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2022



FROM THE DIRECTOR

IT TAKES A VILLAGE to do the work of our museum and school. Everything functions as a collaboration with many talented individuals working behind the scenes to make our operations appear seamless. Through their collective efforts, the Art Center and its holdings are protected and available for the public to enjoy. Our security team, front desk staff, and shop associates serve as the face of the museum and interact with visitors and guests every day. Just as important is our facilities team who maintains the buildings and grounds (and the challenging climates within), and our installations and registration teams who expertly handle the facets of documenting, shipping, storing, and installing artwork of all shapes and sizes. The curatorial, education, and studio departments produce myriad exhibitions and programs throughout the year, fulfilling our mission to provide transformational art experiences. Weddings, receptions, and a host of other special occasions are brought to life by our events and rental team. Finally, the Art Center's development, finance, HR, and IT teams keep our ship in order and support daily operations. Our staff is the best in the business, and I am honored to have each one on our team.

On a different note, I'd like to remember our long-time Art Center friend and supporter, Lou Fingerman, who passed away on June 16 after a long illness. Lou was very active at the Art Center, serving on the Art Center's board of trustees for many years and later as an honorary trustee. He was involved in the Art Center Print Club since its founding in 1981. A few years later, Lou and his wife Lois established a fund to support Print Club lectures which later grew to be the institution-wide Fingerman Lecture series, now in its 32nd year. Through their support, many major figures in contemporary art have shared their knowledge and expertise with the Des Moines community.

Lou was incredibly gifted, intelligent, fun, curious, kind, and philanthropic. The Des Moines community and the Art Center are better because of his participation and the contributions of his time, energy, and resources.

In Lou's honor, I invite you to attend this year's Fingerman Lecture and reception with artist Lari Pittman on October 2 (DETAILS PAGE 16).

Jeff Fleming
JOHN AND MARY PAPPAS DIRECTOR

CONTINUING EXHIBITION
THROUGH SEPTEMBER 25, 2022
ANNA K. MEREDITH GALLERY AND
PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY
ORGANIZED BY ASSOCIATE CURATOR MIA LAUFER

IMAGES UNBOUND



NEW EXHIBITION
OCTOBER 15, 2022 – JANUARY 15, 2023
ANNA K. MEREDITH GALLERY
ORGANIZED BY ALLISON N. KEMMERER,
THE MARY STRIPP AND R. CROSBY KEMPER DIRECTOR,
ADDISON GALLERY OF AMERICAN ART

ALISON ELIZABETH TAYLOR

THE SUM OF IT

Known for her daring and inventive fusion of the centuries-old practice of marquetry (wood inlay) with gritty and provocative subject matter, Alison Elizabeth Taylor tells tales that are unequivocally modern. This exhibition, the most comprehensive gathering of her work to date, assembles dozens of works that chronicle her steady mastery of the now nearly forgotten techniques of this rarified medium and reveal her talent as an extraordinary storyteller of 21st-century American life and culture.

A native Nevadan, the artist often uses her hometown of Las Vegas as a lens through which to examine contemporary American life. Juxtaposing the over-the-top and lavish connotations of this craft with dystopian images of blighted desert landscapes, anonymous subdivisions, glitzy casinos, and seedy cocktail lounges, along with their inhabitants, Taylor creates a tension between surface and subject, appearance and reality.

Alison Elizabeth Taylor: The Sum of It will feature approximately 40 large-scale single panel works, as well as a room-sized installation. These works trace the evolution of the artist's practice from early paintings informed by the grains and tones of natural woods to more vividly colored works that layer marquetry, paint, and photographic imagery to new and increasingly complex works inspired by the resilience of the artist's urban Brooklyn neighborhood during the pandemic. In our current moment of social and political upheaval, Taylor's innovative work begs the age-old questions: what is painting, what is America, and who are we?

RELATED PROGRAMS

OPENING CELEBRATION

Friday, October 14 / 5–7 pm

Complimentary hors d'oeuvres and refreshments by Tangerine at the Art Center

ARTIST LECTURE:

ALISON ELIZABETH TAYLOR

Saturday, October 15 / 2 pm

Levitt Auditorium

Reservations required at desmoinesartcenter.org

This lecture is supported by the
Dudie Ash Lecture Fund.

Alison Elizabeth Taylor: The Sum of It is organized by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Generous support for this exhibition and publication has been provided by the Sidney R. Knafel Fund, the Sherrill Collection of American Art Foundation, David and Pamela Hornik, and the Michael and Fiona Scharf Publications Fund.

OPPOSITE ABOVE
Alison Elizabeth Taylor (American, born 1972)
Only Castles Burning..., 2017
Marquetry hybrid: wood veneer, acrylic, pigment print, and shellac
58 x 63 inches
Bill and Christy Gautreaux, Kansas City, MO.
Photo: Courtesy Alison Elizabeth Taylor and James Cohan Gallery, NY

OPPOSITE BELOW
Alison Elizabeth Taylor (American, born 1972)
The Desert Inn, 2017
Marquetry hybrid: wood veneer, acrylic, glitter, museum board, mica, and shellac
46 x 65 inches
Drs. Joseph Cunningham and Bruce Barnes
Photo: Courtesy Alison Elizabeth Taylor and James Cohan Gallery, NY



CONTINUING EXHIBITION
THROUGH DECEMBER 11, 2022
JOHN BRADY PRINT GALLERY
ORGANIZED BY ASSOCIATE CURATOR MIA LAUFER

HOLD ME CLOSER



ABOVE LEFT
Fernand Leger (French, 1881 – 1955)
Les Amoureux dans la rue, date unknown
Lithograph on paper / 18 x 14 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from Rose F. Rosenfield, 1965.44

ABOVE RIGHT
Ken Heyman (American, 1930 – 2019)
Three Children in Hong Kong Living and Playing on this Sidewalk Spot, 1959
Vintage gelatin silver print, 10 x 7 1/4 inches
Des Moines Art Center Permanent Collections; Gift of Philip A. Bernstein and Luisa Recalcati, 2017.129



Hold Me Closer showcases prints and photographs from the Art Center's permanent collection that explore the theme of intimacy in its myriad forms, including romantic, platonic, and familial. Coming off the heels of years of social distancing and isolation, this exhibition addresses different emotional tones associated with close, interpersonal contact, from jubilant and saccharine, to bittersweet, melancholic, and unsettling. The show features work from the mid-nineteenth century through the present by Mary Cassatt, Elizabeth Catlett, Larry Fink, Käthe Kollwitz, Danny Lyon, Robert Mapplethorpe, Edvard Munch, Deana Lawson, and many others.

NEW EXHIBITION
DECEMBER 16, 2022 – APRIL 16, 2023
JOHN BRADY PRINT GALLERY
ORGANIZED BY CURATORIAL MANAGER LAURA BURKHALTER



Peter Sekaer (American, born Denmark, 1901–1950)
Untitled, ca. 1935–1940
Vintage gelatin silver print
5 7/8 x 7 5/8 inches
Des Moines Art Center Permanent Collections;
Gift of Joel Meyerowitz, 2016.174

POSTCARDS RECENT PHOTOGRAPHY ACQUISITIONS TO THE ART CENTER'S COLLECTION

In recent years, the Art Center has worked to improve its collection of photography, particularly that of the early to mid-20th-century. This era was often ignored by art museums (including the Art Center) but has now been embraced as not only an essential element of visual culture but a critical record of the world in decades past. Through generous gifts and targeted purchases

the Art Center now has hundreds of photographs to share in a series of small, thematic exhibitions over the next few years. *Postcards* focuses on landscapes, travel documentation, and the scenic routes artists have taken with a camera in hand. Works in the exhibition date from photography's 19th-century beginnings to contemporary works.

NEW EXHIBITION
OCTOBER 28, 2022 – JANUARY 15, 2023
KRAUSE ATRIUM, LOWER MEIER GALLERIES, AND BOOKEY GALLERY
ORGANIZED BY CURATORIAL MANAGER LAURA BURKHALTER

IOWA ARTISTS 2022: MIRIAM ALARCÓN AVILA



Through an approach based in photography that also incorporates costume, writing, and video, Miriam Alarcón Avila captures the stories of Latinx people in her Iowa community. She began her “Immigrant Luchadores” series in eastern Iowa in 2017. Her subjects tell the artist about themselves, and she uses their words to create a luchador persona, making them a mask that expresses the heroic and poignant nature of their character.

In professional Mexican wrestling (lucha libre), the luchador mask defines a wrestler’s identity and helps them create and maintain a persona. These masks (máscaras) date back to the beginnings of lucha libre in the early part of the 20th century, and have a historical significance to Mexico in general, dating to the period of the Aztecs.

Alarcón Avila’s resulting images are powerful reminders of the unique nature of every individual and the gifts they have to offer the community at large. This exhibition will contain photography, masks, sculpture, the stories and poems on which she bases her imagery, and a video capturing her collaborations with her subjects.

Alarcón Avila will also be featured as the Art Center’s commissioned artist to design and build the ofrenda for the 2022 Día de los Muertos (Day of the Dead) celebration at the Art Center on October 30. The ofrenda will be on view October 28 – November 14.

RELATED PROGRAM

ARTIST LECTURE
+ EXHIBITION RECEPTION

Miriam Alarcón Avila in Conversation
with Laura Burkhalter, Curatorial Manager

Sunday, November 13 / 1:30 pm
Levitt Auditorium
Reservations required at desmoinesartcenter.org

2:45 – 4 pm
Reception with complimentary
hors d’oeuvres and refreshments by
Tangerine at the Art Center

Miriam Alarcón Avila
Color photographs
Work and images courtesy of the artist

ABOVE LEFT
Luchador Thundercloud, 2017

OPPOSITE UPPER TO LOWER
Luchador Guerrero Verde con Luchadorsita Guerrera Amarilla, 2021
Luchadora Con Fe Todo Se Puede, 2017
Luchador Jaguar de Río, 2017



NEW ACCESSIONS

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

The Art Center has purchased an archival pigment print by **Pao Houa Her** entitled *Hmong Veteran* (2012) with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund. Her is a Hmong-American photographer based in Minneapolis, Minnesota. She was born in Laos and came to the U.S. with her family as a refugee at age three.

Hmong Veteran is from the artist's "Attention" series, created between 2012 and 2014. The series features portraits of Hmong veterans who fought the North Vietnamese in Laos' treacherous landscape as part of the Secret War. Following the war, many of these soldiers immigrated to the United States, though their service is still unrecognized. These veterans honor each other's service by attending self-organized meetings at informal spaces, where they come dressed in uniform and decorated with honors they have purchased themselves. This topic is a deeply personal one for Her, as her father fought the communist Vietnamese and Laotian military, who then sought retribution on the Hmong population after America exited Vietnam. Her modeled each picture on tropes from military portraits in the National Portrait Gallery in Washington, D.C. The series' title "Attention" refers to the call that is proclaimed when an officer enters a room occupied by enlisted personnel or cadets.

Her has received solo shows at the Broad Art Museum in Michigan and the Minneapolis Institute of Art. She has an upcoming solo show at the Walker Art Center and her work is included in this year's Whitney Biennial. This is the first work by Her to enter the Art Center's collections and adds to our growing collection of contemporary photography and works by artists of color.

The Art Center recently purchased *Herald* (2016) by **Lyle Ashton Harris** with funds from the Keith Shaver Trust. Harris works in photography, collage, installation, and performance to explore gender, sexuality, and various cultural narratives and histories. As a Black, Queer man who spent part of his childhood in Tanzania, he is particularly interested in the objectification of the



Pao Houa Her (Hmong-American, born 1982)
Hmong Veteran, from "Attention" series, 2012
Archival pigment print, hand-painted archival glaze
49 5/8 x 39 5/8 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2022.13

Black figure in Western culture and tracing legacies of trauma. *Herald*, like many of Harris' photocolage works, presents a monumentally scaled vision of art historical images, political figures, athletes, and personal imagery. Harris describes his process of collecting images for a collage as a way to "reveal the accumulation of ideas." The images in *Herald* hold particular significance to the Art Center because they contain a postcard of the Diego Velázquez painting that inspired Francis Bacon's *Study for Pope Innocent X*, an important work in the Art Center's collections.

Harris has had solo exhibitions at the Studio Museum in Harlem and the Centre Pompidou in Paris, and has been included in group exhibitions at various major institutions. Currently featured in the *Images Unbound* exhibition, *Herald* is the first work by Harris to enter the permanent collections.

The Art Center has received *Tongue* (2004) by **Jeanne Dunning** as a gift from Toni and Tim Urban.



Lyle Ashton Harris (American, born 1965)
Herald, 2016
Archival inkjet print on paper / 77 7/8 x 58 1/4 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Keith Shaver Trust, 2022.16

Dunning is an American photographer whose main subject is the human body. She uses extreme close-ups, stand-ins, and unexpected angles and lighting to create mysterious images in which things are not often what they seem. Her images can seem uncanny or strangely sexualized, creating a sense of attraction and repulsion that comments on voyeurism and the objectification of the female body in particular. Dunning's work is in the collections of the Art Institute of Chicago, the Whitney Museum of Art, Museum of Contemporary Art Chicago, the Museum of Modern Art, and many others. This is the fifth work by Dunning to enter the collections.



Jeanne Dunning (American, born 1960)
Tongue, 2004
Epson Ultrachrome inks on paper / 17 5/8 x 26 inches
Des Moines Art Center Permanent Collections;
Gift of Toni and Tim Urban, 2022.15

The Art Center has purchased *Dwarf Head* (2000) by Los Angeles-based **Paul McCarthy** with funds from the Kyle and Sharon Krause Family Art Acquisition Fund. McCarthy has been an influential West Coast artist working for over five decades in sculpture, performance, film, drawing, and photography. He often casts familiar and cheerful characters from popular culture, such as *Snow White and the Seven Dwarfs* or Disneyland's *Pirates of the Caribbean*, in more sinister or unsettling roles, at times both humorous and frightening. Through his transformations, McCarthy comments on perceived societal norms, cultural myths, and human nature. He finds and displays the contradictions and traumas behind the American dream as fabricated by Hollywood and popular media.

This comical work, while comparatively peaceful, holds an edge that can be somewhat troubling. We see Dopey, one of the dwarfs in Walt Disney's 1937 film, *Snow White and the Seven Dwarfs*, perched on the crate in which it was shipped, as requested by the artist for this series of seven heads. Each head in the series is a different color and each rests on a different crate, complete with the scuff marks of transit. McCarthy was ahead of his time in questioning the roles art, and by extension museums, play in contemporary society. While questioning the reality of the world manufactured by Hollywood, McCarthy does not let the artworld off easy. He brings high culture to a level playing field with the world around it.

McCarthy's work was featured in the Art Center's 2001 exhibition, *My Reality: Contemporary Art and the Culture of Japanese Animation*. McCarthy is a major figure in American art whose work is collected and exhibited globally. This is the first work by the artist to enter the permanent collections.

The Art Center has purchased a gelatin silver print entitled *Bucks County Barn* (c. 1918) by **Charles Sheeler** with funds from the Kyle and Sharon Krause Family Art Acquisition Fund. Charles Sheeler was a major American Modernist and the chief proponent of the Precisionist Movement (c.1920–1940). He was also one of the first Modernist artists to merge photography, film, and painting. He is known as much for his



Charles Sheeler (American, 1883–1965)
Bucks County Barn, ca. 1918, printed before 1940
Gelatin silver print / 9 3/16 x 7 3/8 inches
Des Moines Art Center Permanent Collections; Purchases with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2022.14

photography as for his paintings, which were drawn primarily from his photographs.

The photographer Alfred Stieglitz called Charles Sheeler one of the "Trinity of Photography" in the early 20th century. The images that brought Sheeler to Stieglitz's attention were taken in the rural countryside of Bucks County, Pennsylvania. Sheeler was drawn to these vernacular buildings because, as he stated, "Their builders weren't building a work of art. If it's beautiful to some of us afterward, it's beautiful because it functioned." Sheeler highlights the aesthetic qualities of his industrial or architectural subjects. His photographs often depict empty architectural spaces that show signs of human activity and craftsmanship but lack a human presence. The abstract compositions contrast lights and darks, verticals and diagonals, and emphasize pattern. These attributes and contributions place Sheeler at the forefront of American Modernism.



Paul McCarthy (American, born 1945)
Dwarf Head, 2000
Platinum based silicon, wood crate
16 x 15 x 16 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2022.17.a-b

ART+ACTIVISM TEEN WORKSHOP

Since 2018, the Des Moines Art Center's Community Access Program has offered free-of-charge Art + Activism workshops for teens that focus on how art can affect societal change and be used as a vehicle to celebrate all voices in our community. Using the Art Center's permanent collections and exhibitions as a catalyst, teens discuss social movements and discover the power of activism through their own artistic expression. These powerful workshops have been facilitated by both local artists and artists from around the country that are a part of our exhibitions.

On July 30–31, Latinx artists Bobby Marines and Xavier Tavera, two artists featured in the *Images Unbound* exhibition, were invited to lead an Art + Activism workshop exploring how the use of photography, printing, and publication can shed light on challenging events in marginalized populations and how they can collectively heal and rise from adversity and tragedy. With an emphasis on acknowledging, healing, and remembering, 15 teens, in collaboration with Marines and Tavera, created a group installation and a publication centered around current events affecting Des Moines' many diverse communities.



An installation created by teen participants during the July 2022 Art + Activism workshop.



COMING SOON...



The artworks within the permanent collections at the Des Moines Art Center do not only belong to the museum. As a free and accessible arts institution, authority and interpretation belong to all who experience these works. The community is encouraged to see this collection as theirs, and in fostering this, the Des Moines Speaks program has invited local citizens to share their voices and visions alongside the artworks that inspire them.

Des Moines Speaks are brief audio reflections on artwork in the permanent collections, written and voiced by diverse members of the community. The initial contributors were identified through a partnership between the Art Center and CultureALL, an organization whose mission is to value the cultures of our community and provide innovative programs to change attitudes and behaviors about the diversity that surrounds us.

Visitors can access these recordings by scanning the QR code found on selected artwork labels identified with the Des Moines Speaks logo.

By elevating diverse ways of seeing, we encourage all visitors to connect more deeply and to see themselves and their identities within the Art Center's walls.

ABOVE
In preparation for the Des Moines Speaks program, Cultural Ambassadors from CultureALL participated in a gallery workshop aimed at identifying pieces in the Art Center's collections that represent their voice in the community.

MANHATTAN SHORT SHORT FILM FESTIVAL

ONE WORLD | ONE WEEK | ONE FESTIVAL

Friday, September 23 / 6 pm

Sunday, September, 25 / 1:30 pm

Thursday, September 29 / 1:30 pm

The same films will be shown on each date.
Films are intended for adult audiences.

Levitt Auditorium
Reservations required at desmoinesartcenter.org

Established in New York City in 1997, the Manhattan Short Film Festival receives more than 500 entries from over 40 countries each year. Ten entries are selected as finalists in the annual festival and are then packaged and distributed to participating theaters. Audiences from around the world unite not only to view the films, but to vote on them as well. Winners will be announced by the Manhattan Short Film Festival on Monday, October 3 at 10 am CST. Check out desmoinesartcenter.org for results shortly thereafter. Visit www.msfilmfest.com for current information.

ENTIRELY



ENTIRELY KIDS DAY FAMILIES, FACES, AND FEELINGS

Free Family Fun

Saturday, November 26 / 11 am – 3 pm

Join us to celebrate family this November at Entirely Kids Day, a day centered around kids and the adults in their lives. The museum will be filled with hands-on, creative activities centered around the theme of Family, Faces, and Feelings.



DÍA DE LOS MUERTOS DAY OF THE DEAD

Sunday, October 30 / 10 am – 3 pm
Ofrenda on view October 28 – November 14

Lucha Libre and Día de los Muertos are cultural parallels of Mexican origins. The word Lucha has a double meaning, it is the name of the popular wrestling sport, as well as the ability to use your whole heart and soul to overcome struggles and obstacles. In the spirit of those who came before us, and those we have loved and lost, this year's Day of the Dead celebrates Latinx immigrants, their ancestors, and their fight to succeed. The ofrenda will be on view October 28–November 14.

We invite you to join us for a day of remembrance, food, activities, and entertainment in this festive fusion of Mexican traditions. Let us be together and share in the Lucha of our ancestors and community!

FINGERMAN LECTURE 2022: LARI PITTMAN

“CONJECTURAL THINKING AND THE LOOK OF MEANING”

**Lari Pittman in Conversation
with Jeff Fleming,
John and Mary Pappajohn Director
Sunday, October 2 / 1:30 pm**

Levitt Auditorium
Reservations required at desmoinesartcenter.org
Masks are required for this event.

The lecture will be followed by a reception
with sweet treats in Lou Fingerman’s honor.

Lari Pittman, the son of an American father and a Colombian mother, grew up in both Los Angeles and Colombia. He 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 colors are gendered. He dismisses the notion that decoration or the domestic 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.”

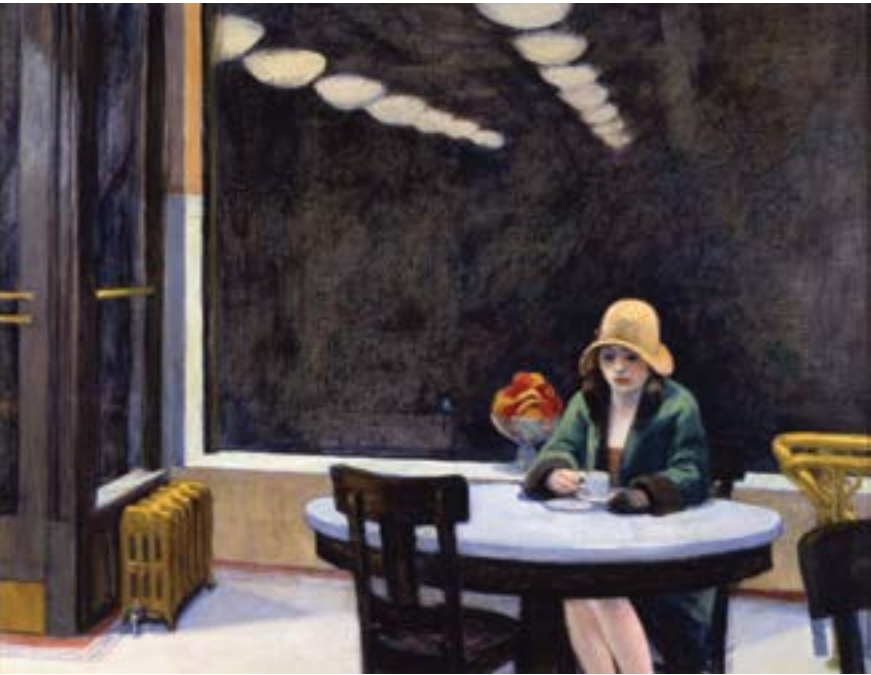
This lecture is the 32nd in the series made possible through generous gifts by Lois and the late Dr. Louis Fingerman. The Fingerman Lecture series began in 1986 and was originally titled the Mary, Solomon, and Joseph Fingerman Lecture, in honor of Dr. Louis Fingerman’s parents and brother. In 1999, the series was expanded to include a broader range of lectures on contemporary art and culture. Its name was also expanded to Fingerman Memorial Lecture. The title was adjusted again in 2008 to Fingerman Lecture, as it is called today.

As mentioned in Jeff Fleming’s “From the Director” message on page 2, we mourn the loss of Dr. Fingerman, and are grateful for his and Lois’s generous gift to the community through the establishment of this series.



Lari Pittman (American, born 1952)
Untitled #3 (In the Garden), 2005
Cel-Vinyl, acrylic, and alkyd on gessoed canvas over panel
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

IN THE GALLERIES



AUTOMAT VISITS NEW YORK

Edward Hopper’s *Automat* is one of his most important paintings. The Art Center receives several loan requests for it every year, but only very rarely says yes. This year, however, the Whitney Museum of American Art in New York is presenting *Edward Hopper’s New York* from October 19, 2022 to March 5, 2023, and the Art Center is honored to have our painting participate in such an important and prestigious exhibition.

New York City was both home and inspiration to Hopper, and the Whitney was an important museum to him and his wife Jo Nivison (an artist herself and the model for *Automat*). They bequeathed their personal collection of artworks to the Whitney, and that museum organized the first major Hopper retrospective in 1980, which toured multiple venues in America and Europe, helping to cement Edward Hopper’s reputation as one of the 20th century’s most influential painters. Forty years later, we are proud to work with them in continuing to share Hopper’s work with a global audience.

ABOVE
Edward Hopper (American, 1882–1967)
Automat, 1927
Oil on canvas, 28 1/8 x 35 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 1958.2



Margaret Bourke-White (American, 1904–1971)
Louisville Flood Red Cross Relief Station, 1937, printed 2022
Gelatin Silver Print, 30 x 38 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2022.11

In our gallery location normally occupied by *Automat* you will find a recently acquired Margaret Bourke-White photograph *Louisville Flood Red Cross Relief Station*, on view for the first time. Taken nearly 90 years ago, this poignant image remains strikingly relevant today. Nearby, will be Edward Hopper’s watercolor *The Forked Road (Wellfleet)*, a lesser-known gem in our collection that is not often displayed due to the fragility of art on paper. We invite you to make plans to view both of these works while *Automat* is traveling, and to return to our galleries later in 2023 when we welcome *Automat* home.

MEMBER GROUPS

There are many opportunities for members to engage with the Art Center including discounted studio classes, special events, thought-provoking lectures, member socials, and participation in My Museum Monday. For those looking for even more ways to get involved, we offer three unique member groups: Art Noir, Print Club, and Salon 4700. Each of these groups hosts four distinct events throughout the year.

Art Noir is a community of emerging professionals who enjoy unconventional programming and a reimagined museum experience. A flashlight tour and a downtown bike tour of public art are among some of their past favorites.

Print Club has been encouraging the study and appreciation of fine prints for over 40 years. Print Club members participate in special events and support the Art Center's print collection with a commissioned print each year.

Salon 4700 connects its members to the local arts community with one-of-a-kind events and unites those who are curious and enthusiastic about art.

To join or learn more about member groups at the Art Center visit desmoinesartcenter.org/membership.



"I joined Salon 4700 six years ago because I was looking for a chance to meet with people from diverse backgrounds who support our arts community and are eager learners. I love Salon 4700 even more today than when I joined because of the dialogue that I can have with artists, curators, and other members. I do not say this lightly, Salon 4700 events truly enrich my life."

ERIC HEININGER

SALON 4700



"Returning to Des Moines after a few years away has given me a new perspective on what a special place the Des Moines Art Center is. Salon 4700 gives me the opportunity to contribute to the mission of the Art Center — an organization with a rich legacy on the cultural fabric of Des Moines. I'm continually impressed by the level of participation and enthusiasm members have for this group and the quality of each program."

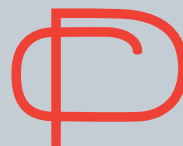
ISAAC BRACHER

ART NOIR



"I joined Art Noir to better connect with the art and exhibitions at the Art Center, to make new friendships among my peers, and to get creative! The Art Noir events excite me most, whether it's being crafty in the studios during the holiday season, biking around murals downtown, or viewing the galleries after-hours in the dark."

MEGAN SCHILLING



PRINT CLUB



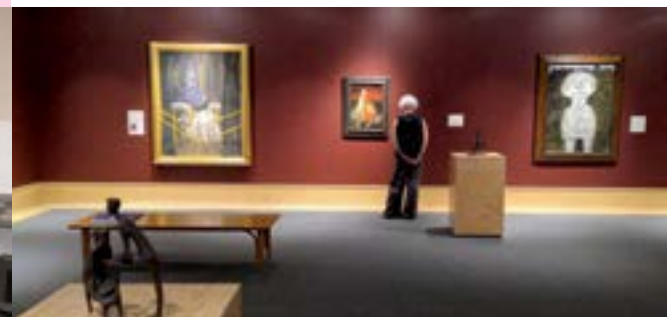
"I attended a few Print Club events with a friend who was a member and enjoyed the variety of lectures, hands-on activities, and learning about the Art Center's print collection. At the time, prints and printmaking were quite foreign and intimidating to me. Now as an active member myself, my knowledge has increased and I continue to enjoy Print Club programming, print initiatives, and engaging with other members."

BRENT HOFFMAN

MY MUSEUM MONDAY

My Museum Monday is a special benefit available to all members. This program offers the opportunity to spend up to three hours in the museum when it is otherwise closed to the public. Every experience is as unique as our members themselves. Past participants have spent their time reading, meditating, playing an instrument, practicing yoga, and more. Read below to learn about member Karen Downing's recent experience enjoying the museum for a time of quiet self-reflection.

Visit desmoinesartcenter.org/mymuseummonday to learn more and apply.



"After leading more than 60 field trips to the Des Moines Art Center in my 34 years of teaching at Valley High School, what a gift it was to have the museum to myself and to not have to worry about permission slips and bus schedules. I wanted to frame my time at the Art Center through the lens of 'transition' as I imagine what is possible in the next stage of my life. I revisited favorite pieces and relished the new voices amplified in the collection. I started my time in the courtyard with morning yoga and ended my day with lunch by the reflecting pool. It seemed fitting for my transition theme to spend time with *Man and Pegasus*, a sculpture done by Carl Milles after his retirement."

KAREN DOWNING



TRANSFORMING THE ART CENTER IN THE 21ST CENTURY

CAMPAIGN CELEBRATES 75 YEARS AT THE ART CENTER

The capital campaign which launched in April 2021 has continued to build community awareness and participation over the summer months. Campaign co-chairs Pamela Bass-Bookey and Harry Bookey shared the goals of the campaign alongside John and Mary Pappajohn Director Jeff Fleming at a community kickoff event in June of this year.

Recent projects funded by the campaign include the newly renovated Bookey Family Courtyard and Blue Meadow, a new landscaping project at the east

More than 200 guests attended the campaign’s public launch party on June 10. Art Center supporters and friends enjoyed refreshments and live music by local legend Tina Haase Findlay.

entrance of the Art Center grounds. The use of sustainable flowers, fruits, and foliage in blues and greens will fill the hillside, allowing tones and colors to gradually blend together in what is known as a sfumato effect. This natural artwork will welcome visitors to the museum while paying homage to the permanent collections, particularly Ellsworth Kelly’s *Yellow Blue* (1963). In addition to Blue Meadow and other infrastructure projects, the campaign is also focused on enhancing programs and the purchase of new artwork for the collections. New corporate and foundation contributors to the campaign include Bravo Greater Des Moines, MidAmerican Energy, and Principal® Foundation. The campaign has currently surpassed \$13 million and will announce its completion this fall.

NATIONAL ESTATE PLANNING AWARENESS WEEK

October 17–23, 2022 marks the 14th year of a national initiative to help individuals and families understand the importance of estate planning as a component of financial wellness. The purpose of estate planning is to develop strategies to maintain personal financial security during your lifetime and to ensure the intended transfer of property and assets at the time of passing — first, by taking care of your family, and then by considering ways to further your philanthropic goals. By joining the

Edmundson Honor Society at the Art Center, after your loved ones’ needs are addressed, you can establish your intentions to support the cultural fabric of our community well into the future. Joining this society is as easy as including the Art Center in your will or as a recipient on a life insurance policy or 401K. To learn more, contact Director of Development Tiffany K. Nagel Spinner at 515.271.0338 or tspinner@desmoinesartcenter.org.

MEMORIAL + HONORARY GIFTS

These gifts were received between April 1 and July 25, 2022

In Memory of Gloria Anderson
Sharon Townsend

In Memory of Sigurd Anderson
Amy Worthen

In Memory of Woody Brenton
Michelle Book
Amy Worthen

In Memory of Mariann Clark
Bob Clark
Jane Seim
Chris Stewart, GBSW Law

In Memory of Louis Fingerman
Pamela Bass-Bookey
and Harry Bookey
Liz Boyd
Donna Davilla
Mary and Jon Doidge
Patricia Donhowe
Jill and Jeff Featherstone
Jeff Fleming and
Carrie Marshburn-Fleming
Jo Ann and William Friedman
Karen Hayes-Siever
Rich and Jane Hein
Darren Jirsa, D.D.S.
Jim and Mary Ellen Kimball
John and Penny Krantz
Kyle and Sharon Krause
Jeffrey Lamson and Jill Bassman
Robert Mannheimer
Tiffany Nagel Spinner
and John Spinner
Ellen O’Neil-Harris
Muriel and Jim Pemble
Anastasia Polydorán
Gail Richards

Olivia Schuette
Will and Joshua Signs
Amy Worthen

In Memory of Judith Flapan
Amy Worthen

In Memory of Jo Ghrist
Jo Ann and William Friedman

In Memory of Harriet Macomber
Mark and Donna Beerman

In Memory of Phil Marcuson
Yuliya Marcuson

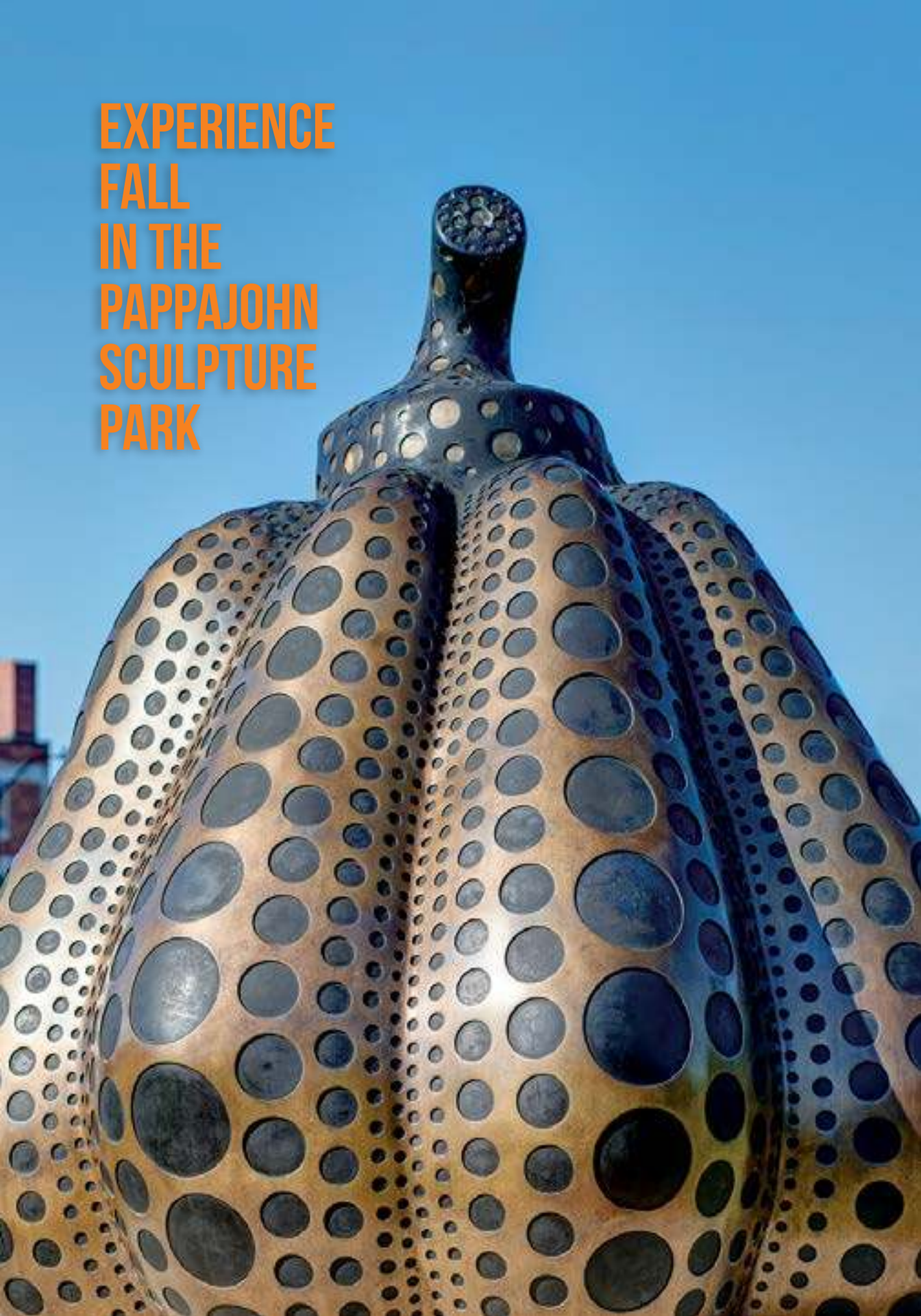
In Memory of Gregg Narber
Lois and Louis Fingerman
Mary K. and Daniel M. Kelly
Amy J. Mills and James Gilliam
Amy Worthen
Lesley Wright and Donald Doe

In Memory of Mary Pappajohn
Mary Alukos
Nancy and Richard Amend
Ann G Anderson
The Archbishop Iakovos
Leadership 100 Fund
Larry and Kathy Beaty
Alexis and Jerry Bednyak
Brian and Diane Brady
Sue Rutledge Brenton
and J.C. Brenton
Kelly Caldbeck and Ted Thoms
Roger and Kimberly Ceille
Jim and Helen Christakos
John W. Colloton
Russell Currier
Lois and Louis Fingerman
Jeff Fleming and
Carrie Marshburn-Fleming
Jo Ann and William Friedman
Georgia George
Ted and Corinne Hanke
Mary Harreld
Harlan and Dorothy Hockenberg
Rusty Hubbell
Mary Jaharis
Steven and Elaine Jaharis
Darren Jirsa, D.D.S.

Mary K. and Daniel M. Kelly
Jim and Mary Ellen Kimball
Elizabeth and Maria Kochiras
and Lisa Kochiras
John and Penny Krantz
Kyle and Sharon Krause
Mike LaMair
Gay Lehman
Peggy and Jim Leonardo
Jeanne Levitt
Charile and Kathy MacNider
Tiffany Nagel Spinner
and John Spinner
Mark and Jill Oman
Barbara Pappajohn
George Pappajohn
Socrates and Elaine Pappajohn
Anastasia Polydorán
Michael Printzos
Joe Reck & Michael & Kristin Reck
Janis Ruan and the Ruan Family
Diana Santrizos
Marilyn and Sunny Schaffer
Michael Schoonover
and Lynn McBrian
June and Paul Schorr
Susan Seidler Nerman
Craig and Kimberly Shadur
Nancy Shields
Jay and Karmen Shriver
Peggy Sotirhos-Nicholson
Daniel Storck and Julie Hale
George Tsandikos
The Vernon Company
Joan Wetherell
Michael and Missy Wolnerman
Amy Worthen
Steven and Kathy Zumbach

In Memory of Donna Reed
Susan K. Emmack

EXPERIENCE FALL IN THE PAPPAJOHN SCULPTURE PARK



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



COMMUNITY OUTREACH PROGRAMMING SUPPORTED BY

Fred and Charlotte Hubbell

MEDIA SUPPORT PROVIDED BY



OPPOSITE
Yayoi Kusama (Japanese, born 1929)
Pumpkin (L), 2014, fabricated 2018 (detail)
Bronze / Overall: 94 7/8 x 92 1/2 x 92 1/2 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from John and Mary Pappajohn, 2018.6
Photo: ©Cameron Campbell



THE PERFECT BACKDROP FOR YOUR SPECIAL OCCASION

This past May, Molly Hanson and Johnny Alcivar celebrated their wedding at the Art Center. Like so many other couples, their wedding had been postponed during the height of the pandemic, but they didn't give up on creating a magical day.

"The first dance with my husband in the courtyard was my favorite moment of the day. Lights were strung up in the trees and we had a live band. The heat of the day had cooled off a little bit and we were surrounded by all of our friends and family members. I couldn't stop smiling; it felt like a dream."

"The Art Center staff were incredible to work with. They were organized and communicative and made sure everything was taken care of. Everything went smoothly and we felt so supported."

MOLLY HANSON

To create your dream event at the Art Center, contact Events Manager Grace Braga at 515.271.0301 or gbraga@desmoinesartcenter.org.



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

CLASSES

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

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
Tuesday / Wednesday / Thursday / Friday
Reservations for parties of six or more
can be made at tang4000@gmail.com
or 515.720.7510.

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

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

ON THE COVER

Alison Elizabeth Taylor (American, born 1972)
The Breeder, 2010

Marquetry: wood veneer and shellac
56 x 45 inches

Des Moines Art Center Permanent Collections;

Purchased with funds from the Ellen Pray

Maytag Madsen Sculpture Acquisition Fund, 2011.6.



Photo taken by Art + Activism teen participant (DETAILS PAGE 14)

**IN A VERY SHORT AMOUNT OF TIME, WE BUILT A
COMMUNITY OF ARTISTS AND MAKERS WORKING TOGETHER
TO ACQUIRE KNOWLEDGE, EXPERIMENT, AND EXPRESS
DEEP SENTIMENTS OF LOVE, FREEDOM, AND EQUITY.**

XAVIER TAVERA