

DES
MOINES
ART
CENTER



MAY
JUN
JUL
AUG
2022

It's finally spring, and the studio wing of the Art Center is bustling with activity.

Summer camps for young people and classes for adults are in full swing. There are other exciting projects in the works as well. The Art Center is in the process of museum reaccreditation through the American Alliance of Museums, or AAM. This process includes a self-study of all our procedures and policies, from finance to art handling, followed by a site visit by peer reviewers from the field. We will hear the results of our application in the fall. The Art Center was first accredited by AAM in 2011, and we strive for reaccreditation every ten years.

Additionally, we are opening new exhibitions, including *Images Unbound* and *Hold Me Closer*, and displaying many recent art acquisitions. These include Lari Pittman's *Untitled #3 (In the Garden)*, 2005 (on the cover); Kehinde Wiley's *Mame Kéwé Aminata Lô*, 2021, and *Barthélémy Senghor*, 2021; and a Gee's Bend quilt by Helen McCloud entitled *Lazy Gal*, among others. We are very fortunate to have supporters who have provided funds to make these additions to our permanent collections possible. The diversity represented in these works provides opportunities for all members of our community to see themselves in the museum.

By now you may have heard that I have announced my upcoming retirement in April 2023. Over the past 25 years I have been fortunate to work on initiatives that expanded our reach to diverse communities, added to our collection of contemporary artists, and helped to place the institution on solid financial ground. There is much work still to do in the coming year and I look forward to my remaining time with our board, members, visitors, and staff.

On a personal note, I am deeply saddened by the recent passing of Mary Pappajohn. She was a source of strength for her community and for the lucky organizations with whom she shared her time, expertise, and resources. What she acted upon, usually in partnership with her husband, John, was often transformative. Mary worked with many cultural organizations across the country, and the Art Center and the John and Mary Pappajohn Sculpture Park are prime examples of her influence.

Mary strove for quality and excellence in everything she did. She was generous and kind and caring. Mary made the best baklava in the world, which she insisted upon sharing with every visitor. She was a dear friend and I will miss her very much.

Jeff Fleming

JOHN AND MARY PAPPAJOHN DIRECTOR

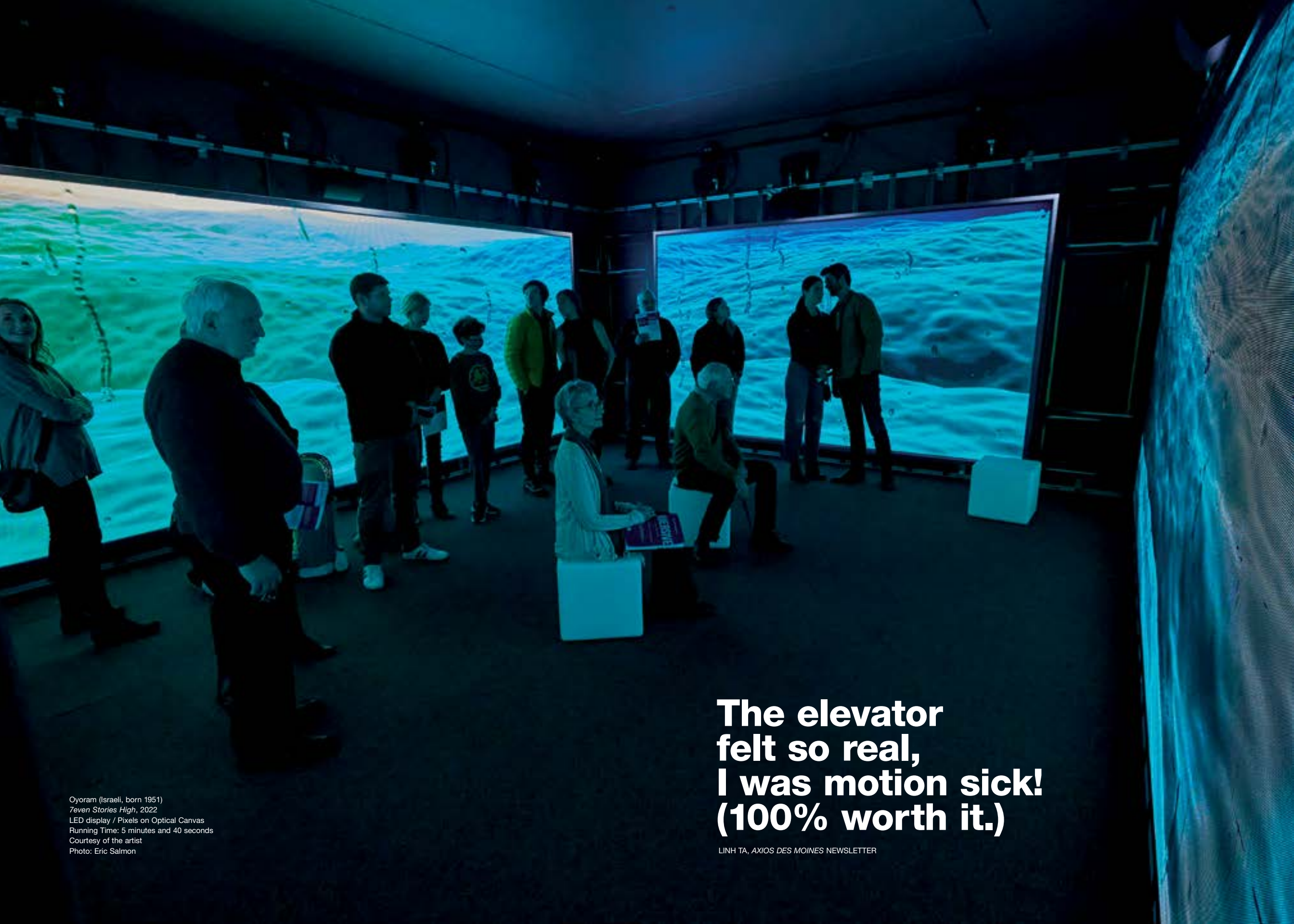
CONTINUING EXHIBITION
THROUGH JUNE 5, 2022
ANNA K. MEREDITH GALLERY AND
PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY
ORGANIZED BY CURATORIAL MANAGER
LAURA BURKHALTER

IMMERSIVE

***Immersive* is our first exhibition to include a public opening event since the beginning of the pandemic in early 2020. And what an opening it was! Nearly 500 guests filled the Art Center on opening night and over 5,000 visitors toured the exhibition in its first week. With works by Matthew Willie Garcia, Ran Hwang, Oyoram, and Bill Viola, this exhibition has captured the awe and imagination of us all. As one visitor described it, "It was like I was transported to a parallel world." We couldn't agree more.**

If you haven't had a chance to experience this exhibit filled with light, color, sound, and movement, don't miss it! *Immersive* is here until June 5.

Matthew Willie Garcia (American, born 1985)
We Carry Space and Time Within Us, 2021
Projection Mapped Animation over acrylic printed
and airbrush wood panel / Running time: 10 minutes
Photo: Eric Salmon



Oyoram (Israeli, born 1951)
Seven Stories High, 2022
LED display / Pixels on Optical Canvas
Running Time: 5 minutes and 40 seconds
Courtesy of the artist
Photo: Eric Salmon

**The elevator
felt so real,
I was motion sick!
(100% worth it.)**

LINH TA, AXIOS DES MOINES NEWSLETTER

CONTINUING EXHIBITION
THROUGH JULY 31, 2022
JOHN BRADY PRINT GALLERY
ORGANIZED BY JOHN AND MARY
PAPPAJOHN DIRECTOR JEFF FLEMING

MODERN CONCEPTS 1910–1960

Modernism was both an approach to artmaking as well as a mindset that focused on the new. This movement in the visual arts came in many forms and depicted a variety of subjects. The artworks included in this exhibition, all drawn from the Art Center's permanent collections, illustrate four subject areas: abstraction, city life, figuration, and landscape. Within each theme, there are examples of multiple approaches, from the use of bold expressionism to simplified shapes to vivid contrasts in color and tone. Many artworks also grapple with the political or social undercurrents of the early 20th century, including the trauma of war and global economic and ecological concerns.

During a recent gallery talk, Director Jeff Fleming discussed how fortunate the Art Center is to have so many outstanding examples of Modernism in the collection. Artists include Natalia Goncharova, Hannah Höch, Paul Klee, Lee Krasner, Henri Matisse, Joan Mitchell, Pablo Picasso, Diego Rivera, Olga Rozanova, Joan Miró, Bill Traylor, and Grant Wood.



ABOVE
Joan Miró (Spanish, 1893–1983)
Personnage aux Étoiles, 1950
Color lithograph on paper / 25 1/2 x 19 3/4 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from Rose F. Rosenfield, 1964.138

BELOW
Edward Hopper (American, 1882–1967)
Night Shadows, 1921
Etching on paper / 13 1/4 x 15 3/8 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from Benjamin A. Younker, 1952.19

RELATED PROGRAM

MODERN DANCE PERFORMANCE
by Hurley & Dancers
Friday, July 1 / 5 pm



Hannah Höch (German, 1889–1978)
Kreisende Formen (Rotating Forms), 1919
Watercolor on paper / 19 1/2 x 16 3/8 inches
Des Moines Art Center's Louise Noun Collection
of Art by Women through Bequest, 2003.321

IMAGES UNBOUND

We live in a world overrun with images. With the invention of photography, film, and the internet, pictures are almost inescapable. Throughout the 20th and 21st centuries, artists have called on us to pay attention to this overabundance of visual culture and how it shapes our world.

In Big Bear's collage, *Multiverse: Spin Off VI* (OPPOSITE), for example, we see a collision of different realms of visual production—art history, beauty and fashion spreads, and ethnographic images—challenging our assumption that these modes of representation exist in different spheres and play by different rules. Collages like this one can teach us to slow down and look more carefully at the flood of images and information passing us by.

Artists have also turned inward to consider how advances in technology have reshaped the art world itself, questioning how our ability to reproduce images has changed the experience of art. Andy Warhol explored this question in his many depictions of the *Mona Lisa*. More than the painting itself, he was interested in the media sensation it caused when it toured the United States in the 1960s. By creating numerous silkscreens of da Vinci's masterpiece, Warhol suggested that by seeing the painting over and over, on postcards, tote bags, and the like, it had become impossible to see the *Mona Lisa* with fresh eyes and give the painting the attention it deserves. The *Mona Lisa* has become so commonplace it has become invisible. The same phenomenon is explored in Warhol's Mao series (PAGE 10). With the presentation of each additional image, do we see more or less of the subject?

Yet our ability to extract images from one context and place them in another has its advantages. Many artists have used this technique to challenge political and societal injustice. Renowned South African artist William Kentridge has mused that collage evokes the

overarching experience of living in the modern world: "If you think of a collage, as a classic twentieth-century art form, where you take fragments of a newspaper headline, a photograph, different things, and you combine them together to make sense—one's very used to that as an artwork. But...that is the way we have to go through the world...We don't have complete information, we can't take it in. We take in a fragment, a headline, a memory of a part of a dream...we construct what feels to us and to others as a coherent being... this is a completely provisional fragile construction, a walking collage of thoughts and ideas..."

For centuries, artists have responded to this "walking collage." In a world inundated with images unbound from a fixed context, they help us make sense of this nonsensical experience by focusing our attention and placing fragments into new and exciting narratives.

RELATED PROGRAMS

**FEMINIST FILM SCREENING
AND COMMUNITY CONVERSATION**
with Museum Educator Mia Buch

Thursday, July 7 / 5:30–9 pm

ART & ACTIVISM WORKSHOP
with Bobby Marines & Xavier Tavera

Saturday–Sunday, July 30–31

ARTIST PANEL: WHO OWNS IMAGES?
with Museum Educator Mia Buch
and artists Anna Gaskell, Bobby Marines,
Ignatius Widiapradja, and Xavier Tavera

Tuesday, August 2 / 6 pm



Frank Big Bear (American, Anishinabe, born 1953)
Multiverse: Spin Off VI, 2013
Collage on found paper, 36 × 36 × 1 3/4 inches
Des Moines Art Center Permanent Collections;
Gift of Jim and Ellen Hubbell, 2020.10.a-1



OPPOSITE
Andy Warhol (American, 1928–1987)
Mao, 1972
Screenprint on stiff wove paper/ 36 x 36 inches
Des Moines Art Center Permanent Collections; Gift of Peter M. Brant,
Greenwich, Connecticut, 1974.93.14, 22, 15, 20, 21, 18

ABOVE
William Kentridge (South African, born 1955)
Zeno Writing, 2002
Video/sound installation / Running Time: 11 minutes 16 seconds
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory
Coffin Collection of the Des Moines Art Center, 2003.2

WELCOME ASSOCIATE CURATOR MIA LAUFER



Mia Laufer joined the curatorial team in autumn of 2021. Her enthusiasm for engaging with community through innovative exhibition planning and programming has been a welcome addition to our museum, as has her fresh eye on our collections. “Having seen a preview of the many upcoming exhibitions she has in store for us, I can’t wait to share them with our audience,” said Curatorial Manager Laura Burkhalter.

Mia holds a BA in Art History from New York University and an MA and PhD in Art History from Washington University in St. Louis. For almost a decade, she has developed a curatorial practice that

centers around collaboration and inclusion, working with co-curators, advisory committees, and community partners to ensure that museums reflect the audiences they serve. Some of her curatorial interests include Caribbean art, photography, ceramics, and the intersection of art and humor.

Mia is making her curatorial debut at the Art Center with both *Images Unbound* and *Hold Me Closer*.

NEW EXHIBITION
AUGUST 5 – DECEMBER 11, 2022
JOHN BRADY PRINT GALLERY
ORGANIZED BY ASSOCIATE CURATOR MIA LAUFER

HOLD ME CLOSER

After years of social distancing and isolation, the need for close, interpersonal connections has never been more apparent. Whether with family members, friends, or romantic partners, we all yearn for the intimacy that these relationships provide. Intimacy can create feelings of the greatest euphoria, the warmth of a loving embrace, a sense of wonder and possibility. Yet, it can also expose us to vulnerability, loss, and even harmful relationships. Artists have depicted all sides of this inherent human longing for connection for centuries. Featuring photographs, prints, and sculpture from the 19th century to the present day, these works explore the theme of intimacy in its myriad of forms, spanning a wide range of emotional tones, from jubilant and saccharine, to bittersweet and melancholic, to downright unsettling.

ABOVE
Betye Saar (American, born 1926)
The Way We Were, 1976
Mixed media assemblage
13 3/8 x 11 1/4 x 1 1/8 inches
Des Moines Art Center's Louise Noun Collection
of Art by Women through Bequest, 2003.347

BELOW
Jeanne Mammen (German, 1890–1976)
Untitled, 1930
Watercolor and pencil on paper
18 7/8 x 14 5/8 inches
Des Moines Art Center Permanent Collections; Gift of
Dr. and Mrs. Jack Reynolds, Edgewood, MD, 1974.104



RELATED PROGRAM

GALLERY TALK
**With Dr. Joan Faber-McAlister, Associate
Professor of Communication Studies,
Drake University**
Sunday, August 14 / 2 pm



Louis Stettner (American, 1922–2016)
Paris (3 women), 1952, printed later
Gelatin silver print, 18 1/2 x 15 3/4 inches
Des Moines Art Center Permanent Collections; Gift of Jeff Perry
in honor of Myron and Jacqueline Blank, 2009.166

NEW ACCESSIONS

The following artworks have recently been added to the Art Center permanent collections.

James Van Der Zee was a major figure of the Harlem Renaissance cultural movement in the 1920s and 30s. His portraits of creatives, political figures, and the citizens of Harlem changed the way Black Americans had previously been portrayed, showing a vibrant, fashionable community that was an integral part of New York and American life. Sharing the dreams and aspirations of his subjects, Van Der Zee documented weddings, funerals, parades, church groups, and the social life of his neighborhood for more than 40 years. He captured the everyday and the exceptional with a sense of refinement, beauty, and elegance.

Van Der Zee's *Billy* (OPPOSITE), is typical of work done in his studio, featuring a glamorous woman dressed in a theatrical costume. This is his first work to enter our collection.

Over the course of her career, **Alice Neel** was dedicated to an incredibly personal approach to portraiture, depicting people from all races, classes, and walks of life. *Nancy and Olivia* (RIGHT), is a lithograph made by master printer Eleanor Ettinger under Neel's supervision, based on a painting of the same name. This work depicting the artist's daughter-in-law, captures a feeling of terrified hyper-vigilance mixed with self-doubt, an emotion that likely strikes a chord with many new parents. An interest in mothers and children is a dominant theme in Neel's work. Far from the saccharine images of the Madonna, her mothers are honest and unrelenting. Neel said, "I have tried to assert the dignity and eternal importance of the human being."

For most of her career, Neel was completely out of step with the prevailing art trends. As the art world embraced Abstract Expressionism, Pop, and Minimalism, she remained dedicated to representational painting. Neel only began to receive official art world recognition in her seventies when she was championed by feminist art historians.

The Art Center recently purchased two bronze sculptures by **Kehinde Wiley** (PAGE 16). In an extraordinary body of work, Wiley draws from the past but in a completely contemporary manner

using subject matter found in urban life. His work addresses the issue of race and the perception of value by using a format that has typically indicated wealth, power, or prestige. Wiley's bronze busts are from a series of portraits of his friends and family at Black Rock Senegal, home to the artist's compound and residency program on the coast of Dakar. The female figure is Mame Kéwé Aminata Lô, the director of his compound, and the male figure is Barthélémy Senghor, a resident sports coach and trainer. The exquisite detail of these works reflect the inspiration of numerous artistic precursors, such as the 18th-century French sculptor Jean-Antoine Houdon, who was in turn influenced by the Baroque and other periods from antiquity, such as Roman and Classical statuary.

Wiley's work is widely collected by museums across the country, and in 2017, he was commissioned to paint a portrait of former President Barack Obama for the Smithsonian National Portrait Gallery.



Alice Neel (American, 1900 – 1984)
Nancy and Olivia, 1982
Lithograph on paper / 31 1/4 × 28 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Harriet S. and J. Locke Macomber Des Moines Art Center Endowment Fund, 2022.2



Xaviera Simmons' body of work spans photography, performance, video, sound, sculpture, and installation. Across this array of media, she examines the ways that language, landscape, and portraiture construct identity. In her photographs, Simmons often repeats or layers found images as a way to interrogate how we interact with pictures and how the context of viewing those pictures shapes our understanding of images. In her print, *Untitled*

James Van Der Zee (American, 1886 – 1983)
Billy, 1926, printed ca. 1926
Gelatin silver print / 10 × 8 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2022.1



Kehinde Wiley (American, born 1977)

ABOVE LEFT
Mame Kéwé Aminata Lô, 2021
 Bronze, 21 1/4 x 12 5/8 x 8 1/4 inches
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2022.3

ABOVE RIGHT
Barthélémy Senghor, 2021
 Bronze, 22 1/8 x 12 5/8 x 10 1/8 inches
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2022.4



(*Yellow #2*), a figure holds up a grid of twelve repeating images in front of her face like a tourist holding a map. The repeated image is blurred (although it appears to be an embracing couple), adding to the ambiguity of the image.

Simmons' works are in major museums including The Museum of Modern Art, The Nasher Museum, The Solomon R. Guggenheim Museum, The Studio Museum in Harlem, The High Museum, and Perez Art Museum Miami, among others.

Dominic Chambers' figurative works combine an emotive, vibrant palette with a sense of quiet self-reflection. *Shadow Man #2*, a pastel recently joining the Art Center's collection, takes its title from a word the artist includes often in his art. "Shadow" references both the skilled drawing and shading of his compositions,

Donté K. Hayes (American, 1975)
Wavelength, 2021
 Ceramic (stoneware, black clay body), 17 x 15 x 12 inches
 Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2022.7
 Photo courtesy of Mindy Solomon Gallery

but also a commentary on his examinations of Black identity. Chambers is interested in presenting the Black male figure — often as a self-portrait, in an introspective manner at leisure or rest, pushing back against representations in the media that more often present Black men as laborers or in rebellion. Chambers' rich color choices are influenced by art history, particularly Joseph Albers and Mark Rothko, and he considers the colors in his work to be "protagonists" revealing meaning and nuance.

Born in St. Louis, Chambers' works are in the collections of the High Museum, LACMA, the Perez Art Museum Miami, and the Long Museum in Shanghai. This is the first work by the artist to enter the collection.

Donté K. Hayes' has an interest in the African diaspora experience, but instead of thinking about generational trauma, he prefers to focus on "generational power," that makes people resilient. "It's like tapping into an ancestral wavelength," he explains.

Wavelength (OPPOSITE BELOW) is one of 27 works made during his artist's residency at the Bemis Center in Omaha, Nebraska. This piece was inspired by a Ghanaian pot discovered during his research of African art held by the Stanley Museum of Art. The waves found in Hayes' work build on the ones in the Ghanaian pot, like a riff or a harmony. The waves are also intended to evoke the trans-Atlantic passage that brought both the Ghanaian pot and the artist's ancestors from West Africa to the Americas.

Hayes earned an MFA from the University of Iowa in 2020. His work is included in the permanent collections of the Renwick Gallery, Smithsonian Museum of American Art in Washington, D.C., and the Museum of Fine Arts Houston, Texas, among others.

Lari Pittman's *Untitled #3 (In the Garden)*, shown on the cover, was recently purchased as a prime example of the artist's seminal work. The son of an American father and a Colombian mother, he grew up in both Los Angeles and Columbia. Pittman draws from elements of commercial advertising, the decorative arts, and history painting to produce large-scale works. He often loads his dense, psychologically-jarring dreamscapes with symbolism about love, violence, death, and sex. In his fragmented images, everything happens simultaneously, such as joy and sadness, horror and humor, violence and kindness, male and female. Drawing from his feminist studies at Cal Arts in the 1980s, Pittman sees this method of working as a protest of gender expectations, contradicting, for example, that patterns and color are gendered. He dismisses the notion that decoration or the domestic



Walker Evans (American, 1903-1975)
Tenant Farmer's Wife, Alabama, 1936, printed 1971
 Gelatin silver print / 10 x 8 inches
 Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2022.9
 Image courtesy of Jackson Fine Art © the artist

space is feminine or associated with gender, stating, "I purposefully orchestrate the work so that you have that comfortable laughter when looking at it—it's full-hearted and enjoyable internally—but it's also a laughter linked to nervousness."

Walker Evans is one of the most influential figures in American art, innovating street photography techniques and practicing an empathetic, humanist approach to capturing hardship and resilience. In 1935, he was hired by the New Deal's Federal Security Administration to photograph rural communities during the Great Depression. Taking a break from that department in 1936, Evans and writer James Agee went to rural Alabama on assignment from *Fortune* magazine. The resulting book, *Let Us Now Praise Famous Men*, contained photos that were to become Evans' signature series. *Tenant Farmer's Wife, Alabama*, 1936 (ABOVE) is arguably the most famous from this series, featuring Allie Mae Burroughs, age 27. The image portrays Burroughs with vulnerability, strength, and individualism despite the uncertainty of her situation. Evans' images of America influenced not only the future of photography but journalism, film, and other arts as well.

Lee Friedlander's gelatin silver print entitled *New York City*, 1963 (PAGE 18), is a highly representative piece from his series of work often called "the Street." Critics of his work see his use of "the street" as a



Lee Friedlander (American, born 1934)
New York City, 1963
 Gelatin silver print / 11 x 14 inches
 Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2022.10
 Image courtesy of Jackson Fine Art © the artist

metaphor for the American social landscape. In this image (ABOVE), windows and doors, reflections, and people — often fragmented — all merge to create new narratives and stories. Space and depth are nebulous. Friedlander’s work was included in the highly influential *1967 New Documents* exhibition at the Museum of Modern Art and in 2005, the Museum of Modern Art presented a major retrospective of Friedlander’s career, including nearly 400 photographs from the 1950s to the present.

His photographs are held by major collections across the country, including the Art Institute of Chicago, George Eastman Museum, The Metropolitan Museum of Art, The Museum of Modern Art, The National Gallery of Art, San Francisco Museum of Modern Art, and the Whitney Museum of American Art.

Margaret Bourke-White was one of the most respected photojournalists in the United States during the 1930s and 40s and a pioneer in the field. She was the first female photographer to work with the U.S. Armed Forces and one of the first staff photographers at *Life* magazine. Among some of her most famous

assignments: she was the first Western photographer to take pictures in Stalin’s Russia, she captured some of the first photographs inside German concentration camps following the end of World War II, and she shot the last pictures of Mahatma Gandhi in India. She is celebrated for her ability to capture the intensity of major world events while creating dynamic compositions.

One of her well-known images, *Louisville Flood Red Cross Relief Station*, 1937, was recently added to the collection. The photograph depicts Black flood victims at a Red Cross relief station after the 1937 flood of the Ohio River in Louisville, Kentucky. As the figures line up in front of a billboard that ironically celebrates the “World’s highest standard of living,” it is an excellent example of Bourke-White’s ability to capture an image that cuts right to the heart of an issue. This photograph was featured in a 1937 issue of *Life* magazine, and expands our collection of both historic photographs and photographs by women.

Lazy Gal (OPPOSITE) is a beautiful example of a Gee’s Bend quilt created by resident **Helen McCloud**. Gee’s Bend is a predominately Black community in rural Alabama, taking its name from a plantation settled there by Joseph Gee. After emancipation, previously enslaved people were provided loans to purchase ten thousand acres of the former plantation. Out of necessity and lack of resources, the women of Gee’s Bend began recycling scraps of fabric into extraordinary quilts.



Helen McCloud (American, born 1938)
Lazy Gal, ca. 1975
 Corduroy, 89 x 80 inches
 Des Moines Art Center Permanent Collections; Partial purchase with funds from Stan Miller in memory of Esther Miller and the Harriet S. and J. Locke Macomber Des Moines Art Center Fund, and a partial gift of the Souls Grown Deep Foundation, 2022.12

Rather than follow a pattern, they created their own bold designs through an improvisational style of quilting.

Gee’s Bend quilts have fostered conversations about high and low art, distinctions between art and craft, but perhaps most importantly, they serve as a prime example of Black abstraction, while breaking down historical notions of who and what constitutes abstraction and Modernism. In *Lazy Gal*, one pink stripe and one dark green block contrast with the

beige stripes and the light green stripes. This simple yet sophisticated composition equals the work of any Modernist master. As this work illustrates, the quilts of Gee’s Bend convey a time and place, hold memories, and tell stories.



HIGH SCHOOL DAYS

What happens when high school students are given time and ideas to explore within a contemporary art museum?

Impact that can be life changing.

When programming for 2022 High School Days, Museum Educator Mia Buch had two goals. “I want young people in Des Moines to know that the Art Center is a place for them. That all of our offerings are accessible avenues where they belong and can be challenged. Secondly, I want them to be exposed to artists, ideas, and experiences that they might never find without someone showing them.”

This year, students from six area schools explored immersive artwork, learned about creating multi-sensory experiences, and imagined their own installation-based projects.

“Before we visited the Art Center, I had started to lose motivation in something I loved. This experience rekindled that and made me realize art doesn’t always have to be perfect—it’s whatever you imagine it to be.”

SARISSA OSBORN, NINTH-GRADE STUDENT AT EAST HIGH SCHOOL

“It was so encouraging to see my students interact and feel at home in a community-driven space like the Art Center. My students often feel disconnected from Des Moines and feel like there is ‘nothing to do.’ Seeing them recognize the Art Center as a place where they can hang out and experience new things makes me feel hopeful as an educator,” said Ryan Koning, Visual Art Teacher at East High School.



AMERICAN APOLLO THEATRE

The Des Moines Metro Opera will present *American Apollo* at the Art Center’s Levitt Auditorium in July. *American Apollo* is a new opera based on a story forged at the crossroad of celebrity, class, race, and power, giving voice to a pivotal figure in American art: Thomas Eugene McKeller, a Black model who served as inspiration for the famous portraitist, John Singer Sargent. McKeller posed for most of the figures in Sargent’s murals at Boston’s Museum of Fine Arts, but the painter transformed McKeller’s figure into white gods and goddesses, creating soaring allegories of the liberal arts that celebrated the recent expansion of the city’s premier civic museum. Themes of erasure, the white gaze, and the nature of the relationship between the two men are explored in this powerful new work.

With special contributions from Sargent scholar Nathaniel Silver, and drawing on the recent Isabella Stewart Gardner Museum exhibition *Boston’s Apollo*, this tale of individual courage and breathtaking vulnerability peels the varnish off venerable historical figures to reveal the beating heart and simmering desire beneath Sargent’s only uncommissioned monumental male nude. Each program features an illustrated lecture by Dr. Silver, a short operatic performance, and a moderated Q & A session.

PERFORMANCES

Wednesday, July 20 / 7:30 pm
Thursday and Saturday, July 21 and 23 / 2 pm
Reservations available at desmoinesmetroopera.org

ABOVE John Singer Sargent (American, 1856–1925)
Study of a Seated Male Nude for a Cartouche for the Rotunda of the Museum of Fine Arts, Boston, 1916–1921
Charcoal on paper, 63.3 x 48 cm (24 15/16 x 18 7/8 in.)
Isabella Stewart Gardner Museum, Boston (S.G.Sar.4.1.5)



Introducing My Voice, a program in partnership with By Degrees and the Principal® Foundation

The My Voice pilot program invited youth to experience the ways museums and art can serve as tools for creative and critical thinking, self-reflection, and shared connection. Students from three Des Moines schools — Findley Elementary, Harding Middle, and North High — were supported by the Des Moines Art Center and the By Degrees program to create their own artworks inspired by work in the Art Center’s permanent collection. After weeks of planning and creating, the resulting works highlight the limitless skills

“I want people to know that art can be made by anyone, any age, any time.”

GRIFFIN M. | 3RD GRADE
FINDLEY ELEMENTARY SCHOOL
PARTICIPANT IN MY VOICE PILOT PROGRAM

and talents of the My Voice students. The student artworks were then photographed in the Art Center’s vault, in the same way professional artwork is documented. “It was moving to see the care and respect given to these student works. It was a tangible way to see the voices of youth being valued and elevated,” said Museum Educator Mia Buch.

Capping off the pilot program, students were celebrated at a reception with family, teachers, and program administrators. Their artwork will be displayed at each of the By Degrees schools and can be viewed digitally at the Art Center on museum labels next to their corresponding inspiration pieces.

(FIG 1) *Unbreakable*, Ava H., 7th grade, Harding Middle School, inspired by Anselm Reyle’s *Untitled*, 2010 (FIG 2)

(FIG 3) *Bedroom*, Brenda Q., 9th grade, North High School, inspired by Edward Hopper’s *Automat*, 1927 (FIG 4)



FIG 1



FIG 2



FIG 3 (TOP)



FIG 4

WORLD REFUGEE DAY

Iowa has a long history of welcoming refugees in our community. In recognition of World Refugee Day, which raises awareness for the state of refugees and celebrates their strength and resilience, the Refugee Alliance of Central Iowa and the Des Moines Art Center will be screening the animated documentary *Flee* on June 2. *Flee* tells the poignant story of Nawabi, a young boy forced to leave his home in Afghanistan and forge a new life in Denmark filled with uncertainty and secrets from his past. World Refugee Day holds an especially solemn place of significance this year as we stand in solidarity with Ukraine.

FLEE FILM SCREENING AND PANEL DISCUSSION

Thursday, June 2 / 6 pm / Levitt Auditorium



TEEN ACADEMY

This fall, Kolby Friedrichsen is heading to the Art Institute of Chicago with an impressive portfolio and a pocketful of confidence, thanks in part to her experience in Teen Academy. Teen Academy is a program designed for students in grades 10–12 who excel in the arts and have the drive to continue their arts education through personal enrichment and community engagement. Academies provide students the opportunity to develop a body of work, refine artistic techniques, and aid in college portfolio development. Participants are encouraged to collaborate with their peers through technical studio practice, aesthetics and art criticism, independent art proposals, and collective projects.

With encouragement and assistance from her Teen Academy instructor, Kolby submitted her portfolio and application to the Art Institute and soon she'll be packing her bags to begin her studies in fine arts.

“My favorite thing about Teen Academy is how welcoming and encouraging it is. I wouldn't have sent in anything to the Art Institute if I hadn't gone to Teen Academy.”

The Des Moines Art Center is pleased to offer this program tuition-free to all applicants upon acceptance. For more information and to apply, visit desmoinesartcenter.com/teenacademy.

MY MUSEUM MONDAY

The Des Moines Art Center is excited to announce the relaunch of My Museum Monday!

Through this program, Art Center members have the opportunity to spend up to three hours in the museum when it is otherwise closed to the public. Have you always wanted to play your guitar at the Art Center? Recite poetry in front of your favorite works of art? Read a comic book on the spiral staircase of the I.M. Pei building? Now you can!

All that is required is a current membership, a brief online application, and your imagination. Every My Museum Monday experience is as unique as our members themselves—you can submit a fully formed plan or just a simple idea.

Online applications are accepted on a rolling basis and retained for six months. To learn more about the program and apply, visit desmoinesartcenter.org.

We look forward to hosting the creative and unique ways you use the Des Moines Art Center!



Member Kirstie Bell used her time in the museum to study Ai Weiwei's *Self-Portrait in LEGO* so she could recreate it in cross stitch, one of her favorite pastimes.

Member Eric Heining visited the museum at sunrise and sunset to meditate and enjoy the gallery spaces in varied lighting.



TRANSFORMING THE ART CENTER IN THE 21ST CENTURY

A 75TH ANNIVERSARY COMPREHENSIVE CAMPAIGN

In celebration of our 75th Anniversary in 2023, the Art Center has embarked on an exciting endeavor to raise \$11 million.

This bold campaign will ensure the Art Center—including the museum, Pappajohn Sculpture Park, and school—continues to grow, flourish, and remain a world-class art institution, not only today but far into the future. The campaign will allow the Art Center to remain relevant in a fast-changing world and respond to vital community needs.

CAMPAIGN LEADERSHIP

Twenty committed community leaders are providing exceptional volunteer leadership to the campaign and have been meeting on a regular basis over the last year.

The Campaign's Honorary Chairs are John and the late Mary Pappajohn.

Campaign Co-Chairs are Pamela Bass-Bookey and Harry Bookey who are leading the Campaign Cabinet comprised of community volunteers:

Greg and Andrea Abel, Jason Gross, Kate Hightshoe, Jim and Ellen Hubbell, Darren Jirsa, Mary Kelly, Tom and Linda Koehn, Kyle and Sharon Krause, Jeanne Levitt, Pat McFarland, Craig and Kimberly Shadur, Liz Lidgett, and Sharon Simmons.



Campaign Co-Chairs
Pamela Bass-Bookey
and Harry Bookey

75TH ANNIVERSARY CAMPAIGN LAUNCH PARTY

FRIDAY, JUNE 10 / 5 – 7 PM

Join us for an outdoor party in the Bookey Family Courtyard to celebrate the launch of the campaign. All are welcome to enjoy light appetizers, drinks, and entertainment by local legend Tina Haase Findlay.

REMARKS by 75th Anniversary Campaign Co-Chairs, Pamela Bass-Bookey and Harry Bookey and John and Mary Pappajohn Director Jeff Fleming

MUSIC by Tina Haase Findlay

REFRESHMENTS by Tangerine at the Art Center



Work has already begun on one of the key initiatives of the 75th Anniversary campaign's infrastructure needs to enhance the courtyard area (ABOVE), including concrete work and lighting.

A second initiative (BELOW) included the installation of a new chiller and cooling tower in mid-April to improve energy efficiency and climate control systems. These necessary upgrades will preserve the collections and facilities as well as provide a comfortable environment for museum visitors.



CAMPAIGN GOALS

\$3 MILLION TO SUSTAIN OUR ICONIC FACILITIES

To ensure safety, security, and sustainability of the museum; enhance the visitor experience with improved lighting, heating and cooling; and upgrade the lobby and courtyard.

\$1 MILLION TO CONNECT OUR COMMUNITY TO ART

To expand programming; enhance art access and outreach beyond the metro; and promote new partnerships, community collaborations, and arts education opportunities.

\$7 MILLION TO GROW ARTISTIC EXCELLENCE

To enlarge and enhance the permanent collection by adding seminal works by artists of our times.



To learn more about the campaign, or to make a gift:

- visit desmoinesartcenter.org/75th-anniversary-campaign
- scan this QR code
- contact Tiffany Nagel Spinner at tspinner@desmoinesartcenter.org or 515.271.0338

MEMORIAL + HONORARY GIFTS

These gifts were received between November 13, 2021 and March 31, 2022

In Honor of

**Pamela Bass-Bookey
and Harry Bookey**

Cynthia O'Brien and Mike Fitzpatrick

**In Honor of Ellen and
James W. Hubbell, III**

Cynthia O'Brien and Mike Fitzpatrick

In Honor of Stan Miller

Nancy Waldman

**In Honor of Bryan Noble
and Tim Burgess**

Jerry McComb

In Honor of

John and Mary Pappajohn

Michael and Missy Wolnerman

In Honor of Gail Richards

Roger Brooks and Sunnie Richer

In Honor of Cynthia Thorland

Michael and Missy Wolnerman

In Honor of

Maria Rebecca Worthen

Amy Worthen

In Memory of Woody Brenton

Charles and Anne Irvine

In Memory of Peg Buckley

Lee Buckley

In Memory of Mary Campbell

Russ and Diane Schrage

In Memory of Arnold Engman

Karen Engman

In Memory of Granny

Chris Myers

In Memory of Richard Levitt

Suku and Mary Radia

In Memory of Shirley Michel

Raymond Michel

In Memory of Gregg Narber

Dawn and James Kirkman

In Memory of Mary Pappajohn

Larry and Kathy Beaty

John W. Colloton

Bill and Johnnie Friedman

Mike LaMair

Marilyn and Sunny Schaffer

Michael Schoonover

and Lynn McBrian

Daniel Storck and Julie Hale

David Wolnerman

Michael and Missy Wolnerman

In Memory of Stanley Richards

Suku and Mary Radia

In Memory of Jane Rinden

Russ and Diane Schrage

In Memory of Vivian Swanson

Melissa Godfrey

In Memory of Jerry Szumski

Stephen Seplov

In Memory of

Robert F. and Rhonda Taggart

Thomas Press and Donna Paulsen

In Memory of Ellie Ziegler

Suzie Glazer Burt



Thanks to the generosity of John and Mary Pappajohn, the Pappajohn Sculpture Park provides a beautiful and peaceful gateway to the city for thousands of visitors to enjoy each year.

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



GENERAL ART CENTER SUPPORT PROVIDED BY BRAVO



AND THE SUPPORTING COMMUNITIES OF

Altoona | Ankeny | Bondurant | Carlisle | Clive | Des Moines | Grimes | Indianola
Johnston | Norwalk | Pleasant Hill | Polk City | Polk County | Urbandale | Waukee
West Des Moines | Windsor Heights

ADDITIONAL SUPPORT COMES FROM THE FOLLOWING CORPORATIONS, FOUNDATIONS, GOVERNMENT AGENCIES, AND INDIVIDUALS



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Pamela Bass-Bookey and Harry Bookey Moving-Image and Time-Based Art Fund

Polk County Board of Supervisors | Robert L. and Ruth E. Wiese Trust | Securitas

Toni and Tim Urban International Artist-in-Resident Fund | 

COMMUNITY OUTREACH PROGRAMMING SUPPORTED BY

Fred and Charlotte Hubbell

MEDIA SUPPORT PROVIDED BY



MEET THE SHOP MANAGER



Since joining The Shop at the Art Center last fall, Shop Manager Kristine Waters has put her stamp on inventory, merchandising, and even event hosting. Kristine was so inspired during a recent buying trip that she developed a brand new event for Art Center members called Unveil: New York. For one night only, members enjoyed a unique opportunity to shop new treasures direct from New York City as well as champagne, door prizes, and a chance to mingle.

Kristine is on a mission to seek out new and exciting gift items with a focus on specialty artisans and local businesses, sharing, "I try to think about the Art Center's collection and how our merchandise reflects the collection in every purchase I make. I want everyone to be represented here."



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

Non-Profit
 U.S. Postage
 PAID
 Des Moines, IA
 Permit No. 2881

DES MOINES ART CENTER

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.
 Shop online anytime.
 Members receive discounts every day.

TANGERINE AT THE ART CENTER

Open for lunch / 11 am – 2 pm
 Wednesday / Thursday / Friday
 Reservations for parties of six or more
 can be made at tang4000@gmail.com
 or 515.720.7510.

CLASSES

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

**JOHN AND MARY PAPPAJOHN
 SCULPTURE PARK**

The sculpture park is open daily from
 sunrise to midnight. Free admission.
 Free cell phone tours available.

MORE INFORMATION

desmoinesartcenter.org
 515.277.4405

 /DesMoinesArtCenter

 @DesMoinesArtCenter

Photos in this issue are by
 Rich Sanders, Des Moines, or Art Center
 staff, unless otherwise noted.

ON THE COVER

Lari Pittman (American, born 1952)
Untitled #3 (In the Garden), 2005
 Cel-Vinyl, acrylic, and alkyd on gessoed
 canvas over panel / Overall: 102 x 86 inches
 Purchased with funds from the Coffin Fine
 Arts Trust; Nathan Emory Coffin Collection
 of the Des Moines Art Center, 2022.8
 Photography by Douglas Parker Studio,
 Courtesy Regen Projects, Los Angeles

