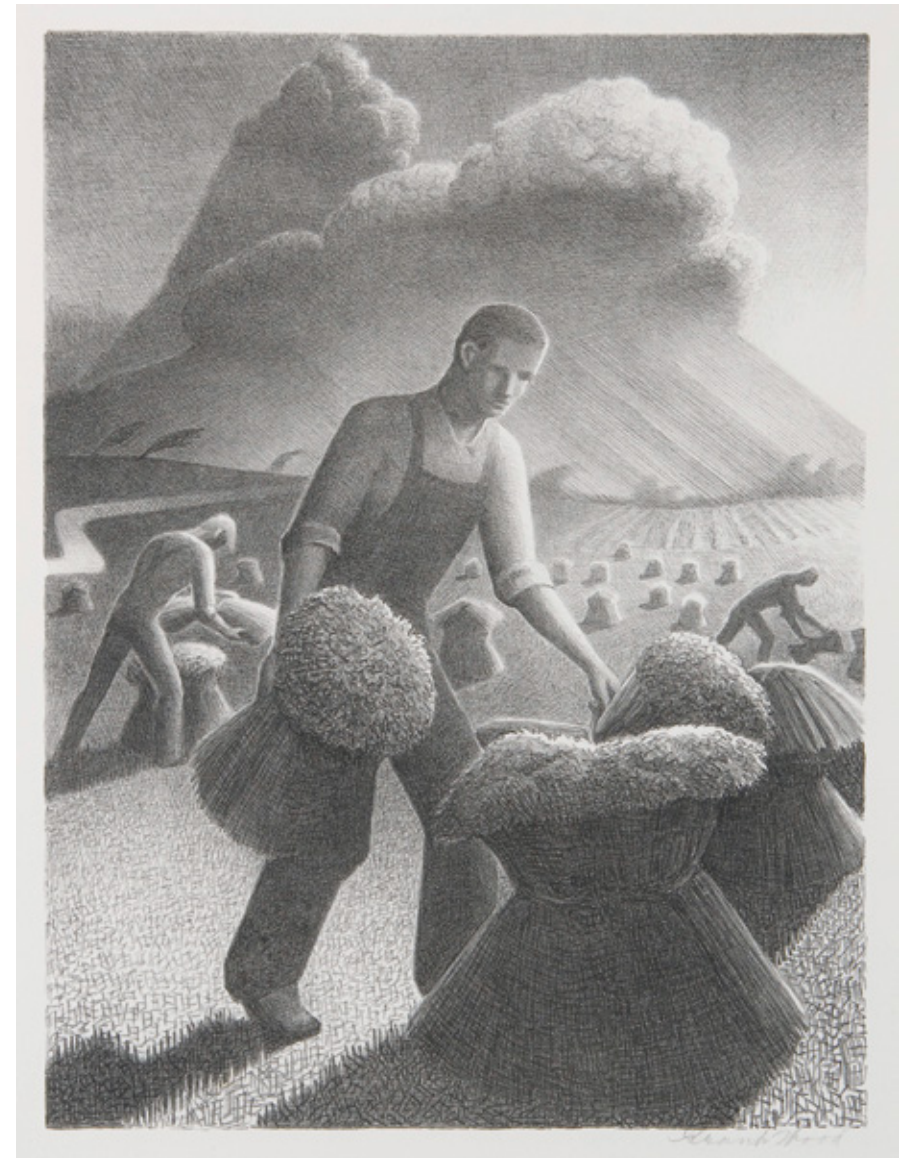
LEFT
 Grant Wood (American, 1891–1942)
Des Moines River, c. 1925
 Oil on canvas
 28 1/4 x 24 1/2 inches
 Des Moines Art Center Permanent Collections; Bequest of Martha Dunn Trump in memory of LeRoy C. Dunn, 2002.31

BELOW
 Grant Wood (American, 1891–1942)
Approaching Storm, 1940
 Lithograph on paper
 Sheet: 14 3/4 x 11 3/4 inches / Image: 11 7/8 x 8 7/8 inches
 Des Moines Art Center Permanent Collections; Purchased by the Selma and Herbert M. Kirkham Memorial Fund, 1979.60



OPPOSITE LEFT
 Grant Wood
 (American, 1891–1942)
Sultry Night, 1937
 Lithograph on paper
 Sheet: 11 5/8 x 15 inches
 Image: 9 1/16 x 11 3/4 inches
 Des Moines Art Center Permanent Collections; Gift of Mr. and Mrs. Fred S. Hird, Minneapolis to the Fred and Mary C. Hird Memorial, 1967.22

OPPOSITE RIGHT
 Grant Wood
 (American, 1891–1942)
Sultry Night, 1938
 Oil on Masonite
 19 3/8 x 16 1/4 inches
 In memory of Dr. and Mrs. Wellwood Nesbit by Martha Nesbit Frankwicz and Family
 Photo courtesy of the Chazen Museum of Art



JUNE 9 – SEPTEMBER 9, 2018
I. M. PEI GALLERIES
ORGANIZED BY DIRECTOR JEFF FLEMING

STERLING RUBY CERAMICS

STERLING RUBY IN DIALOGUE WITH JEFF FLEMING

Thursday, June 7 / 6:30 pm
Levitt Auditorium

*Reservations required

EXHIBITION OPENING

Friday, June 8 / 5–7 pm
Complimentary beverages
and hors d'oeuvres

*RSVP encouraged

TANDEM GALLERY DIALOGUE with Jeff Fleming and Potter Mark Shapiro

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

LECTURE

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

**J. Theodore Peña,
Professor of Roman
Archaeology, Department
of Classics, University
of California, Berkeley**

Thursday, September 6
6:30 pm
Levitt Auditorium

*Reservations required

Sterling Ruby's areas of interest are numerous, and his artistic output prodigious. Projects in fabric, enormous spray-painted canvases, cast-iron stoves, salvaged submarines, prison buses, cardboard collages, and intimate drawings all find a place in his body of work. But sculptures in clay have long held a fascinating and primary position in his broader studio practice.

Although Ruby upends tradition in his hybrid clay forms, he is not interested in separating himself from the history of his materials. For Ruby, process and materiality are paramount. Working with clay always involves its material characteristics and the often uncertain chemistry and physics of merging earth, water, fire, and air.

In response, Ruby's sculptures exhibit a transforming freedom, gesture, and spontaneity. Here, there is wild abandon for all that clay can do. Ruby's objects appear

to be in entropy or the result of violent actions. He rolls, punches, assembles, fingers, and manipulates clay by hand and machine to produce several series of works. The glaze finish on each piece is as important as its construction. Akin to an Expressionist canvas, the clay provides a responsive, tactile surface as it records Ruby's aggressive gestures in color. His basins or vessel-like containers hold broken but cherished bits and pieces, and his totems are evidence of poetry and wonderment. Even his grave and tombstone-like constructions exhibit painterly qualities that transcend their overt references. Ruby's soldiers, with their mushroom caps, are humorous and joyful; other organic, childlike shapes evoke amateur or non-artist explorations. His works are homages to the gestures of their own making and, in turn, to the history of gesture in art. In so doing, Ruby venerates the history of his chosen material as well as his own history with clay.

This exhibition is the first museum show to investigate Ruby's ceramic works. J. Theodore Peña, professor of Roman archaeology, department of classics, University of California, Berkeley, and art historian Garth Clark join Director Jeff Fleming in writing essays for the full-color catalogue that accompanies the exhibition. In addition, Mark Shapiro, a working potter and writer, contributes an interview with Ruby. Together, these texts situate his clay works within the history of ceramics, contemporary art dialogues, and the craft tradition.

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



Sterling Ruby
(American, born Germany, 1972)
PHALANX, 2017
Ceramic
38 1/2 x 15 x 14 3/4 inches
Courtesy Sterling Ruby Studio
and Gagosian Gallery, New York
Photo: Robert Wedemeyer



JUNE 9 – SEPTEMBER 2, 2018
ANNA K. MEREDITH GALLERY
ORGANIZED BY SENIOR CURATOR ALISON FERRIS

IN THE SPIRIT OF LOUISE NOUN

EXHIBITION OPENING

Friday, June 8 / 5–7 pm
Complimentary beverages
and hors d'oeuvres

*RSVP encouraged

CELEBRATING LOUISE NOUN IN FIVE STORIES

Sunday, June 10 / 1:30 pm
Levitt Auditorium
Champagne reception
to follow in lobby

*Reservations required

Featured Speakers

MODERATOR

Amy N. Worthen

Des Moines Art Center Curator
of Prints and Drawings, Emerita

CIVIL LIBERTIES

John Tinker

First-named petitioner
and a namesake of the
U.S. Supreme Court case
*Tinker v. Des Moines
Independent Community
School District* (1969)

CIVIL LIBERTIES

Rekha Basu

The Des Moines Register
opinion columnist

FEMINISM

Kären M. Mason

Curator of the Louise Noun
— Mary Louise Smith Iowa
Women's Archives at the
University of Iowa Libraries

ART

James T. Demetron

Director of the Des Moines
Art Center, 1969–1984

PHILANTHROPY

Terry Hernandez

Executive Director,
Chrysalis Foundation

GALLERY DIALOGUE

Alison Ferris

Thursday, June 28 / 6:30 pm
Anna K. Meredith Gallery

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

Noun did not shrink from taking a stand on what she believed in and her values and beliefs are reflected in the art she collected. She boldly collected the work of early 20th-century women artists who were little known at the time she acquired them, and have since been secured in the history of art. Simultaneously, Noun collected contemporary art in the 1970s, 1980s, and 1990s including fine examples of Minimalism by Agnes Martin and post-Minimalism by Lee Bontecou and Eva Hesse. She also acquired works by artists such as Barbara Kruger, Kiki Smith, and Nancy Spero, which are unabashedly political, addressing feminism, sexual politics, and social justice.

In the Spirit of Louise Noun does not exclusively feature work from Noun's collection. Instead, art selected from her collection is juxtaposed with other works of art that amplify the subjects and themes found in the work collected by Noun. For instance, to exemplify dignified

representations of the impoverished, Paula Modersohn-Becker's *Old Peasant Woman*, 1899, from Noun's collection may be installed next to Dorothea Lange's *White Angel Breadline*, 1933, a photograph that has been recently added to the permanent collections. (see *New Accessions* on page 15).

In addition to placing works together to create lively conversations, the juxtapositions will illustrate how Louise Noun's spirit is alive and well at the Art Center. The innovative approach she took to collecting continues to inspire decisions made about acquisitions, the creation of exhibitions, and all of us who have the pleasure to experience the art in person.

In the Spirit of Louise Noun was organized on the occasion of the 40th anniversary of the Young Women's Resource Center, for which Noun was the leading founder. In addition to being enjoyed by the general public, the exhibition will be actively used by young women who participate in programs at the YWRC and the Art Center. The artworks selected for the exhibition are meant to further the conversations young women have at the YWRC about body-image, self-esteem, and reproductive health. The works will represent and embody the beauty, resiliency, and strength that all women possess. These and other works will also address issues of social justice related to race, religion, gender, equity, and mortality, all issues in which Noun was invested. Learn more about the YWRC's 40th Anniversary at ywrc.org/40th.

OPPOSITE

Cecily Brown
(English, active United States, born 1969)

Half-Bind, 2005

Oil on linen / 103 x 83 x 1 1/2 inches

Purchased with funds from the Coffin Fine Arts
Trust; Nathan Emory Coffin Collection of the
Des Moines Art Center, 2006.13



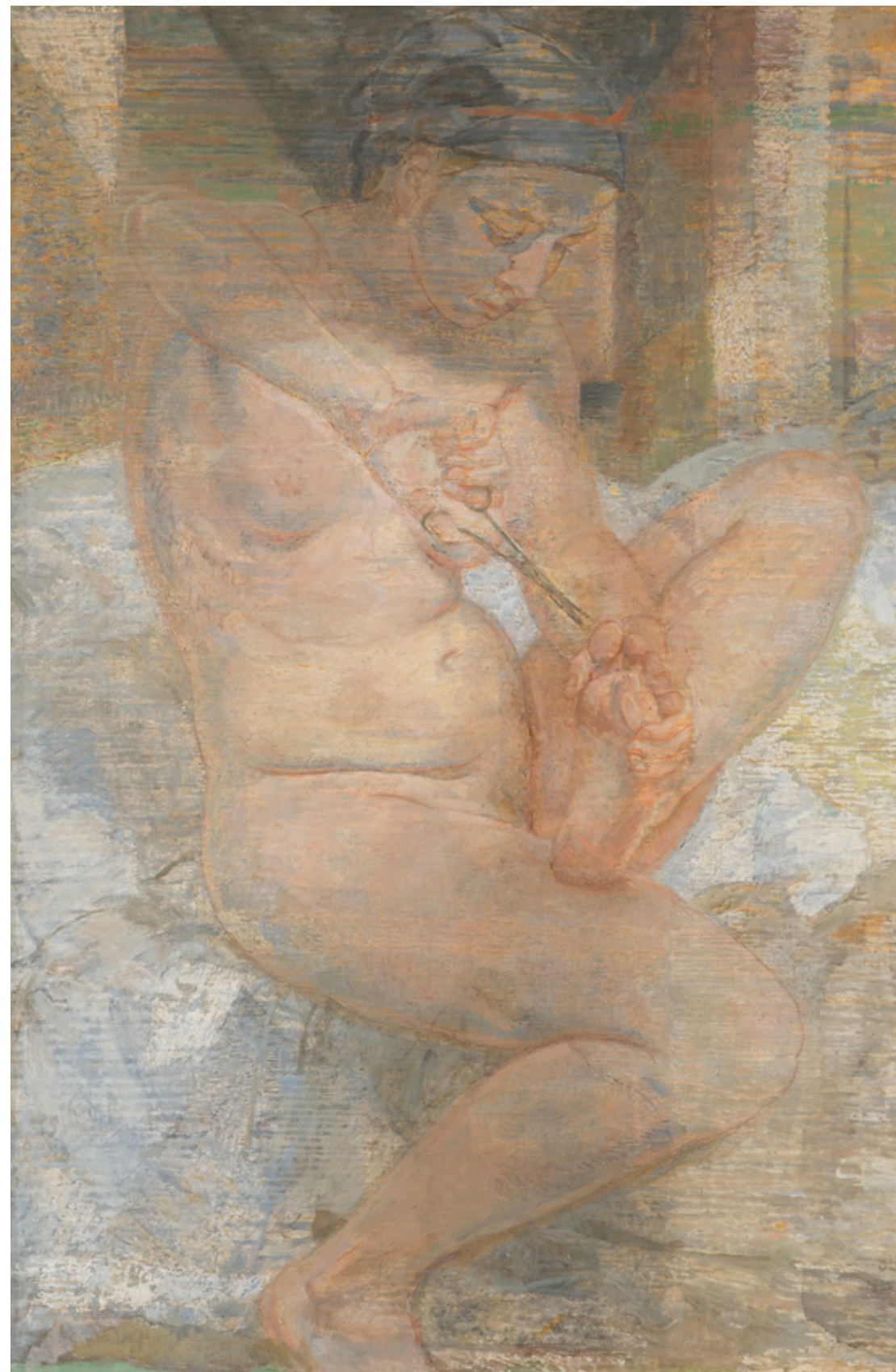
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ABOVE
Mickalene Thomas (American, born 1971)
Left Behind Again 2, 2014
Relief, intaglio, lithography, digital, collage, enamel paint
41 3/8 x 63 5/8 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson
Art Foundation, Inc., and an anonymous gift, 2015.1

RIGHT
Isabel Bishop (American, 1902–1988)
Nude, no. 2, 1958
Mixed media on masonite
31 3/4 x 21 1/2 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from Rose F. Rosenfield, 1958.62



THROUGH MAY 13, 2018
ANNA K. MEREDITH GALLERY AND RICHARD MEIER BUILDING

Wanderlust

ACTIONS, TRACES, JOURNEYS 1967–2017

**ARTIST LECTURE:
MARY MATTINGLY
“The Supply Chain
and the Sublime”**

Thursday, April 12
6:30 pm
Levitt Auditorium

*Reservations required

**COLLABORATIVE
PUBLIC PERFORMANCE:
THE BUNDLE
AND THE PILGRIMAGE**

**PART ONE:
Community Collaboration,
The Bundle**

Friday, April 13 / 11 am – 4 pm
Saturday, April 14 / 10 am – noon
Lobby

**PART TWO:
Community Collaboration,
The Pilgrimage**

Saturday, April 14 / 1 – 4 pm
Greenwood Park
Reception to follow

Wanderlust: Actions, Traces, Journeys 1967–2017 questions and explores the complex nature of artists as voyagers—those who depart their studio to create work outside of the confines of four walls. This exhibition is a comprehensive survey of the artist’s need to roam and the work that emerges from this need. No longer separately relegated to “walking” art or “land” art, but including an array of action-based processes, *Wanderlust* allows viewers to experience 50 years of artistic practices that are intertwined, while highlighting diverse approaches to contemporary art.



Mary Mattingly (American, born 1979)
Pull, 2013
C-print / 30 x 30 inches
Courtesy of the artist and Robert Mann Gallery

OPPOSITE

Mary Mattingly’s work shown in the *Wanderlust* exhibition in the Pappajohn Gallery, lower level, Richard Meier building.

During April, visitors are invited to experience the work of exhibition artist Mary Mattingly in special related programming. In addition to her artist lecture on April 12, visitors are invited to:

**COLLABORATIVE PUBLIC
PERFORMANCE: THE BUNDLE
AND THE PILGRIMAGE,
a program in two parts**

Mattingly describes the project with these questions: An anthropology of objects considers questions about everyday life: how are our daily rhythms dependent on habits of purchase, use, and discard? How may we understand the passage of time through objects? What stories do we want to tell through objects that are meaningful to us, or through those objects that we may not see much meaning in, but that still contain it? Through the objects we habitually collect, what clues are we leaving behind for those who come after us?

PART ONE: THE OBJECTS

Each participant is asked to bring two to three objects to contribute. Each object should be larger than 8 x 12 x 3 inches. We will create an archive of these objects through recording them in various ways. We will map these items by examining the sources of the parts, from mining to production, distribution, and use of particular objects. We will also draw, write about, and photograph or scan the objects. This will serve as a memoir for each object. Each person will tie together their objects and bundle them, making a collaborative sculpture.

PART TWO: THE PILGRIMAGE

Alongside the artist, participants will drag the bundle in a commemorative pilgrimage out of the Art Center doors and around Greenwood Park three times. Reception and comments to follow.

Wanderlust: Actions, Traces, and Journeys 1967–2017 is organized by the University at Buffalo Art Galleries, Buffalo, New York and curated by Rachel Adams, UB Art Galleries Senior Curator. This project is supported in part by an award from the National Endowment for the Arts. Generous support for the exhibition and catalogue has also been provided by the Andy Warhol Foundation for the Visual Arts. Additional support comes from Charles Balbach and the Techne Institute for Arts and Emerging Technologies at the University at Buffalo with in-kind support provided by Squeaky Wheel Film and Media Art Center and Eleven Twenty Projects, Buffalo, New York.



New Accessions

MAYA LIN Maureen Mondora has given the Art Center *Honey Moon*, 1997, an exquisite beeswax disk by Maya Lin in honor of Colleen Vojvodich. Well known as the designer of the Vietnam Veterans Memorial in Washington, D.C., as well as the Civil Rights Memorial near the Southern Poverty Law Center in Montgomery, Alabama, Lin has created an astonishing body of sculptures, installations, and prints that respond to the natural world, of which this work is one. The form is reminiscent of a full moon with its circular shape and seemingly inner glow and was a preliminary work for a larger series of eight disks that respond to the phases of the moon. This is the second sculpture by the artist to enter the collections.

JORDAN WEBER Director's Discretionary Funds have allowed for the purchase of a work of art from Des Moines-based artist Jordan Weber. Weber works in sculpture, painting, and installation to explore issues of history, colonialism, and identity. He also constructs his work with materials that carry meaning, from carefully chosen woods and stone to earth from sites of historic traumas. This work is a keystone sculpture in his ongoing "Chapels" series, and contains earth

from the South Carolina church that was recently the site of a racially motivated mass shooting. A previous participant in the Art Center's Iowa Artist exhibition series, this is the first work by Weber to enter the collections.

ERIK LEVINE Hilary Hayes has given the Art Center Erik Levine's wooden sculpture entitled *Triple Shelf Spoon*, 1987. Levine received wide recognition for his early, minimalist work in wood, of which this piece is a significant example. Here, the artist celebrates and exposes his working processes in creating idiosyncratic forms. This work, which was included in the 1989 Whitney Biennial, is the second sculpture by the artist to enter the collections.

DOROTHEA LANGE The Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund has made possible the accession of Dorothea Lange's *White Angel Breadline*, 1933, a gelatin silver print printed under the photographer's supervision, c. 1950s–1960s. Dorothea Lange studied photography at Columbia University with Clarence H. White in 1918. Following her studies, she moved to San Francisco where she set up a studio

and made portraits for wealthy socialites and celebrities through the 1920s. By 1933, the poverty caused by the Depression was acutely visible, present in the number of unemployed and homeless people in the city and the long lines for food relief and workers' compensation. Lange wrote "the discrepancy between what I was working on...and what was going on in the street was more than I could assimilate."¹

This photograph was made on one of the artist's first ventures onto the city streets with her camera. In San Francisco's Mission District, Lange captured the image of a single, isolated man in a crowd of other men with their backs turned toward

him. Staring bleakly ahead, his being embodies weariness, the low brim of his hat obscures his individuality, and his tin cup appears empty. This disturbing yet poignant image of hopelessness and despair is beautifully balanced with respect for the man photographed. Lange's new commitment to practicing documentary photography led her to be hired in 1935 by the federal government's Farm Security Administration. Along with *Migrant Mother*, *White Angel Breadline* became one of Lange's most renowned photographs and one that would represent the face of the Great Depression. This is the first work by Lange to enter the collections.

1. Jan Goggans, *California on the Breadlines: Dorothea Lange, Paul Taylor, and the Making of the New Deal Narrative*, (Berkeley, CA: University of California Press, 2010), 15.

BELOW LEFT
Maya Ying Lin
(American, born 1959)
Honey Moon, 1997
Beeswax
9 3/4 x 9 3/4 x 3 inches
Des Moines Art Center
Permanent Collections;
Gift of Maureen Mondora in
honor of Colleen Vojvodich,
2017.160

BELOW RIGHT
Jordan Weber
(American, born 1984)
Chapels (series), 2017
Marble, earth (Charleston,
SC Emanuel African Church
shooting), wood, plastic
packaging, and resin
24 x 24 x 4 1/4 inches
Des Moines Art Center
Permanent Collections;
Purchased with Director's
Discretionary Funds, 2018.1



Dorothea Lange
(American, 1895–1965)
White Angel Breadline, 1933,
printed under the photographer's
supervision, c. 1950s–1960s
Photographer's Berkeley stamp,
in ink, on verso
Gelatin silver print
13 1/2 x 10 1/2 inches
Purchased with funds from
the Rusty Hubbell and Ellen
and Jim Hubbell Photography
Acquisition Fund, 2018.2

TEEN CLAY ACADEMY

Teen Clay Academy is a nine month studio art program designed for high school students who are passionate about ceramics, and have a desire to develop artistically in a dynamic learning environment with like-minded peers. With a balance of individual exploration and instructor guided study, this program provides students the opportunity to create a strong body of work as well as guidance in college portfolio development. Participants gain the ability to create cohesive themes within their work, and further develop technical, aesthetic, and critical practices.

The Clay Academy was developed to expand the scope of the existing Teen Arts Academy. Teen Clay Academy was piloted in 2017 with 13 participants from seven area high schools. The students created amazing work both in quality and content. A group of our academy participants earned regional recognition for their

outstanding work in the arts through Scholastic Art and Writing Awards hosted by the Belin-Blank Center. More than 7,000 pieces of art and writing were adjudicated this year in the Midwest Regions. Those with Gold Key awards will continue and compete at the national level. Award winners will be recognized at Carnegie Hall in New York in June. Brandi Marlett earned a Silver and Gold Key regionally as well as receiving the Grant Wood Best of the Senior Class Award. Other students receiving awards were Quinn Johnson, JoAnn Neilson, and Allyson Vespa. Allison Hellman included her Teen Clay Academy work in the portfolio she submitted to Iowa All-State Visual Arts Awards, and placed first. Though the awards are a mark of excellence, the true measure of success is seen in the individual growth of each student.

Now in its second year, the program has seen seven returning and four new

students from six area high schools. With a slightly smaller group and a full nine months, faculty has been able to focus on developing skill, voice, and content in the students' work. Their accomplishments will be showcased and celebrated in a Teen Academy exhibition in the Adrienne and Charles Herbert Student Galleries April 27 through May 24 and a reception will be held May 17, 2018.

Along with piloting Clay Academy, a special "Clay Games" event was created to develop community awareness of clay programs in the local high schools. Four high schools competed in five events such as: Mug Madness, a race to throw as many mugs as possible in 10 minutes; and Two Person Throwing, a challenge in which two people may use only one hand each to create the tallest cylinder in 10 minutes. The Art Center will also host the second annual Clay Games on Sunday, April 29. All of the above events are free and open to the public.

Application for all Teen Academies opened in March. Information about the Academies and the application process can be found at desmoinesartcenter.org/education.

JoAnn Neilson / Tea for Two



Allison Hellman



Studio Education Manager Maggie Harlow-Vogt recently posed several questions to participants about their Teen Clay Academy experience:

How have you benefited from Teen Clay Academy?

The Teen Clay Academy has given me a chance to grow my sculpting skills in ways I wouldn't have been able to at home. Having the materials and guidance that come with The Clay Academy has inspired me to keep pushing myself into new and challenging projects. My portfolio is stronger because of this class and I have been exposed to opportunities I wouldn't get anywhere else.

Brandi Marlett

Honestly, it's hard to answer because there are so many things about Teen Clay Academy that I love. First off, I love the freedom we're given during a project. It's very self-paced and we have the freedom to create what we want, unless we're working on a project. I work better in a self-paced environment and I think I have developed so much quicker and effectively from learning from my mistakes rather than being told how to do something every step of the way. I also love the environment;

Allyson Vespa



we're so lucky to have an amazing art gallery right down the hall that helps inspire and motivate all the young artists. In the studio, I love how supportive and considerate the community is. As students, we receive a lot of constructive criticism from fellow students, our instructor, and then other ceramic instructors who help us develop and create a stronger piece and overall, a better body of work. Finally, I love how much Teen Clay Academy has helped me develop as an artist. I have significantly increased my technical skill, and also my conceptualization. This program definitely helps prepare young students for the real artists' world by equipping them with the real skills and critical thinking an artist needs.

Quinn Johnson

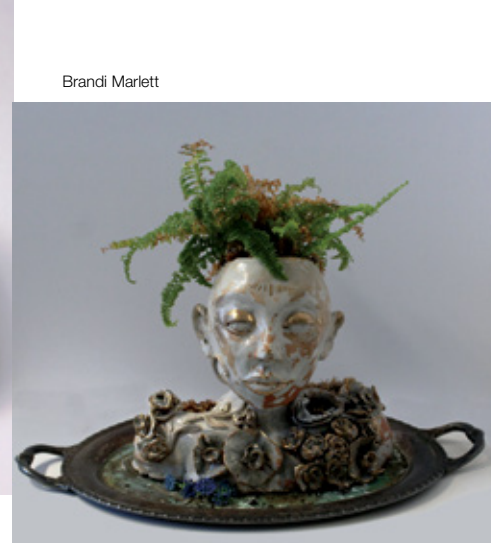
I am very thankful to have had the opportunity to participate in Teen Clay Academy for two years now. I have grown tremendously in all my ceramic skills. My favorite part about this class is being able to experiment and learn hands-on.

Allyson Vespa

What is your favorite memory of Clay Academy?

My favorite memories from Teen Clay are the moments we share our creative thoughts and constructively critique our pieces. I have gained so many great relationships through Teen Clay and I always look forward to class.

JoAnn Nielson



Brandi Marlett

How have you grown as an artist this year?

I have grown immensely over the past two years I've spent in Teen Clay Academy. I never knew how important it is to have a creative community, and I have finally found a place where I can be myself. I have found the confidence to be myself and to really push myself as an artist. I realize now, from the experiences I've had in Teen Clay, that I am capable of anything I set my mind to and that art has no limitations.

JoAnn Nielson

What advice would you give someone applying to Teen Academy?

Do a lot of work and accept that some things aren't going to be your best, but by making them you are pushing yourself to your next good idea. Also just be yourself; people like originality.

Brandi Marlett

Keep an open mind throughout the entire experience so you can grow as an artist, and accept all challenges head-on in order to push through the struggle and find success.

JoAnn Nielson

Quinn Johnson / Oribe Rose





GIVE EXPERIENCES

Private guided tours of the Pappajohn Sculpture Park and Art Center make for unique and memorable gifts for people in your life who are curious about art.

Request a docent guided tour at desmoinesartcenter.org or call 515.271.0328.



THE PATIO WILL BE OPEN SOON!

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

Tuesday – Saturday 11 am – 2 pm

Menu changes weekly.

View menu at desmoinesartcenter.org.


chef's palette
ART CENTER CAFÉ



MUSEUM SHOP

FIND THE PERFECT MODERN GIFT.

ANNUAL SPRING FLING SALE APRIL 6–8

Members receive 20% off*

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



MAKE YOUR MEMORIES HERE

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

Let us help make your wedding reception, rehearsal dinner, shower, or other special occasion memorable.

Booking now for holiday parties and company meetings.

For more information on how to create your memorable event, contact Community and Rental Events Manager Marti Payseur at 515.271.0301 or mpayseur@desmoinesartcenter.org.

SAVE THE DATE

DES MOINES ART CENTER

GALA 2018

ART WORKS

A CELEBRATION OF
THE POWER OF ART TO
CONNECT
ENRICH
TRANSFORM

SATURDAY, SEPTEMBER 15, 2018

For more information or to purchase tickets

contact Director of Member Experiences

Debra Kurtz, at dkurtz@desmoinesartcenter.org

or 515.271.0336.



YOU MAKE A DIFFERENCE!
THANKS
TO MEMBER
SUPPORT
EXHIBITIONS, ADMISSION,
AND ART ACCESS
PROGRAMS ARE
FREE TO THE COMMUNITY.

EVERY DONATION COUNTS!

A regular Art Center visitor her entire life, nine-year-old Alice Roth is now also a philanthropist. Last summer, Alice ran a lemonade stand with cookies and a large sign reading, "Money Donated to Art Center."

Her mother Joanne, brought Alice to the Art Center to present her gift to Director Jeff Fleming. Alice and her mother were visibly proud to present the proceeds from her summer fundraiser and Fleming was delighted to accept her gift.

Thanks Alice, for your generosity. The Art Center staff looks forward to seeing you soon.



MEMORIAL GIFTS

These gifts were received between December 1, 2017 and February 28, 2018.

In Honor of William and Natalie Brenton

The Woodward Brenton Family

In Memory of Peg Buckley
Lee Buckley

In Memory of Robert Burnett
John and Mary Pappajohn

In Memory of Bill Conyers
J. William and Mary Holtze
Jeanne Levitt
John and Mary Pappajohn

In Honor of Teresa Van Fleet Danos' Birthday
Patricia McFarland

In Memory of Charlotte Elmets
Amy and Thomas Worthen

In Honor of Lois Fingerman's Birthday
Gloria and Paul Morris

In Honor of Jeff Fleming and Carrie Marshburn-Fleming
Mary and Dan Kelly

In Memory of Christine Hartoft
Jon Oakland

In Honor of Darren and Jaclyn Jirsa
Louise Jirsa

In Memory of Rejman Jirsa
Louise Jirsa

In Honor of Jeanne Levitt
Henry and Muffy Harmon

In Memory of Richard Levitt
Robert and Lois Beh
Woodward Brenton
Frank and Shirley Garner
William and Kristi Lozier

In Memory of Tom Lynner
David McGinnis

In Memory of Martina Payseur
Marti and Victoria Payseur

In Honor of U of I Community Credit Union Staff Member, John Poley
University of Iowa Community Credit Union

In Honor of Addison Rey Royal-Welch
Deborah and Michael Becker

In Honor of Kassie and Patrick Spellman
Matthew Spellman

In Memory of Robert Spellman
Catherine Dreiss and Jeffrey Thompson
Brenna Finnerty
Ronald and Maureen Handke
Horizon Elementary School Staff
Jennifer Larsen and Joe Sisson
William Martin III and Emily Martin
Michael Pratt
Beverly and Russell Rutten
Matthew Spellman
John and Christina Wood

In Honor of Toni and Tim Urban
Jo Ann and William Friedman

APRIL

- 5 THURSDAY
BOOKS + BLANKETS
11 – 11:30 am
- 6 FRIDAY – 8 SUNDAY
Museum Shop Annual SPRING FLING SALE
- 8 SUNDAY
***MIX + MINGLE Mimosas + Art**
Mermaid Crowns
12:30 – 3:30 pm / \$
- 12 THURSDAY
***ARTIST LECTURE: Mary Mattingly “The Supply Chain and the Sublime”**
Wanderlust: Actions, Traces, Journeys 1967–2017
6:30 pm
- 13 FRIDAY
COLLABORATIVE PUBLIC PERFORMANCE: with Mary Mattingly PART ONE: Community Collaboration, The Bundle
Wanderlust: Actions, Traces, Journeys 1967–2017
11 am – 4 pm
- 14 SATURDAY
COLLABORATIVE PUBLIC PERFORMANCE: with Mary Mattingly PART ONE: Community Collaboration, The Bundle
Wanderlust: Actions, Traces, Journeys 1967–2017
10 am – noon
- COLLABORATIVE PUBLIC PERFORMANCE: with Mary Mattingly PART TWO: Community Collaboration, The Pilgrimage**
Wanderlust: Actions, Traces, Journeys 1967–2017
1 – 4 pm
- *SLOW ART TOUR**
11 am
FOLLOWED BY OPTIONAL LUNCH in Chef’s Palette
Art Center Café / \$

- 15 SUNDAY
***ART SPECTRUMS**
Noon – 1:30 pm (ages 11–16)
2 – 3:30 pm (ages 5–10)
- 18 WEDNESDAY
BABY + ME DROP-IN TOUR
11 am – noon
- 20 FRIDAY – THURSDAY, MAY 24
TEEN ACADEMY EXHIBITION

- 22 SUNDAY
EARLY EDUCATION ART SAMPLER
1–3 pm
- *FILM “Kusama–Infinity” + Yayoi Kusama Exhibition**
Remarks with Laura Burkhalter
Fleur Cinema / 1:30 pm
- 26 THURSDAY
GALLERY DIALOGUE with Jared Ledesma
Sultry Night: Selected Works by Grant Wood
6:30 pm
- 29 SUNDAY
SECOND ANNUAL CLAY GAMES
1–3 pm



THE ART CENTER OFFERS FREE DROP-IN TOURS EVERY SATURDAY AT 1 PM (EXCEPT APRIL 14). MEET IN THE LOBBY.



RESERVATIONS / RSVPS / REGISTRATION

An asterisk indicates that reservations, rsvps, or registration is required. Please visit desmoinesartcenter.org and click on EVENT RESERVATIONS or access the calendar from the homepage.

After completing your online registration, you should receive a confirmation via e-mail. Please be sure to enter your e-mail address correctly to receive this confirmation. If you do not receive an e-mail shortly after registering, please call 515.277.4405 and we will gladly check on your reservation.

Guests on a given reservation list are guaranteed for the event; others are welcome to attend if space becomes available.

MAY

- 2 WEDNESDAY
***FILM “Kusama–Infinity” + Yayoi Kusama Exhibition**
Remarks with Laura Burkhalter
Fleur Cinema / 7pm
- 3 THURSDAY
BOOKS + BLANKETS
11 – 11:30 am
- 12 SATURDAY
***YOGA + GALLERY DIALOGUE**
8:45 am
- 13 SUNDAY
EXHIBITION CLOSURES
Wanderlust: Actions, Traces, Journeys 1967–2017
- 16 WEDNESDAY
BABY + ME DROP-IN TOUR
11 am – noon
- 17 THURSDAY
TEEN ACADEMY RECEPTION
5–6 pm
- *GRANT WOOD LECTURE with Reed Anderson, Associate Professor of Art History, Kansas City Art Institute**
6:30 pm
- 20 SUNDAY
***ART SPECTRUMS**
Noon – 1:30 pm (ages 11–16)
2 – 3:30 pm (ages 5–10)

JUNE

- 3 SUNDAY
MIX + MINGLE Mimosas + Art
Whimsical Planters
12:30 – 3:30 pm / \$
- 7 THURSDAY
BOOKS + BLANKETS
11 – 11:30 am
- *STERLING RUBY IN DIALOGUE WITH JEFF FLEMING**
Sterling Ruby: Ceramics
6:30 pm

- 8 FRIDAY
EXHIBITION OPENINGS
Sterling Ruby: Ceramics
and *In the Spirit of Louise Noun*
5–7 pm
***RSVP encouraged**
- 9 SATURDAY
***YOGA + GALLERY DIALOGUE**
8:45 am
- EXHIBITIONS OPEN**
Sterling Ruby: Ceramics
In the Spirit of Louise Noun
- 10 SUNDAY
***CELEBRATING LOUISE NOUN IN FIVE STORIES + CHAMPAGNE RECEPTION**
1:30 – 4 pm
- 17 SUNDAY
***ART SPECTRUMS**
Noon – 1:30 pm (ages 11–16)
2 – 3:30 pm (ages 5–10)
- 20 WEDNESDAY
BABY + ME DROP-IN TOUR Pappajohn Sculpture Park
(meet in front of Jaime Plensa’s *Nomade*, on Locust Street)
11 am – noon
- 24 SUNDAY
EXHIBITION CLOSURES
Sultry Night: Selected Works by Grant Wood
- 28 THURSDAY
MIX + MINGLE Get Dirty in the Studio
Terrariums for Two
5:30 – 8:30 pm / \$
- *GALLERY DIALOGUE**
Alison Ferris
In the Spirit of Louise Noun
6:30 pm

Art Center membership supports **FREE** programming for all!

MEMBERS

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

FRIDAY, APRIL 6 AND SATURDAY, APRIL 7
***Print Club Weekend in Kansas City**
Registration fee required

THURSDAY, APRIL 19
***Print Club Curator’s Challenge: “Glitz” with Senior Curator Alison Ferris**
6:30 pm
Non-members welcome

WEDNESDAY, APRIL 25
***Art Noir Corporate Collection Tour Principal Financial Group**
5 pm

THURSDAY, MAY 10
***Print Club Annual Meeting and Dinner**
5:30 pm
Registration fee required

SATURDAY, JUNE 9
***Family Gallery Exploration: Heroines and Heroes**
1:30 – 2:30 pm
Household Members and above only

NOT A MEMBER? JOIN TODAY
at desmoinesartcenter.org.

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

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DES MOINES ART CENTER

515.277.4405

www.desmoinesartcenter.org

FREE ADMISSION

MUSEUM HOURS

Tuesday / Wednesday / Friday / 11 am – 4 pm

Thursday / 11 am – 9 pm

Saturday / 10 am – 4 pm

Sunday / Noon – 4 pm

Closed Monday

MUSEUM SHOP

Open during regular museum hours.

Members receive discounts every day.

CHEF'S PALETTE - ART CENTER CAFÉ

Lunch Tuesday – Saturday / 11 am – 2 pm

CLASSES

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

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

ART CENTER TOURS

Free tours available year-round

JOHN AND MARY PAPPAGJOHN SCULPTURE PARK

The sculpture park is open

sunrise to midnight daily.

Free tours available April – October

MORE INFORMATION AT desmoinesartcenter.org

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

COVER

Yayoi Kusama (Japanese, born 1929)

Pumpkin (L), 2014, fabricated 2018 (detail)

Bronze / 94 7/8 × 92 1/2 × 92 1/2 inches

Purchased with funds from

John and Mary Pappajohn

Photo: Molly Wood

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 FINANCIAL GROUP AND ART CENTER MEMBERS.



WANDERLUST

Wanderlust: Actions, Traces, and Journeys 1967–2017 is organized by the University at Buffalo Art Galleries, Buffalo, New York and curated by Rachel Adams, UB Art Galleries Senior Curator. This project is supported in part by an award from the National Endowment for the Arts. Generous support for the exhibition and catalogue has also been provided by the Andy Warhol Foundation for the Visual Arts. Additional support comes from Charles Balbach and the Techné Institute for Arts and Emerging Technologies at the University at Buffalo with in-kind support provided by Squeaky Wheel Film and Media Art Center and Eleven Twenty Projects, Buffalo, New York.

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