





FROM THE DIRECTOR

At the Art Center's 2021 gala in September, we announced the public phase of our 75th anniversary campaign: Transforming the Art Center in the 21st Century. Led by honorary chairs John and Mary Pappajohn and campaign chairs Pamela Bass-Bookey and Harry Bookey, this \$11,000,000 initiative has three priorities: to sustain our iconic facilities, to connect our community with art, and to grow artistic excellence.

We are well on our way toward these goals with a lead gift of \$5,000,000 from Harriet S. and J. Locke Macomber. The funds drawn from the endowment created by this gift will support exhibitions and art acquisitions into the future and enhance the Art Center's ability to participate more fully in the discourses surrounding the art of today. In recognition of this extraordinary support, the Art Center has named the lobby of the museum the Harriet S. and J. Locke Macomber Lobby. We are extremely grateful for this generous support.

We will be building on this foundational gift in three significant areas. First, we will continue investing in our collections to remain relevant to our ever-evolving times. Secondly, we will maintain our three world-class buildings and facilities to ensure the safety of our audiences and protect our holdings. Finally, we will provide support for educational programming with the potential to impact our entire community.

From its humble beginnings and throughout its distinguished history, the museum, school, and four-and-a-half-acre sculpture park in downtown Des Moines have played a vital role in the cultural and economic fabric of our community.

Each contribution to this campaign is an investment in securing the future of the Art Center for generations to come. We invite you to join us in reaching our goal.

JEFF FLEMING
JOHN AND MARY PAPPAJOHN DIRECTOR



HARRIET MACOMBER A LEGACY OF GENEROSITY

Transforming the Art Center in the 21st Century, a comprehensive campaign in celebration of the Art Center's upcoming 75th anniversary in 2023, announced its public phase in the fall of 2021. In July of 2019, Harriet Macomber made an extraordinary gift to the Art Center to be used in support of art acquisition and exhibitions. At that time, Harriet agreed to allocate \$5 million of her gift to launch the 75th anniversary campaign. In recognition of her generosity, as well as that of her late husband Locke, the Art Center has named the lobby the Harriet S. and J. Locke Macomber Lobby.

Harriet and Locke were avid supporters of the arts. Each of the Macomers served as trustees of the Art Center, as did Harriet's father, Vincent Starzinger. After Locke's death, Harriet remained a generous annual supporter of the Art Center. She participated in public programming and Print Club activities and was a regular guest at the annual gala. Following is an excerpt from Harriet's obituary, upon her passing in May 2020.

Harriet was born in Des Moines on November 19, 1926, the daughter of Vincent and Genevieve Evans Starzinger. She attended classes through eighth grade at Laura Coffee Memorial School, later named Windsor Day School, a short two block walk from her home.

As a young girl in the late 1930s, she and her family boarded a ship to Europe for an extended trip to several countries by car and rail. Each fall with her parents and her brother, they often traveled to University of Iowa football games, and she continued to follow the Hawkeyes throughout the years.

A 1944 graduate of Roosevelt High School, Harriet received a BA degree in finance from Wellesley College in 1948. Upon her graduation, she returned to her hometown and was employed for a time at Younkers in

ABOVE LEFT Will Hoekman, long time Macomber family friend, speaking during the September 21 Celebration of Life for Harriet at the Art Center. During the program, Director Jeff Fleming unveiled the newly named Harriet S. and J. Locke Macomber lobby.

We are eternally grateful for the Macomers and their remarkable support of the Art Center and the legacy that their gifts will continue to contribute to future generations. Students and visitors will continue to experience the Macomers' legacy for decades to come. We look forward to sharing new additions to the collection made possible by their support in 2023 — the 75th anniversary of the Art Center."

JEFF FLEMING | JOHN AND MARY PAPPAJOHN DIRECTOR.

its promotion department working statewide. Harriet married J. Locke Macomber on September 15, 1954 at the Starzinger family home. Both Harriet and Locke took great pleasure in art museums, music, and the theatre in Des Moines and when traveling in the United States and abroad. Harriet was especially devoted to the Des Moines Art Center and had a deep appreciation for its collection. She took classes there as a child, and as an adult, she became a docent and served a term as membership chair.

In later years, Harriet would often travel to New York City and London to enjoy theatrical productions and visit museums. Prior to attending various plays, she would often request scripts in advance to review the actors' lines. She enjoyed the resources at the Des Moines Public Library where she researched various topics and shared information with others. Harriet was a voracious reader of the *Des Moines Register*, the *New York Times*, the *Wall Street Journal* and *Barron's*. She was a founder of Petticoat Mutual Investment Group. Her other interests included Comment Club, BWA Foundation, North of Grand Neighborhood Association, Pioneer Club, and Junior League Sustainers bridge. She held memberships in the Wakonda Club, the Des Moines Club, and the Yale Club in New York City. In all that she did, she appreciated the many kindnesses extended to her with a warm smile and a gracious manner.



The Macomers' lead gift to the campaign has helped the Art Center build momentum in fundraising and their spirit of philanthropy continues to be felt as the campaign transitions to its special gifts and public phase in 2022.

Thanks to Harriet and Locke's thoughtful planning and generosity, the Art Center will continue to build upon its amazing permanent collection using their funds to purchase artwork by nationally and internationally recognized artists. Over the years Harriet and Locke provided funds for many works of art including:

Vincent van Gogh, *Portrait du Dr. Gachet* (*Portrait du Dr. Gachet (L'Homme à la Pipe)* [*Portrait of Dr. Gachet (Man with a Pipe)*] May 25, 1890

El Anatsui, *Basin*, 2012

Henry Taylor, *Portrait of Oscar Murillo*, 2019

Richard Diebenkorn, *Untitled (Ocean Park Series)*, 1969

Milton Avery, *Shore Birds (Birds and Sea)*, 1955

Ruth Asawa, *Plane Tree Reversal*, 1965

(See details on page 10)

Additionally, their support will help the Art Center continue to curate creative and thought-provoking exhibitions and related programming like those listed below:

Vincent van Gogh and the Psychology of Portraiture, 2012

In the Spirit of Louise Noun, 2018

Karla Black: 20 Years, 2020

Justin Favela: Central American, 2021

TRANSFORMING THE ART CENTER IN THE 21ST CENTURY

A 75TH ANNIVERSARY CAMPAIGN

To learn more about how you can be involved in the Transforming the Art Center in the 21st Century campaign, please reach out to Director of Development Tiffany K. Nagel Spinner at 515.271.0338. or tspinner@desmoinesartcenter.org.

Longtime Art Center supporters Locke and Harriet Macomber (left) shown at the Art Center in 1958 with J. C. Enyart (right), at a reception for then new Art Center Director Denys Peter Myers, Jr. and Mrs. Myers (center).



CONTINUING EXHIBITION
 THROUGH MARCH 20, 2022
 JOHN BRADY PRINT GALLERY
 ORGANIZED BY CURATORIAL MANAGER LAURA BURKHALTER

FANTASY FIGURES

Surrealist Works on Paper from the Art Center's Collection

Surrealism emerged as an important art movement in the early 20th-century, defined by chaotic and mysterious imagery inspired by dreams, fantasies, and the unconscious. Its dramatic visuals and subversive ideas influenced not only generations of artists but writers, filmmakers, fashion designers, and video game animators as well. Surrealism's focus on the limitless nature of the mind often led to experimental ways of presenting the human figure.

Dating mainly from the 1930s to the 1960s and featuring drawing, collage, and various printmaking techniques, many of the works in this exhibition include takes on the human body. In the hands of these artists, faces expand and float, limbs twist and dance, and people turn into monsters, machines, animals, and things in between. Artists in the exhibition include Salvador Dalí, Joan Miró, Louise Bourgeois, and Dorothea Tanning, among many others.



GALLERY TALK
 with Curatorial Manager Laura Burkhalter
 Sunday, January 16, 2022 / 1:30 pm
 Reservations required / desmoinesartcenter.org/events



ABOVE
 Dorothea Tanning (American, 1910 – 2012)
Musical Chairs, (Spanish version), 1949
 Graphite on paper / 26 1/2 x 20 1/4 inches
 Des Moines Art Center's Louise Noun Collection of Art by Women through Bequest, 2003.351

LEFT
 Joseph Cornell (American, 1903 – 1972)
Untitled (Boy Sketching Nude), date unknown
 Collage mounted on masonite / 11 5/8 x 8 1/2 inches
 Des Moines Art Center Permanent Collections; Gift of the C & B Foundation, Westhampton Beach, New York, 1976.105

OPPOSITE
 Joan Miró (Spanish, 1893 – 1983)
Femmes, oiseaux, étoiles (Women, Bird, Stars), 1942
 Oil on paper mounted on board / 40 5/8 x 29 1/2 inches
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1966.2

NEW EXHIBITION
OPENS MARCH 25, 2022
JOHN BRADY PRINT GALLERY
ORGANIZED BY
JOHN AND MARY PAPPAJOHN DIRECTOR JEFF FLEMING

MODERN CONCEPTS 1910–1960

Modernism in the visual arts came in many forms and depicted a variety of subjects. This exhibition, all taken from the Art Center's permanent collections, illustrates four subject areas: abstraction, city life, figuration, and landscape. Within each theme there will be examples of multiple approaches, from the use of bold expressionism, demonstrated on the lower opposite page by Erma Lukenbill's stylized cityscape, to simplified shapes like the Picasso seen at right, to vivid contrasts in color and tone as appear in Henri Matisse' vibrant collage (opposite above).

As well as formal concerns, the works in this exhibition grapple with social and political concerns of the early 20th-century, including the trauma of war, the rise of various technologies, conflicts between city and rural life, and global economic and ecological concerns. Artists in the exhibition include Thomas Hart Benton, Hannah Höch, Edward Hopper, Jackson Pollock, and Grant Wood, among many others.

GALLERY TALK with John and Mary Pappajohn Director Jeff Fleming

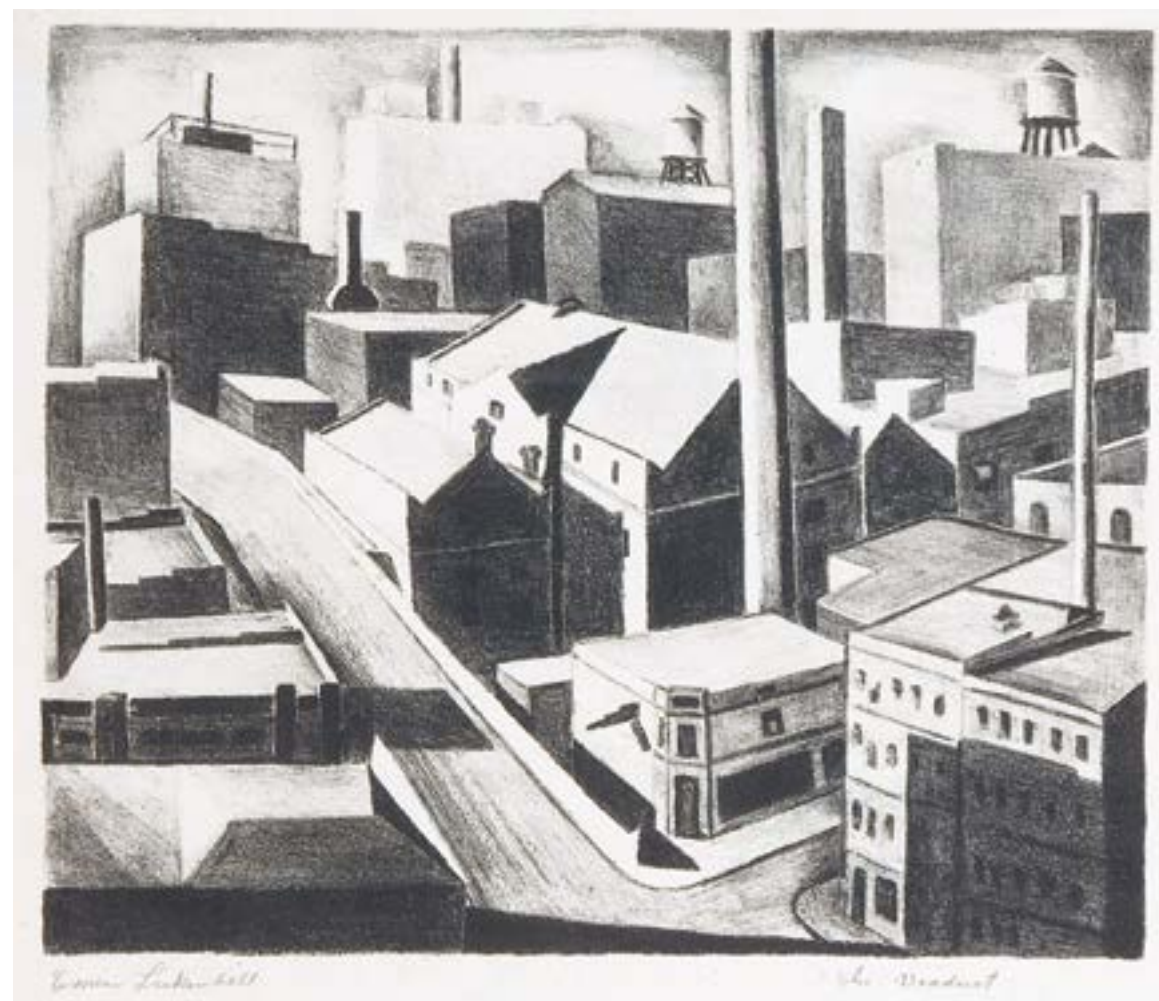
Thursday, April 14 / 6 pm
Reservations required / desmoinesartcenter.org/events



ABOVE
Pablo Picasso (Spanish, 1881–1973)
Nature morte à la bouteille de Marc (Still Life with the bottle of Marc), 1911
Drypoint on Arches wove paper
Sheet: 26 11/16 x 18 3/8 inches / Plate: 19 5/8 x 12 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Mildred M. Bohlen Deaccessioning Fund, 2006.17

OPPOSITE ABOVE
Henri Matisse (French, 1869–1954)
Le Cirque (The Circus), from the portfolio "Jazz," 1947
Pochoir on paper
Sheet: 16 9/16 x 25 11/16 inches / Image: 14 1/16 x 21 1/2 inches
Des Moines Art Center Permanent Collections;
Gift of Mr. and Mrs. E. T. Meredith III, 1985.21.4

OPPOSITE BELOW
Erma Lucille Lukenbill (American, 1910–1973)
The Viaduct, late 1930s or early 1940s
Lithograph on paper
Sheet: 12 5/8 x 16 3/8 inches / Image: 8 5/8 x 10 1/4 inches
Des Moines Art Center Permanent Collections;
Gift of Julia Annette Keeler, 1966.31



NEW EXHIBITION
ON VIEW MARCH 12 – JUNE 5, 2022
ANNA K. MEREDITH GALLERY AND
PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY
ORGANIZED BY CURATORIAL MANAGER
LAURA BURKHALTER

IMMERSIVE

This multi-part experiential exhibition invites visitors to be literally immersed in artworks from the permanent collection and beyond. Instead of moving through traditional gallery spaces, visitors will follow a path from darkened space to darkened space, each filled with light, color, and sound.

One space will feature Bill Viola's *Ascension*, in which hypnotic blue light and underwater sounds enhance a film both pensive and hopeful. Another will contain Ran Hwang's *Garden of Water*. In this playful and sparkling installation, light reflects on thousands of crystal sewing pins while video-projected rain showers and spiderwebs fall around the space. A third space will feature an installation by Kansas City-based guest artist Matthew Willie Garcia, whose combinations of three-dimensional prints on paper and video projections deal with transcendence and alternate realities. In the Pamela Bass-Bookey and Harry Bookey Gallery in lower Meier, Des Moines-based multimedia artist Oyoram will install a room of LED monitors that transports the viewer into a surprising, ground-shifting experience.

Immersive presents art that provokes emotion and imagination as well as stimulation for the eyes and ears while providing a place to step fully into the art itself.

Bill Viola (American, born 1951)
Ascension, 2000
Color video projection on wall in dark room; stereo sound
Running Time: 10 minutes
Image (projected size): 98 13/16 x 131 7/8 inches
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2001.1



NEW ARTWORK ADDED TO THE PERMANENT COLLECTION

The Art Center has purchased a major canvas by Arnaldo Roche-Rabel entitled *Hurricane from the south*, 1991, with funds from the Coffin Fine Arts Trust. The artist created this large, gestural, explosive work by brushing, rubbing, and scraping thick layers of paint onto the canvas. While the energetic and active process of creating the painting — and its resulting physicality — is significant, the artist's subject matter fusing Christian iconography and Caribbean/African-based spirituality is equally important. In this piece (opposite below), Roche-Rabel depicts a mother figure riding a black horse in full gallop. The artist himself hangs onto her back with his face turned toward the viewer, staring intently. The female figure seems to be screaming with flowers and plant material flowing from her mouth as if speaking in a new language. Roche-Rabel's works are found in the permanent collections of the Metropolitan Museum of Art, the Hirshhorn Museum and Sculpture Garden, the Art Institute of Chicago, the Virginia Museum of Fine Arts, the Museum of Fine Arts Houston, and the Museo del Barrio, among many others.

Purchased with funds from the Harriet S. and J. Locke Macomber Des Moines Art Center Endowment Fund, Ruth Asawa's *Plane Tree Reversal*, comes from a major body of prints she created during an artist's residency in 1965 and takes its influence from the artist's love of plants and gardening. The two spiky shapes on either side of the image (seen opposite above) appear frequently in Asawa's art and may reference chrysanthemums, which also appear often in her work.

Ruth Asawa revolutionized 20th-century sculpture with her woven-metal, organically-shaped hanging works. The child of Japanese immigrants, Asawa spent her teenage years in Japanese internment camps in California and Arkansas. She eventually pursued a teaching career but was not allowed to teach due to her race. This led to her pursuing an art career and attending Josef Albers' famous Black Mountain College in North Carolina. Alongside her sculptural work, Asawa was also a prolific printmaker, creating works on paper that shared the curved, plant-like forms of her sculpture.

Asawa's work is collected and exhibited globally, and she is considered one of the most notable American artists of the 20th century. This is the first work by the artist to enter the collection.

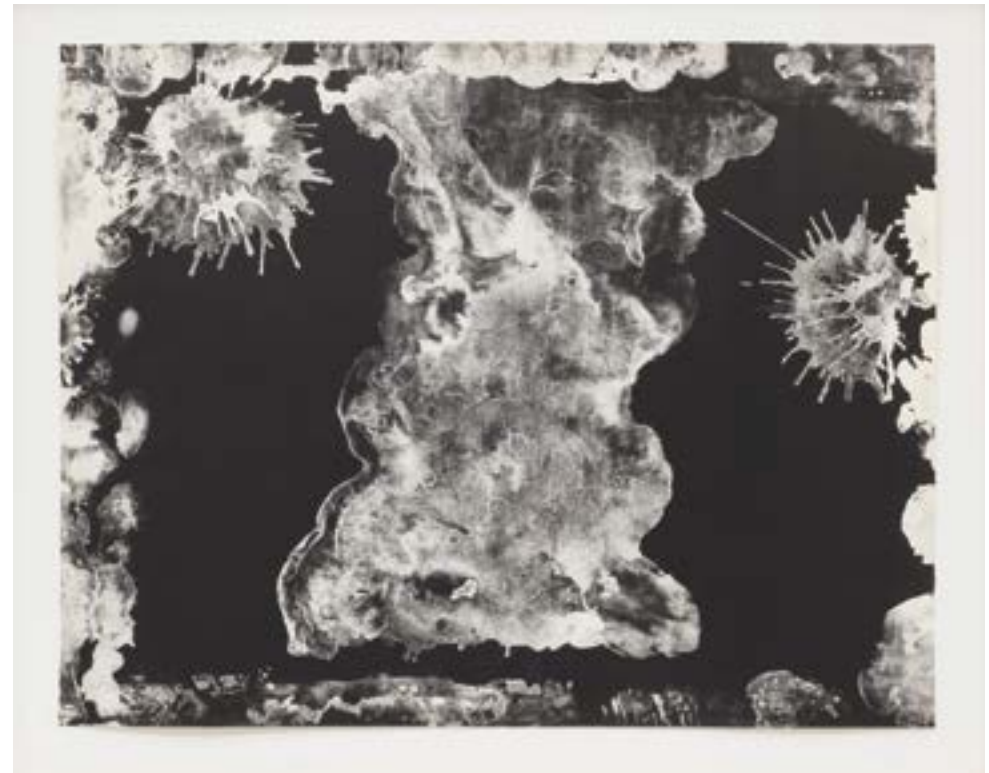
The Art Center purchased a major new sculpture by the American artist Roni Horn (on the cover) with funds provided by the Linda and Tom Koehn Art Acquisition Fund, created as part of the 75th anniversary campaign. The sculpture is a cast glass form with oculus and an intriguing title: *Untitled ("...the girl [in the photo] is the daughter of the Leipzig Bürgermeister, she's just committed suicide. The girl...looked like she was asleep...but the layer of dust on her lips and face, on her perfect row of teeth, dust from the streetfighting and explosions, meant that now she was just another surface in the room.")*, 2014–2016.

Minimal, heavy, and solid, yet seemingly fluid, Horn's series of glass forms is arguably her most significant body of work. The forms are magical, appearing to hold still water in their center openings, just as they hold and command the space around them. Like all her art, these forms explore how the environment shapes us, and how space ultimately creates our view of the world by altering our perceptions.

The title for this sculpture comes from a text in the book *Artful* by Ali Smith, and it refers to a photograph taken by Lee Miller in Leipzig, Germany, at the close of World War II as the Allies took the city. As this title illustrates, all of Horn's work is based on language. As a way to share and connect with the viewer, she collects quotes that move her, to use as titles for her pieces. For four decades, Horn has significantly contributed to the

OPPOSITE ABOVE
Ruth Asawa (American, 1926–2013)
Plane Tree Reversal (TAM.1470A), 1965
Lithograph on paper, edition 13 of 20 / 24 5/8 x 31 3/4 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Harriet S. and J. Locke Macomber Des Moines Art Center Endowment Fund, 2021.72

OPPOSITE BELOW
Arnaldo Roche-Rabel (American and Puerto Rican, 1955–2018)
Hurricane from the south, 1991
Oil on canvas / 84 x 120 inches
Purchased with funds from the Coffin Fine Arts Trust;
Nathan Emory Coffin Collection of the Des Moines Art Center, 2021.22



art of our time through her investigations of space and natural phenomena in drawings, prints, photographs, installations, and sculpture. Horn has studios in New York City and Reykjavik, Iceland, whose landscape and people often provide subject matter for her art. A major retrospective titled *Roni Horn aka Roni Horn* was organized by Tate Modern and the Whitney Museum of American Art in 2009. Museums such as the Solomon R. Guggenheim Museum, Tate Modern, the Kunstmuseum Basel, the Whitney Museum of American Art, and The Museum of Modern Art hold examples of her work.

Jeff Perry has given the Art Center an array of historical photographs including work by Dmitri Baltermants, Henri Cartier-Bresson, Danny Lyon, Alfred Eisenstaedt, Edward Quigley, Erika Stone, and Henry Horenstein, among others, significantly enhancing our photography holdings.

The overriding theme or concern of Dmitri Baltermants' photographic work is to showcase the horrors of war. Baltermants was born in Warsaw, Poland, and later moved to Russia where he became an official photographer for the Kremlin. He worked for the daily newspaper *Izvestia* and was picture editor for the magazine *Ogonyok*. Baltermants was active in the field during World War II, documenting the battle of Stalingrad and the Russian army in the Crimea, Ukraine, and Berlin. His images were censored by Russian authorities during the war, but after 1960, many of his photographs became more widely known. As one critic stated, he managed to create "news photos with aesthetic appeal." The Art Center currently holds 42 of Baltermants' images in the permanent collections; these new works represent a significant addition.

Henri Cartier-Bresson was a pioneer of street photography, composing images in the camera's viewfinder as opposed to cropping the image in the darkroom. Always working in black-and-white, he is noted for capturing candid moments with an interest in the unfamiliar. Cartier-Bresson spent three decades on assignment for *Life Magazine* and other journals, covering important events in world history as well

as major political, artistic, and literary figures. His 1952 monograph, *The Decisive Moment*, was hugely influential. His work is found in the collections of the Menil Collection, Houston; the Victoria and Albert Museum, London; Museum of Modern Art; the Art Institute of Chicago; the J. Paul Getty Museum, Los Angeles; and the Museum of Fine Arts, Houston; among many others.

Danny Lyon is a renowned American photographer and filmmaker. An associate at Magnum, Lyon's photography practice is built on forming close personal relationships with his subjects so that he can portray them with empathy and nuance. For example, for his most well-known body of work, "Bikeriders" (represented in the Art Center's collection), Lyon traveled with the Chicago Outlaws motorcycle club for almost two years. Lyon is also known for his work photographing the civil rights movement and life inside Texas prisons.

Lyon's work is represented in countless museum collections and he has had solo exhibitions at the Whitney Museum of American Art, the Art Institute of Chicago, the Menil Collection and many other institutions. There are currently 55 photographs by Lyon in the Art Center's collection, most of which are related to his "Bikeriders" series. These two photographs add greater depth and range to the Art Center's collection of Lyon's work.

Erika Stone was born in Frankfurt, Germany and her family immigrated to New York in 1936 to escape Nazi persecution. Best known for street photography depicting life in New York City, she also worked as a freelance photojournalist for *Time Magazine* among other publications. She was often assigned to cover celebrities, but in her personal work Stone preferred to photograph everyday New Yorkers. In the 1940s she became a member of the New York Photo League and she subscribed to its ethos of socially conscious photography throughout her career.

Her work is represented in the collections of the Museum of the City of New York, The International Center of Photography, George Eastman House, The Portland Maine Fine Arts Museum, and The National Gallery of Canada. She is represented by the Howard



Danny Lyon (American, born 1942)
Uptown (children), 1965 printed later
Gelatin silver print
10 x 9 7/8 inches
Des Moines Art Center Permanent Collections;
Gift of Jeff Perry, 2021.27

Greenberg Gallery. This group of twelve pictures reflect the range of Stone's body of work, as it includes scenes of everyday life in New York, celebrities, and photographs of children (which became her primary subject in the 1960s and '70s). These are the first works by Stone in the Art Center's collection.

Other recent gifts to the collection

Other generous gifts to the permanent collection include Mel Kendrick's *Red Column*, 1983, from Wendy Brandow, and Amy Worthen's engravings *San Nicolo' del Mendicoli*, 1993, and *Stairway with Skeleton*, 1977–78, which are gifts of the Louise Noun estate. Both prints are quintessential examples of Worthen's

masterful approach to printmaking, and both include her signature use of architecture as subject matter. Her works are found in the collections of the Metropolitan Museum of Art, the National Museum of American Art, and the Museum of Fine Arts, Boston, among others.

The estate of Keith Shaver has given the Art Center Georges Rouault's lithograph entitled *Les Visages*, 1932, and Clara Skinner's wood engraving entitled *Theater No. 1*, 1933–34, in honor of Mary and Roy Shaver.

Finally, John and Mary Pappajohn have given the Art Center Robert Arneson's maquette for his larger sculpture, *Impression of the Artist as an Incorporeal Witness to the Center of the Universe*, recently gifted by the artist's wife. Arneson died in 1992 after a long battle with cancer. This work references this personal struggle as well as Leonardo da Vinci's *Vitruvian Man*, 1490, depicting a view of idealized body proportions.

THE ART CENTER AS A PLACE FOR SELF-CARE

CREATIVELY CARING

Self-connection through dedicated time for self-care

The Des Moines Art Center desires to recognize the emotional and physical hard work that is happening around us, especially by direct care professionals whose efforts provide services and support that are fundamental to overall community health. Direct care professionals work directly with or within organizations that provide services in the fields of social work, human services, and public health.

Art has a long-documented history of providing a space for respite, and providing respite for direct care staff is essential for continuous caregiving. *Creatively Caring* is a 90-minute program that features an art interpretation exercise using the technique of slow looking, a guided meditation, and an expressive art activity. The *Creatively Caring* program seeks to provide a space to reconnect to one's personal goals and values and to provide self-connection through dedicated time for self-care. Organizations who would like to provide this FREE opportunity to their staff can schedule a time by contacting Museum Educator Mia Buch at mbuch@desmoinesartcenter.org.



BEING WITH ART

Life can often feel like a lot to manage; too much to see, do, and experience. A visit to an art museum can feel the same way, a space filled with objects that are filled with meaning—it can easily overwhelm and even lead to exhaustion. The Des Moines Art Center's new audio program *Being with Art* replaces the scattered uncertainty of an art visit with gentle, thoughtful, guided prompts that turn your museum visit into a peaceful, inspiring, and embodied experience. Grounded in mindfulness and slow looking practices, adding *Being with Art* to your gallery visit is an easy way to slow down, relax, and enjoy the presence of modern and contemporary art while heightening your awareness of how artworks make you think, feel, and respond. Enjoy this program during any visit by bringing your headphones and smartphone to the museum and scanning the *Being with Art* QR code available at the Information Desk. This audio program is available in English and Spanish.

Expressive arts experiences are good for the mind and body! This photo illustrates a bilateral drawing exercise that is practiced while listening to music.



SLOW ART DAY

What can you notice in one glance? It has been said that the average amount of time a museum visitor spends looking at a work of art is less than 30 seconds. Painting, sculpture, and photography are rich in details, meaning, and stories—just imagine all that gets missed. *Slow Art Day* is exactly what it sounds like, an annual international event that asks museum goers to slow down and really look at the art in front of them. The Art Center is proud to participate in this guided slow looking experience to celebrate *Slow Art Day*. Learn more about the event on our website in the weeks ahead.

STUDIO ART CLASSES FOR SPRING SEMESTER ARE OPEN FOR ENROLLMENT!

The first session of spring courses begins the week of January 24, 2022, followed by the second session beginning March 21.

Whether you are a beginner wanting to experiment with a new medium or an advanced student looking to hone your skills, the Art Center provides a welcoming space for students of all skill levels to explore their creativity.

Classes run for 6–12 weeks. Weekly classes are offered for individuals ages 5 and up. Single-day workshops are offered for adults as well as families with kids ages 3 to 5. Onsite and virtual options are available. Onsite class sizes are limited as we plan for continued social distancing measures.



Members receive a 20% discount on classes and workshops. JOIN TODAY at desmoinesartcenter.org/support/membership Scholarships available

SUMMER CAMP

It's time to make summer plans for your young budding Picasso or Kahlo at the Des Moines Art Center. Summer camps offer a time for exploration, discovery, creativity, and self-expression for youth ages 5–11. A variety of themes are designed to appeal to the artists within. Students can take weeklong sessions in the morning, afternoon, or both from June 6 to August 12. Before and after care options are available. Registration is available at desmoinesartcenter.org/classes.

CHOOSE FROM:
Art Scientists
Comic Books + Superheroes
Forest Friends
Under the Sea
And more!

SUMMER TEEN WORKSHOPS

Teens ages 12–15 are invited to take part in weeklong workshops this summer to develop skills in a wide variety of artistic pursuits. From figure drawing and painting to clay sculpting and printmaking, the Art Center offers opportunities for teens to try out new techniques and further explore areas of interest. Topics include Manga, Fashion Illustration, Fantasy Art, Character Design, and more. Workshops are offered from 1–4 pm from June 6 to August 12. Visit desmoinesartcenter.org/classes for full details and registration.

DIGITAL CARDS HAVE ARRIVED

Members can now access your membership benefits right at your fingertips! It's easy and free. We are thrilled to provide this digital option for our valued members. Members at the Ambassador level (\$140) and above will continue to receive physical cards in the mail when they join/renew. To learn more about how to download your membership card, scan the QR code below with your smartphone or visit desmoinesartcenter.org/support/membership for printed directions and a short tutorial.



Scan this code to access your digital membership card.

DONOR SPOTLIGHT

The development team is interested in hearing from you. Do you love the Art Center? Want to see your picture featured in a future issue of the NEWS? If you would like to share why you choose to support the Art Center by being a member or an annual donor, please send an email to membership@desmoinesartcenter.org with a maximum of 200 words explaining what makes the Art Center special to you. Selected submissions will be contacted by a member of the development department in March, July, or November 2022 for future issues.



WHAT'S THE DIFFERENCE?

ANNUAL DONATION OR MEMBERSHIP?

Members and donors play an integral part in the success of the Art Center.

As a member of the Art Center, you are joining a group of more than 2,000 individuals and families who believe in the power of the arts in Central Iowa. Membership has various levels starting at just \$50 and provides unique benefits based on the amount of the gift. The IRS requires an organization to determine the fair market value (FMV) for all membership benefits at each level. The Art Center provides such tremendous value, that members receive MORE than what they pay for until reaching the Activator (\$550) level! Memberships at the Activator level and above receive partial tax-deductibility. Memberships can be purchased online, in The Shop, or at the Information Desk using cash, credit, stock/securities, and IRA distributions. Memberships cannot be purchased using family foundations or donor advised funds, per IRS regulations. Membership gifts help support free admission, scholarships, and community programming.

Families, individuals, foundations, and corporations can also support the Art Center by making 100% tax-deductible gifts to the annual fund. While these gifts don't have benefits associated with them, they do support the same initiatives as membership, and also include exhibitions, art access, and more. Gifts can be made to the annual fund using cash, stock/securities, IRA distributions, donor advised funds, family foundations, and via local community foundations.

To learn more, contact Director of Development Tiffany Nagel Spinner at 515.271.0338 or tspinner@desmoinesartcenter.org.

MEMORIAL + HONORARY GIFTS

These gifts were received between July 28 and November 12, 2021.

**In Honor of Amy
and Tom Worthen**
Joel and Doris Abramson

In Honor of Mary Josten
Cheri Doane

In Memory of Harriet Macomber
Will and Dixie Hoekman
Harriet Hubbell
Cynthia O'Brien and Mike Fitzpatrick
David and Dianne Swieskowski

In Memory of Frank Fogarty
Cynthia O'Brien and Mike Fitzpatrick

In Memory of James Demetrian
Patricia Donhowe

**In Memory of
Cecilia "Jodi" Tomlonovic**
Jan Gipple

In Memory of Jim Danielson
Mary and John Vadnais

In Memory of Mary Campbell
Wendy Burke
Greg, Tanya, Gabe
and Sophie Campbell
Jan Campbell
Robert Campbell
Patricia Donhowe
Kate, Randy, Alex, and Molly Sharp
Joan Wetherell

In Memory of Joan Thaler
Lisa Stange and Jon Davidson

In Memory of Vivian Swanson
Marcia Feehan
Mark and Karen Holden
Carol Holmes
Mary Hubbard
Mauri and Bruce Johnson
David Jorth
Jerel and Elaine Merical
Ronald and Karin Mullen
Stephen Mullen
Suzanne Olmstead
Kenneth and Betty Lou Ruefer
Karen Swenson

SAVE THE DATE

2022 GALA

SATURDAY
SEPTEMBER 17, 2022

Thank you to everyone who was able to attend the 2021 Art Center AI Fresco Gala! On a beautiful night under the stars, we were able to raise almost \$130,000 to support exhibitions and programs at the Art Center.

We welcome Liz and David Adelman who will be leading next year's event efforts as the 2022 gala chairs.

Keep your eyes peeled for next year's location and registration information in March!

WELCOME TO THE ART CENTER



BONNIE VALVERDE
Director of Finance
and Operations

Bonnie Valverde joined the Des Moines Art Center in September bringing with her nearly 21 years of finance experience in diverse industries, working for a not-for-profit organization in Des Moines for the past eight years. Her leadership experience is augmented by an MBA in accounting from Universidad Inter Americana de Puerto Rico and an undergraduate degree in management information systems from Iowa State University. At the Art Center, she oversees the finance and operation activities for the organization. "I am super excited to be part of an organization that continues to work diligently to make the arts accessible for everyone."



AMY DAY
Director of External Affairs
and Marketing

Amy Day has worked in communications and public relations for more than 20 years, getting her start at the Ingersoll Dinner Theater. Amy holds a bachelor's degree in marketing from Simpson College and a master's degree in communication leadership from Drake University. At the Art Center, she oversees a multifaceted marketing approach designed to elevate the museum profile and attract diverse audiences. "The Des Moines Art Center is a treasure and I'm thrilled that my work allows me to share it with our community."

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2021 PRINT CLUB PRINT
BY JUSTIN FAVELA
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Commissioned prints are available online
by contacting The Shop at the Art Center at
515.271.0330, or visiting during regular
museum hours. You may also download a
complete commissioned print catalogue or
order form at [desmoinesartcenter.org/support/
membership/groups/print-club/](https://desmoinesartcenter.org/support/membership/groups/print-club/).

Justin Favela (American, born 1986)
Taco Pizza Harvest, 2021
Screenprint on paper / 8 x 11 7/8 inches
Des Moines Art Center Permanent Collections;
Gift of the Des Moines Art Center's Print Club, 2021.70

OSCAR
SHORTS

WILL BE A PART OF OUR
FEBRUARY/MARCH OFFERINGS

Stay tuned to desmoinesartcenter.org
and our social media channels to learn how
to see these amazing short films!

NOMINATIONS ANNOUNCED
Tuesday, February 8
ACADEMY AWARDS BROADCAST
Sunday, March 27



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

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**UNTIL FURTHER NOTICE, MASKS ARE REQUIRED
FOR ALL ART CENTER VISITORS. THANK YOU.**

DES MOINES ART CENTER
515.277.4405
desmoinesartcenter.org

FREE ADMISSION

MUSEUM HOURS

Tuesday & Wednesday / 11 am – 4 pm
Thursday & Friday / 11 am – 7 pm
Saturday & Sunday / 10 am – 4 pm
Closed Monday

THE SHOP AT THE ART CENTER

Open during regular museum hours.
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Members receive discounts every day.

TANGERINE AT THE ART CENTER

Open for lunch / 11 am – 2 pm
Wednesday / Thursday / Friday
Reservations for parties of 6 or more
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SCULPTURE PARK**

The sculpture park is open daily from
sunrise to midnight. Free admission.
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MORE INFORMATION AT
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All photos in this issue are by Rich Sanders,
Des Moines, unless otherwise noted.

ON THE COVER

Roni Horn (American, born 1955)

Untitled ("... the girl [in the photo] is the daughter of the Leipzig Bürgermeister, she's just committed suicide. The girl... looked like she was asleep ... but the layer of dust on her lips and face, on her perfect row of teeth, dust from streetfighting and explosions, meant that now she was just another surface in the room."), 2014–2016
Solid cast glass with as-cast surfaces, with oculus / Height: 20 3/8 inches / 51.8 cm, Diameter: 36 inches / 91.4 cm, Weight: 1785 lb / 809.7 kg

Des Moines Art Center Permanent Collections; Purchased with funds from the Linda and Tom Koehn Art Acquisition Fund, 2021.71

© Roni Horn. Courtesy of the artist and Hauser & Wirth. Photo: Tom Povel Imaging

**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



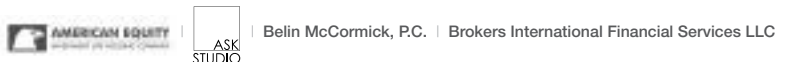
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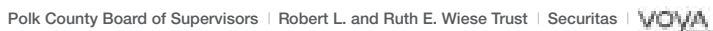
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