

DES
MOINES
ART
CENTER

A black and white photograph showing the exterior of the Des Moines Art Center. The building has a modern design with light-colored, rectangular panels. A large sign on the side of the building displays the text 'DES MOINES ART CENTER' in a stylized, serif font. The 'DES MOINES' part is on top, and 'ART CENTER' is below it, separated by vertical bars. There are also horizontal arrows pointing to the right.

DES MOINES
ART CENTER

JAN
FEB
MAR
APR
2023

The staff, board, and community celebrate the Art Center's 75th anniversary in 2023, and we have many projects in the works to mark this extraordinary milestone. Our three major exhibitions during the year will focus on both the community in which we live as well as the handmade object, continuing the emphasis seen in the wood parquet works of *Alison Elizabeth Taylor: The Sum of It*. Our first major exhibition of the year, *Art Center: 75 Years of Iowa Art*, will commemorate this anniversary by highlighting the art and artists with connections to our Iowa community. One hundred artworks from our permanent collections as well as those on loan will comprise the show. This exhibition will be followed by *Underneath Everything: Humility and Grandeur in Contemporary Ceramics*, which will look at ceramics and its role in contemporary art. Finally, *Transform Any Room* will highlight the domestic textiles we live with every day and how they signify social and economic status. It will be a year to remember. Thank you for joining us in the celebrations.

After almost 25 years at this magnificent institution, fully one-third of its history, I will retire as its director after the opening of *Art Center: 75 Years of Iowa Art*. Museums, especially art museums, have always been special places for me. I grew up in a very small town in rural North Carolina where there was no museum, theater, symphony, or ballet. Even though I did not have access to these organized cultural outlets, my home being in the South, there was still plenty of culture, including the many eccentric folks who had marvelous, and sometimes miraculous, stories to tell. So, what my isolated town did provide me with was a

vivid imagination, the chance to create my own worlds, and the opportunity to develop a crushing curiosity for what was outside my small community. I distinctly remember my first visit to an art museum when I was younger than 10. It was the North Carolina Museum of Art. My family drove an hour for the visit, and it was free. The experience was magical and transformative. My isolated world suddenly became big, complex, challenging, beautiful, different, new, frightening, and comforting, all at once.

My simple, personal illustration demonstrates what museums can do for individuals, and this effect also transfers to what museums can do for a community, for people from all walks of life. Museums are the depositories of human thought. They contribute to the well-being of a society and to the broadening of its world views. Everyone has a fascinating story to tell, just like my eccentric southern neighbors, and the museum is where our stories can come to life. This is what I always wanted the Art Center to be. And like the North Carolina Museum of Art, the Des Moines Art Center is free, and this world is accessible to everyone.

I have been incredibly fortunate to be able to use my imagination and curiosity in my professional career and to do so here, in this community. I cannot thank enough the Art Center's incredible staff — the best in the business — and our board for their expertise, intelligence, and support. And I thank you, a community of donors and participants, for being a part of my adventure. I remain the lucky one.

Jeff Fleming

JOHN AND MARY PAPPAJOHN DIRECTOR

In a recent conversation with John and Mary Pappajohn Director Jeff Fleming, he shared his thoughts about the Art Center's collections and the ongoing efforts during his tenure to broaden the diversity of the artwork and the artists represented—an effort that has become integral to the Art Center's mission.

DIVERSIFYING THE ART CENTER'S PERMANENT COLLECTIONS

Like many museums across the United States, the Des Moines Art Center is working to diversify its permanent collections to provide our visitors the opportunity to see themselves in the galleries. Our recent focus has been to add art by Black, Latinx, Queer, and women artists. We are approaching this ongoing effort in a few different ways.

Over the last three decades, the late Louise Noun gifted more than 120 artworks by modern and contemporary American and European women artists, creating the Des Moines Art Center's Louise Noun Collection of Art by Women. This extraordinary and historically significant collection includes art by Natalia Goncharova, Hannah Höch, Lee Krasner, Agnes Martin, Agnes Pelton, and Olga Rozanova, among others. We continue to purchase art by women artists from around the globe, building a major strength in our collections.

More recently, we have made a determined effort to add important works by Asian, Black, Indigenous, and Latinx artists from Iowa, the U.S., and around the world. Black American artists whose work we have accessioned in the last several years include Theaster Gates, David Hammons, Kerry James Marshall, Helen McCord, Gordon Parks, Joyce Scott, Mitchell Squire, Mickalene Thomas, Bill Traylor, Jordan Weber, Kehinde Wiley, and Fred Wilson, among others. Additionally, we have acquired works by several artists who call Africa home, such as Leonce Raphael Agbodjélou, El Anatsui,

Romuald Hazoumè, Paa Joe, Wangichi Mutu, and Elias Sime. Latinx artists whose works have been added to our holdings such as Justin Favela, Matthew Willie Garcia, Alfredo Ramos Martinez, and Arnaldo Roche-Rubell continue to address our stated focuses.

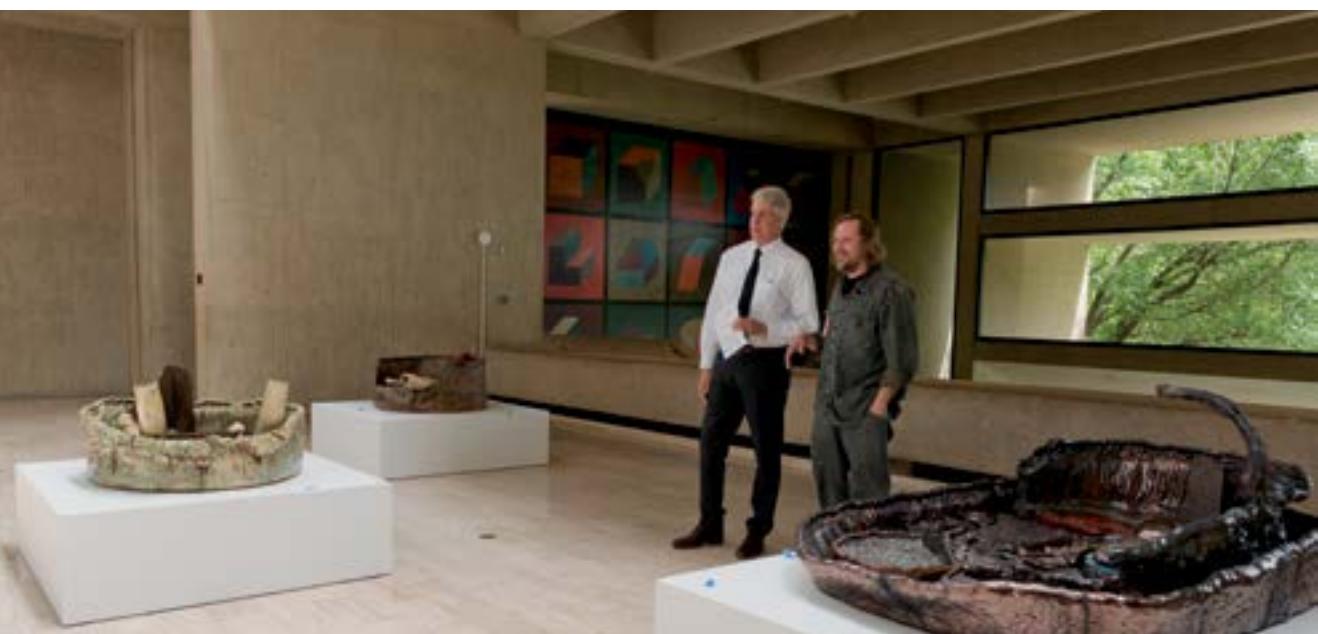
Queer artists have always been present in our collections, but they may not have publicly acknowledged this for a variety of reasons. Complementing our groundbreaking exhibition, *Queer Abstraction*, the Art Center has added artworks by openly Queer artists such as Louis Fratino, Roni Horn, Carrie Moyer, and Lari Pittman. We acknowledge the intersectionality of artists who are both Queer and artists of color such as Kehinde Wiley, Justin Favela, Kent Monkman, Dahn Vo, and Laura Aguilar. Their art adds to the varied stories a diverse collection can offer.

We still have much work to do, but the data indicates our progress. In 2019, 79% of our purchases were artworks by Asian, Black, Indigenous, Latinx, Queer, or women artists; in 2020, it was 100%; and in 2021, it was 92%. As we continue to add to our collections, it is our goal that these artworks will reflect the diversity found in our community and in our world.

The Art Center's most recent acquisitions described on pages 8–15 are further evidence of our continued work in this area. We are excited to introduce additional works by diverse artists whose heritage and locations span the globe. We hope you will enjoy viewing them during your next visit.

During his tenure, Fleming presented the first solo shows in the United States for a number of younger, international artists such as Tom Sachs, Ellen Gallagher, British artist Glenn Brown, German artists Anselm Reyle and Christian Jankowski, and Chinese artist Yan Pei Ming. Additionally, he presented the first survey exhibitions of Cecily Brown paintings, Kara Walker and Neo Rauch drawings, and Sterling Ruby ceramics. Ruby's innovative approach to ceramics resulted in pieces like *Basin Theology/Butterfly Wreck*, 2013, becoming a part of the Art Center's collections.

OPPOSITE Sterling Ruby and Jeff Fleming during the installation of the 2018 *Sterling Ruby: Ceramics* exhibition in the Art Center's I. M. Pei building.



The first accession Jeff Fleming was involved in at the Art Center was *Untitled*, 1996, by Kara Walker, added to the collection in 1999. Walker is well known for her controversial cut outs graphically depicting racial stereotypes from the antebellum South. She uses humor and disbelief as strategies to bring attention to a collective history that has created, in part, how American society views race. Walker's approach has been particularly relevant to women and to other Black artists.



Carrie Moyer (American, born 1960)
Fan Dance at the Golden Nugget, 2017
Acrylic and glitter on canvas / 78 x 66 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2019.14



Carrie Moyer's *Fan Dance at the Golden Nugget* joined the collections in 2019, adding to the Art Center's representation of both female and Queer artists. This piece was included in the Art Center's 2019 landmark exhibition, *Queer Abstraction*, the first show in the Des Moines Art Center's 70-year history to focus exclusively on LGBTQ themes. *Queer Abstraction* united both national and international contemporary artists who utilized the amorphous possibilities of abstraction to convey what it means to exist on the margins.



Listen to artist Carrie Moyer talk about this work.

Growing up in the rural South, though not exposed to many museums, Fleming was, nonetheless, exposed to artists who created extraordinary handmade items that were often functional as well as beautiful and exquisitely crafted. This art became a part of his vocabulary and influenced the choices he made when curating exhibitions throughout his career.

This love of craft was evident in his first exhibition as Art Center curator in 1999. He included Amana baskets and Bosnian lace in the annual *Iowa Artists* exhibition and continued to showcase craft throughout his tenure, most recently with the 2022 accession of *Lazy Gal*, a Gee's Bend quilt created by Helen McCloud.

Gee's Bend is a predominately Black community in rural Alabama. Out of necessity and lack of resources, the women of Gee's Bend began recycling scraps of fabric into extraordinary quilts. 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.



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, the Harriet S. and J. Locke Macomber Des Moines Art Center Fund, and a partial gift of the Souls Grown Deep Foundation, 2022.12

Joyce J. Scott (American, born 1948)
Mistaken Identity, 2018
Blown glass, beads, thread, 18 3/4 x 21 x 10 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2018.42

Before joining the Art Center in 1999, Fleming was curator at the Southeastern Center for Contemporary Art (SECCA). Each year he participated in the selection of ten artists to be included in SECCA'S Awards in the Visual Arts program. This annual event introduced him to a growing list of artists whose work he loved and respected, many of them just beginning their careers. He drew on those connections later at the Des Moines Art Center when considering accessions to the collections by artists such as Joyce Scott, whom he had known for 40 years and who, during that time, had become a renowned, award-winning artist best known for her figurative sculptures and jewelry using thousands of glass beads. Her sculpture, *Mistaken Identity*, is now in the permanent collections.



Listen to artist Joyce Scott talk about this work.





Deana Lawson (American, born 1979)
Wanda and Daughters, 2009
Pigment print / 34 1/2 x 43 3/4 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Kyle and Sharon Krause
Family Art Acquisition Fund, 2018.7

For many years there has been a movement within the museum world to widen the definition of "fine art" to include photography, and the Art Center has embraced efforts to expand its photography holdings.

Through generous gifts and accessions, the Art Center's collection of photography has grown significantly to include classic works, landscapes, and street photography.

Purchased in 2018, *Wanda and Daughters* by Deana Lawson, explores relationships, intimacy, and everyday Black life. In the photo shown here, Lawson spotted Wanda and her daughters getting off the subway in her Brooklyn neighborhood and was first attracted to the little

girls' barrettes. Lawson recognized the family's dress and style as an expression of Wanda's creativity and contemporary Black aesthetics. In framing Black people and everyday Black life as her central subject, Lawson's art shows a complex and multifaceted vision of Black identity. Her subjects are portrayed as what Lawson calls "creative, godlike beings" who do not "know how miraculous we are."

The Art Center's extensive photography collection is currently being celebrated in the exhibition, *Postcards: Recent Photography Acquisitions to the Art Center's Collection*, on view through April 16, 2023

While Fleming shares that his favorite piece in the collection "is often the last piece we purchased," he has always focused on choosing exceptional work and pieces that add to the cultural narrative. *Hurricane from the south* by Puerto Rican artist Arnaldo Roche-Rabell represents a seminal work by a Latinx artist who uses neo-expressionism to address common themes including political unrest, memory, and trauma.

Arnaldo Roche-Rabell
(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



The 2021 *Black Stories* exhibition showcased the work of Black artists from the Art Center collections. A collaborative approach was taken when artists Mitchell Squire and Jordan Weber co-curated the exhibition, working with an advisory council of Black community leaders.

The exhibition featured major works by more than 60 artists, many of whom were added to the collection over the last 25 years including El Anatsui, Romare Bearden, David Hammons, Romuald Hazoumé, Deanna Lawson, Wangechi Mutu, Ebony G. Patterson, Joyce Scott, Bill Traylor, Kara Walker, Carrie Mae Weems, and Fred Wilson.



Romuald Hazoumé (Beninese, born 1962)
Ton pied mon pied (Your Foot, My Foot), 2011
Mixed media / 13 3/8 x 11 x 9 1/2 inches
Des Moines Art Center Permanent Collections; Julian and Irma Brody African Art Collection by exchange, 2013.31



Bill Traylor (American, 1854–1949)
Untitled, Goat, ca. 1938–1942
Pencil and poster paint on verso of found advertising board
10 1/2 x 14 inches
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., and an anonymous donor, 2018.80

WORKS RECENTLY ACCESSIONED INTO THE ART CENTER COLLECTIONS

Jonathan Borofsky

Stacy Polydoran has gifted Jonathan Borofsky's *Untitled @1,890,349*, 1973, to the Des Moines Art Center. Borofsky, a conceptual multi-media artist, is widely known for large-scale public sculptures of anonymous giant figures that tower over the cityscape. His work is exhibited and collected globally, and this is the first work by the artist to enter the Art Center's collections.

William Eggleston

William Eggleston is a Southern photographer whose images distinctly represent the American south. He depicts everyday subjects, such as the country store interior in *Untitled (Women Only)*, 1971, with a distinctive sense of color and composition. Eggleston is largely responsible for color photography entering the historical art canon and is considered its foremost practitioner. Eggleston's art has long been desired as an addition to the Art Center's growing photography collection. This purchase was made possible by the Peg Buckley Memorial Fund, the Harriet S. and J. Locke Macomber Art Center Fund, and the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund.

Matthew Willie Garcia

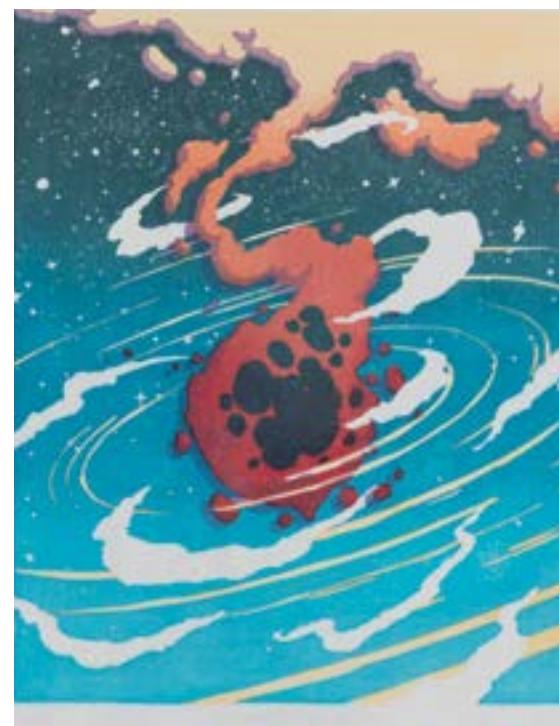
Each year, Des Moines Art Center Print Club members commission an original print to be gifted to the museum. In 2022, Print Club selected Matthew Willie Garcia, whose work *We Carry Space and Time Within Us* was recently featured in our *Immersive* exhibition. Garcia is a Kansas City-based artist whose

Matthew Willie Garcia (American, born 1985)
States of Existence, 2022
Mokuhanga on paper / 10 3/4 x 8 5/8 inches
Des Moines Art Center Permanent Collections; Gift of the
Des Moines Art Center Print Club in honor of Jeff Fleming and
Carrie Marshburn-Fleming, 2022.44

combinations of three-dimensional prints on paper, video projections, and sound deal with transcendence and alternate realities. Drawing on his love of science and science-fiction, he explores his Queer existence and the unknowable qualities of the universe. Garcia's commissioned print, *States of Existence* was hand-printed for the Art Center; a limited edition of these prints is available for purchase in the Museum Shop.

Yorame Mevorach

The Art Center has purchased a work by Yorame Mevorach with funds provided by Lois Fingerman in memory of Lou Fingerman. Yorame is a multi-disciplinary artist who works in digitally produced moving images and sound. His work, *Seven Stories High*, 2022, was an important component of the Art Center's recent exhibition, *Immersive*. In 2018, he created a spectacular public art project entitled *Mental Banquet: Painting with Lights*, which temporarily illuminated the façade of Des Moines' World Food Prize Hall of Laureates building. This purchase is the digital representation of that illumination with its constructed and animated images and sound. This groundbreaking



project highlighted the history of the building that previously housed Des Moines' main library and now serves as home to the World Food Prize, which honors individuals for their achievements in improving the global food supply.

Paa Joe

Paa Joe was born in the Accra region of Ghana in 1947 and is the most celebrated figurative coffin maker of his generation. Creating coffins since he was a teenager in the workshop of his uncle, Paa Joe opened his own studio in 1977 where he

William Eggleston (American, born 1939)
Untitled (Women Only), from the portfolio "10.D.70.V1,"
1971, printed 1996
Dye transfer print
18 x 12 1/2 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Peg Buckley Memorial
Fund, the Harriet S. and J. Locke Macomber
Des Moines Art Center Fund, and the Rusty Hubbell
and Ellen and Jim Hubbell Photography Acquisition
Fund, 2022.41

subsequently trained many successful young fantasy coffin artists. Fantasy coffins (or 'abeduu adekai' which means proverb boxes) celebrate the lives and interests of the dead, taking any shape from cars, sneakers, and cell phones to animals, birds, and fish. In Ghana, they are used in funeral processions that last up to three days and nights. These celebratory works reflect West African attitudes towards death as a transition to be made in style. *Rhino*, 2016, gifted by Stefan Simchowitz, is a prime example of this artform.

Jordan Nassar

Jordan Nassar creates elaborate textiles based on *tatreez*, a traditional form of Palestinian cross-stitch embroidery. He has also collaborated with craftswomen living and working in Ramallah, juxtaposing local traditions with a contemporary aesthetic. Nassar, who

Paa Joe (Ghanaian, born 1947)
Rhino, 2016
 Wood, oil paint, and interior fabric / 64 x 125 x 46 inches
 Des Moines Art Center Permanent Collections; Gift of Stefan Simchowitz, 2022.19



was born in New York and is of Palestinian and Polish descent, views these works as emblematic of the Palestinian diaspora experience saying, "They touch on the dreams of that place and the distance I feel from it. My work is personal and emotional, it comes from both places of joy and of pain..." Nassar's work plays with the utopian vision many Palestinians have of their homeland, particularly those who were born in the diaspora and have never visited. *En route vers le désert*, 2022 was purchased with funds from the Edmundson Art Foundation, Inc., the Stanley and Gail Richards Art Acquisition Endowment, and the Harriet S. and J. Locke Macomber Des Moines Art Center Fund.

Claes Oldenburg

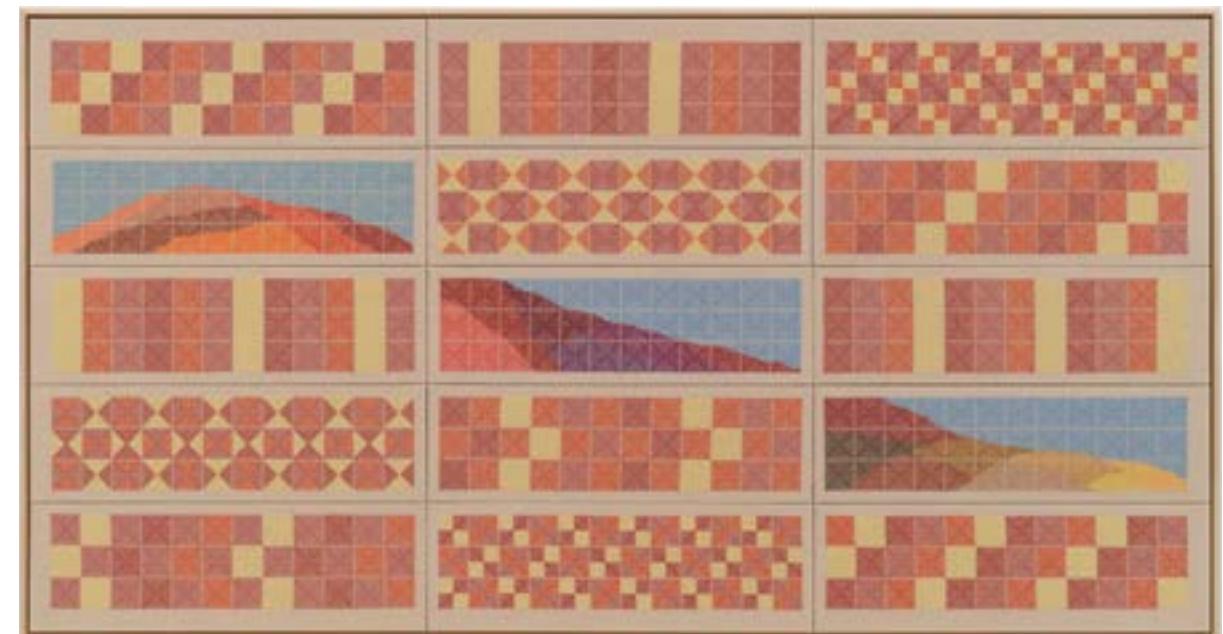
In many of Claes Oldenburg's sculptural models, drawings, and prints, he proposed enlarging ordinary



objects, such as fire hydrants and clothespins, into buildings and monuments to be set in public spaces. In the mid-late 1970s, Oldenburg made multiple sculptures and prints of what he called "soft screws," portraying them in both small and monumental sizes, bending them into arches and bridges, turning them upside down, or floating them in the sky like clouds or balloons. This very large print, a gift from the estate of Marty Gross, stems from this body of work and adds to our extensive holdings by this artist.

LEFT
 Claes Oldenburg (American, 1929 – 2022)
Colossal Screw in Landscape – Type 1, 1976
 Lithograph on paper / 49 1/2 x 24 1/2 inches
 Des Moines Art Center Permanent Collections;
 Gift of Marty Gross Estate, 2022.40

BELOW
 Jordan Nassar (American, born 1985)
En route vers le désert, 2022
 Hand-embroidered cotton on cotton / 52 3/4 x 101 1/2 inches
 Des Moines Art Center Permanent Collections; Purchased with
 funds from the Edmundson Art Foundation, Inc., the Stanley
 and Gail Richards Art Acquisition Endowment, and the Harriet S.
 and J. Locke Macomber Des Moines Art Center Fund, 2022.49
 Photo courtesy of James Cohan Gallery



Cara Romero

With a background in fashion and commercial photography, Cara Romero creates dramatic, even cinematic, images of contemporary Indigenous persons, asserting their place in the 21st century. In this image, Romero gathered televisions from a recycling center and placed them in the New Mexican landscape. On the screens are "Indian" characters in fictional works, portrayed in stereotypical ways by non-Native actors. A group of Pueblo people sit around the TVs, looking over the Galisteo Basin against a panoramic sky, creating a confrontation between real people and the fictional creations supposedly inspired by them. *TV Indians (Color)*, 2017 is a gift of Jim and Ellen Hubbell.



Cara Romero (Chemehuevi, born 1977)
TV Indians (Color) 2017
 Archival Fine Art Photograph / 20 3/4 x 32 inches
 Des Moines Art Center Permanent Collections;
 Gift of Jim and Ellen Hubbell, 2022.45

Roger Shimomura

Seven Views of a Japanese Restaurant, 1977–1979, a suite of seven prints by Roger Shimomura, has been donated to the Art Center's collections anonymously. Shimomura is known for brightly colored works, influenced by Pop Art, but often dealing with historic racism and trauma faced by Japanese Americans. This suite is an homage to the rich tradition of Japanese wood-block printmaking, particularly the erotic prints, or *shunga*, widely created in 18th and 19th century Japan.



CLOCKWISE FROM UPPER LEFT
 Roger Shimomura (American, born 1939)
Seven Views of a Japanese Restaurant #3, #1, #5, and #6, 1977–1979
 Serigraph on paper / 19 x 22 inches
 Des Moines Art Center Permanent Collections;
 Anonymous gift, 2022.42.1

Salman Toor

Salman Toor is a Pakistani-born American painter. His works depict intimate moments in the lives of fictional young, brown, queer men ensconced in contemporary cosmopolitan culture. Toor's work is often dominated by a saturated green palette, which he describes as having a nocturnal quality evoking poison and glamor. Toor explains, "I like these seemingly undernourished and hairy bodies of color inhabiting familiar, bourgeois, urban, interior spaces. I see these boys or men as well-educated, creative types discovering what it means to live an artist's life in New York City and in the thick of changing ideas about race, immigration, and foreignness, and also what it means to be American." *Stone Throwers*, 2021 was purchased with funds from the Edmundson Art Foundation, Inc., and the Keith Shaver Trust.

Various Artists

Takada Wilson, a former master printer with Crown Point Press, has given the Art Center 20 prints in various print media by the artists: William Brice, Richard Bosman, Robert Cottingham, Bryan Hunt, Judy Pfaff, Jose Maria Sicilia, David True, William Wiley, Richard Kushner, and Pat Steir. Several of these artists, such as Pfaff and Sicilia, are new to the Art Center collections, while others complement and add to our current holdings. Taken as a whole, this group well represents the printmaking trends of the 1980s and early 1990s.



Salman Toor (Pakistani, born 1983)
Stone Throwers, 2021
 Oil on canvas / 36 x 30 inches
 Des Moines Art Center Permanent Collections; Purchased with funds
 from the Edmundson Art Foundation, Inc., and the Keith Shaver Trust, 2022.48
 © Salman Toor; Courtesy of the artist and Luhring Augustine, New York.

OPPOSITE ABOVE
 Pat Steir (American, born 1938)
When I Think of Venice, 1980
 Color spit bite and sugar lift aquatints with aquatint, drypoint
 and hard ground and soft ground etching on paper
 35 3/4 x 49 inches
 Des Moines Art Center Permanent Collections;
 Gift of Takada Wilson, 2022.37



Anne Wilson

Anne Wilson is a Chicago-based artist and educator. *Dispersions (no. 19)*, from her family's damask linens, is presented in the size of a formal table napkin. Holes in the cloth are accentuated with a few strands of human hair and countless minuscule stitches of colored thread sewn by hand. From a distance, the embroidered holes suggest evidence of gunshots or burns. At first it may appear that the fabric was stitched with urgency, as if to take control of a situation resulting from violence. Up close, however, one can see that each stitch is perfectly formed with great patience. *Dispersions (no. 19)* was given by Douglas Dawson and Wally Bowling.



Anne Wilson (American, born 1949)
Dispersions (no. 19), 2013 (detail)
 Thread, hair, cloth
 25 1/4 x 25 1/4 x 1 1/2 inches
 Des Moines Art Center Permanent Collections;
 Gift of Douglas Dawson and Wally Bowling, 2022.18

UPCOMING EXHIBITION

FEBRUARY 11 – MAY 7, 2023

ANNA K. MEREDITH GALLERY AND THROUGHOUT THE MUSEUM

ORGANIZED BY CURATORIAL MANAGER LAURA BURKHALTER

AND ASSOCIATE CURATOR MIA LAUFER

ART CENTER 75 YEARS OF IOWA ART

Kicking off our 75th anniversary year, this exhibition reflects the work of artists connected to Iowa and their presence at the Des Moines Art Center. From its founding in 1948, the Art Center has showcased the work of Iowa artists in various ways, including our *Iowa Artists* series which began in the early 1950s and has run almost every year since. The inspired work of these individuals has helped cement our place in the community and foster the creative culture of our state, as well as extend the Art Center's reach to regional, national, and global audiences.

Art Center: 75 Years of Iowa Art showcases decades of historical and contemporary art by artists born in Iowa and those who lived and worked in the state at some point in their career. Presented in roughly chronological format spanning from the early 20th century to the present, the exhibition contains approximately 100 objects representing painting, sculpture, printmaking, video, photography, and ceramics. Also highlighted are important themes in our collection such as landscape and the work of women artists. A select number of loans, newly commissioned performance artworks, and collaborations with community partners will showcase the dynamism and diversity of Iowa's art scene today.

Mauricio Lasansky taught printmaking at the University of Iowa in Iowa City where he lived for more than 65 years.

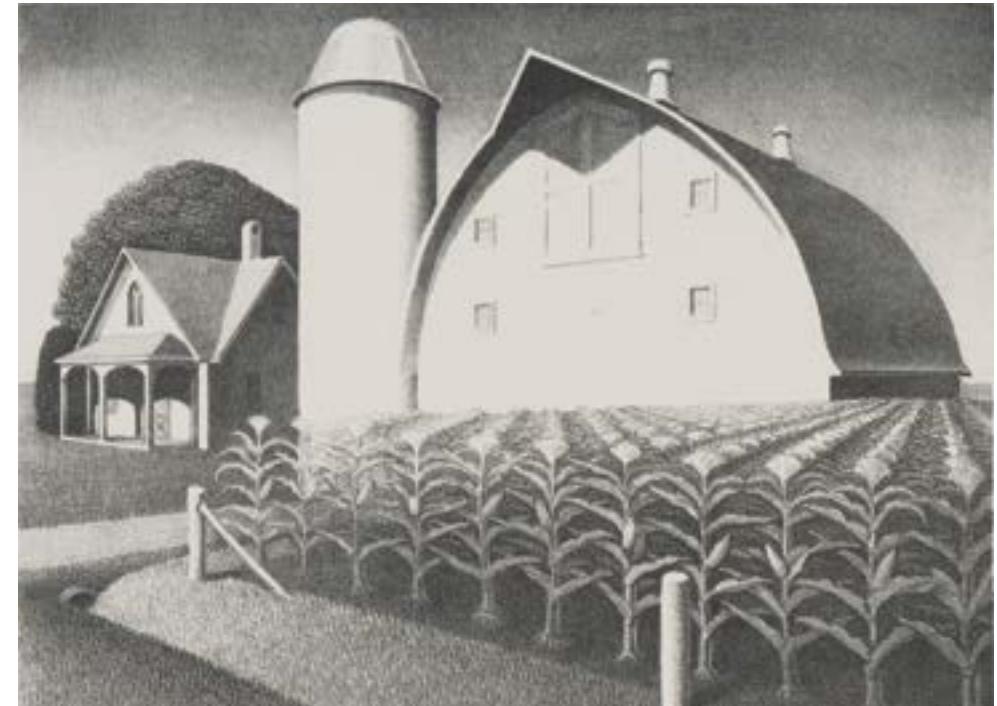
Mauricio Lasansky (American, 1914–2012)

La Jimena, ca. 1959

Color intaglio on paper

65 3/4 x 19 3/4 inches

Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 1961.56



ABOVE Grant Wood was born in Anamosa, Iowa, founded Stone City artist's colony in Cedar Rapids in the 1930's, and taught at the University of Iowa from 1934–1942.

Grant Wood (American, 1891–1942)

Fertility, 1939

Lithograph on paper / 8 7/8 x 11 7/8 inches

Des Moines Art Center Permanent Collections;

Gift of Mr. and Mrs. Fred S. Hird, Minneapolis to the Milliard and Olive S. Olmsted Memorial, 1966.17

BELOW Ana Mendieta lived in Eastern Iowa as a teenager. She earned a BA in art in 1969 and an MA in painting in 1972, both from the University of Iowa. Following this, she enrolled in the MFA Intermedia Program, also at the University of Iowa.

Ana Mendieta (American, born Cuba, 1948–1985)

Untitled, from the "Silueta" series, 1977

Unique lifetime color photograph mounted on board documenting silueta with fire and gunpowder, Iowa / 12 5/8 x 19 3/8 inches

Des Moines Art Center Permanent Collections;

Purchased with funds from Rose F. Rosenfield, 1997.77

Art Center: 75 Years of Iowa Art
will be a walk down memory lane
for longtime Art Center patrons and
a visual surprise for new visitors.

Artists included in the exhibition have myriad connections to our state. Examples include Marvin Cone, Larassa Kabel, Mauricio Lasansky, Ana Mendieta, Rita McBride, Duane Slick, Mitchell Squire, David Dunlap, Red Grooms, Jordan Weber, Philip Guston, Grant Wood, Charles Pushetonequa, and dozens more. While many of these artists' names will be familiar; some may not.

Some were born in Iowa, others started their creative paths in studio classes at the Art Center. Many studied here, some taught generations of students in our Iowa universities. No matter their connections, they have influenced Iowa and Iowa has influenced them, resulting in a rich collection of works to celebrate our 75th anniversary.

Opening Celebration

Friday, February 10 / 5–7 pm

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

Other related programs:

- An exhibition within the exhibition in the lower level of the Meier building focuses on new and recent work by Duane Slick, a multi-media artist and educator from Tama, Iowa, whose work has been collected and exhibited across the United States.
- The re-installation of Red Grooms' *Iowa State Fair* artwork, a monumental sculpture that is an audience favorite.
- A performance-based commission by Des Moines artist Firat Erdim in which volunteer performers will play the weather with instruments devised by Erdim. Four separate performances, each differing due to atmospheric conditions, will be presented on the green space outside the Meier building.
- Students from Al Éxito, a nonprofit organization dedicated to advancing the educational achievement and leadership capacity of Latinx youth and their families, will create an interactive multimedia installation that responds to the exhibition through a Latinx lens. The installation will honor the long history of Latinx in Iowa, while highlighting the absence of Latinx art in the museum's collections.
- Live performance art piece by Des Moines-based artist Rachel Merrill-Schwaller.

Duane Slick was born in Waterloo, Iowa in 1961. He earned a BFA in painting and a BA in Art Education at the University of Northern Iowa in Cedar Falls.
 Duane Slick (American/Meskwaki, born 1961) / *Turtle Mountain*, from the "Aria for a Coyote Opera" Series, 2018
 Monotype on paper / 22 1/4 x 29 3/4 inches
 Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2019.8



ABOVE Philip Guston was an artist-in-residence at the School of Art and Art History at the University of Iowa from 1941–1945.
 Philip Guston (American, born Canada, 1913–1980)
Friend — To M.F., 1978
 Oil on canvas / 68 x 88 inches
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 1991.48

BELOW Edith A. Sternfeld began as an Assistant Professor in the Design and Painting Department at Grinnell College in Grinnell, Iowa in 1930. By the time of her retirement in 1967, Sternfeld was the Chair of the Department of Art. She earned her Master of Art in 1941 from the University of Iowa.
 Edith A. Sternfeld (American, 1898–1990)
Aftermath, 1953
 Casein on paper / 22 1/4 x 30 inches
 Des Moines Art Center Permanent Collections; Gift of the artist, 1967.46

UPCOMING EXHIBITION

FEBRUARY 10 THROUGHOUT 2023

BLANK ONE GALLERY

ORGANIZED BY MUSEUM EDUCATOR MIA BUCH,
DIRECTOR OF EDUCATION JILL FEATHERSTONE,
AND GRAPHIC DESIGNER CONNIE WILSON



MAKING THE ART CENTER

1948–2023

Celebrating the Art Center's 75th Anniversary all year long with nostalgia and an eye towards the future, enjoy a look to the past with a special focus on the themes of People, Places, and Things. Here, we pay tribute to the dedicated community members, world-class architecture, and inspiring artworks that have contributed to this special place.



Watch the 2013 lecture, "A History of the Des Moines Art Center" by Curator of Prints and Drawings, Emerita Amy N. Worthen.

The 1949 completion of the Carl Milles' *Man and Pegasus* installation in the Maytag Reflecting Pool, a gift from Mrs. Gardner Cowles (Photo: June 30, 1949, Des Moines Tribune)

PEOPLE

Numerous leaders, donors, staff members, volunteers, instructors, and patrons have contributed to shaping the Art Center. The "People" section of this exhibition features an ensemble of remarkable players from the past 75 years.



In the 1970s, Louise Noun blended her love of art history with her activism and passion for women's rights by focusing her growing collection on female artists. The Art Center is the fortunate recipient of those works, now known as the Louise Noun Collection of Art by Women. Noun is shown here with *Factory* (ca. 1924–1925) by Florence Henri Swiss which is now in the Art Center collections.

Jim Demetrian, Art Center director for 16 years, greets visitors to the 1982 *Giorgio Morandi* exhibition. Demetrian is widely credited with establishing the excellence in collecting that has become the hallmark of the institution—seeking out a seminal work of art by an individual artist, a practice that continues to guide the Art Center's acquisitions philosophy.

RIGHT Eliel Saarinen, architect of the original Art Center building, joined patrons and supporters during its opening celebration picnic on the Art Center lawn in 1948.



PLACES

The architectural trilogy that comprises the Art Center is as unique as it is unforgettable. From Eliel Saarinen's 1948 limestone façade that hugs the gentle incline of Greenwood Park, to I. M. Pei's use of bush-hammered concrete in 1968, to Richard Meier's porcelain-clad building added in 1985, the Art Center's structures offer as much to be celebrated as the art housed within. The open spaces of Greenwood Park and the addition of the John and Mary Pappajohn Sculpture Park in downtown Des Moines allow the Art Center to extend beyond the confines of its walls.

Watch the 1998 lecture, "An Architectural Trinity: 50 years of the Des Moines Art Center," which features a distinguished panel of speakers including I. M. Pei.



The Richard Meier building, shown here under construction, circa 1984–85, increased the actual visibility of the Art Center in parallel with its increasing cultural visibility. The building's addition created much needed gallery space, a restaurant, and infrastructure for staff and art alike.



Peggy Patrick introduced generations of children to art. Her puppetry class was legendary. In 1965, she was named Assistant Director of Education. In 1971, Director Jim Demetrian appointed Patrick to the position of Assistant Director, a role in which she served until 1985. She organized exhibitions, wrote catalogues and newsletters, helped create Junior Art Museum exhibitions, and taught docents. Using her architecture experience, she oversaw the construction of the Richard Meier building. She was the face of the Art Center to many.



THINGS

The Art Center maintains an important archive of the origins and ever-evolving history of the museum. Here you will find historical photos, documents, and ephemera that help tell the story of where we've been and where we're headed.

UPCOMING EXHIBITION

APRIL 21 – AUGUST 27, 2023

KYLE AND SHARON KRAUSE GALLERY

ORGANIZED BY ASSOCIATE CURATOR MIA LAUFER

BEFORE MODERN ART

Although best known for modern and contemporary art, the Des Moines Art Center owns a remarkable collection of works on paper that date back to the 15th century, including art by Canaletto, Francisco de Goya, Albrecht Dürer, Katsukawa Shunsho, and Utagawa Toyokuni. In celebration of the museum's 75th anniversary, *Before Modern Art* showcases some of the oldest works in our collections, including 15th to 18th century prints from across Western Europe and Southern and Eastern Asia.

Featured artworks cover an array of styles, including portraiture, landscape, religious and mythological scenes, and natural history studies. Discover pictures from the German Renaissance, the Dutch Golden Age, Tokogawa-era Japan, the Mughal Empire, and more.

ABOVE

Utagawa Toyokuni (Japanese, 1769–1825)

Moon Viewing (September Festival), date unknown

Woodcut on paper / 14 1/8 x 9 3/4 inches

Des Moines Art Center Permanent Collections;

Gift of Mrs. Luther Stalnaker, Jr., 1991.41

BELOW

Albrecht Dürer (German, 1471–1528)

Melencolia I, 1514

Engraving on paper / 9 3/8 x 7 1/4 inches

Des Moines Art Center Permanent Collections;

Gift of Mr. and Mrs. Fred O. Thompson, Jr., 1959.27



OPPOSITE

Unknown Mughal Artist

Scene from a Royal Drama, late 17th century

Gouache on paper

13 5/8 x 9 7/8 inches

Des Moines Art Center Permanent Collections;

Bequest of Nathan Emory Coffin, 1948.20



UPCOMING EXHIBITION

APRIL 21 – AUGUST 27, 2023

JOHN BRADY PRINT GALLERY

ORGANIZED BY ASSOCIATE CURATOR MIA LAUFER

REMBRANDT AND HIS WORLD

Rembrandt van Rijn (1606–1669) is one of the most celebrated figures in the history of art. A brilliant painter, printmaker, and draughtsman, throughout his prolific career Rembrandt explored a wide range of subjects and styles. Even during his lifetime, Rembrandt was acknowledged as the greatest printmaker in the history of the medium. His prints circulated widely and established his reputation throughout Europe. *Rembrandt and His World* will feature Dutch Golden Age etchings by the artist, including examples of his iconic self-portraits, biblical scenes, and pictures of everyday life, alongside those of his contemporaries, including Jan Both, Karel Dujardin, Reiner Nooms, Adriaen van Ostade, and Jacob

Salomonsz van Ruysdael—all drawn from the Art Center's permanent collections. Because these artworks are small-scale (most are about the size of a postcard), magnifying glasses will be available in the gallery in order to enjoy all of their incredible details!

Some of these works have periodically been included in larger thematic exhibitions, but this will be the first opportunity in almost 30 years for audiences to enjoy the scope and breadth of the Art Center's collection of 17th-century Dutch prints. Organized in honor of the museum's 75th year, this exhibition will highlight a little-known stronghold of the museum's collections that will surprise many visitors.



Rembrandt van Rijn (Dutch, 1606 – 1669)
Rembrandt in a Flat Cap with Shawl about His Shoulders, ca. 1638
Etching on paper / 3 1/16 x 2 3/8 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson Art Foundation, Inc., 1950.141



Rembrandt van Rijn (Dutch, 1606 – 1669)
Rembrandt in a Heavy Fur Cap, 1631
Etching on paper / 2 5/8 x 2 3/8 inches
Des Moines Art Center Permanent Collections;
Gift of Benjamin A. Younker, 1942.9



Rembrandt van Rijn (Dutch, 1606 – 1669)
Self-Portrait in Velvet Cap and Plume, 1638
Etching on paper / 5 1/4 x 4 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson Art Foundation, Inc., 1950.137



UPPER
Jacob Salomonsz. van Ruysdael (Dutch, 1629 or 1630 – 1681)
Petit Pont (Little Bridge), ca. 1650
Etching on paper / 7 3/4 x 11 inches
Des Moines Art Center; Grace E. Gabriel Bequest to the Jennie May Gabriel Etching Collection, 1974.58

LOWER
Reinier Nooms (Dutch, ca. 1623 – 1664)
Embarkation with Two Forts, date unknown
Etching on paper / 3 1/8 x 7 inches
Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson Art Foundation, Inc., 1950.184

POSTCARDS

RECENT PHOTOGRAPHY ACQUISITIONS TO THE ART CENTER'S COLLECTION

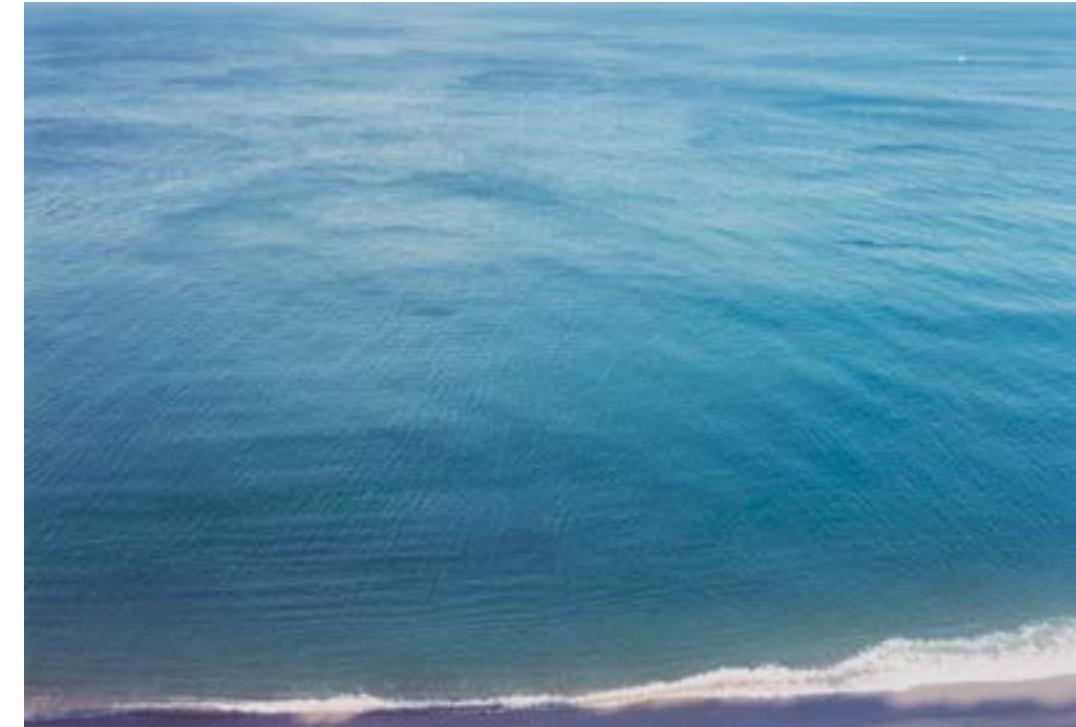
In recent years, the Art Center has worked to improve its collection of photography, particularly that of the early to mid-20th century. This era was often ignored by art museums (including this one) but has now been embraced as not only an essential element of visual culture but a critical record of the world in decades past. Via gifts and targeted purchases, the Art Center now has hundreds of photographs in our collection, and we are eager to share them with our audience 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 art.

Gallery Talk with
Curatorial Manager Laura Burkhalter
Sunday, February 5 / 1:30 pm
John Brady Print Gallery
Free / No reservation required

Four images featured in this exhibition have been reproduced as postcards and will be available for visitors to take as a souvenir.



Henri Cartier-Bresson (French, 1908–2004)
Vacationers on shore on route to the resort near the Black Sea, Georgia, U.S.S.R., 1954
Vintage ferrotypes gelatin silver print / 10 x 6 5/8 inches
Des Moines Art Center Permanent Collections;
Gift of Mark Greenberg, 2017.42



ABOVE
Joel Meyerowitz (American, born 1938)
Longnook Beach, 1985
Vintage chromogenic contact print / 8 x 10 inches
Des Moines Art Center Permanent Collections;
Gift of Andrew Tomback and Sally Strauss, 2012.106

BELOW
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



Jeff Fleming / Photo: Ben Easter

CONVERSATION WITH JEFF FLEMING

JOHN AND MARY PAPPAJOHN DIRECTOR

Sunday, January 22 / 1 pm
(snow date January 29)

Levitt Auditorium
Free / Reservations required

While we're celebrating our 75th anniversary in 2023, we're also commemorating the retirement of John and Mary Pappajohn Director Jeff Fleming. The community can hear Fleming reflect on his 25-year tenure in a unique interview with Michael Morain, the newly appointed editor of Business Publications Corporation's magazine division. The conversation will focus on the Art Center's collections and programs as well as community engagement. Fleming and Morain will be joined by a few colleagues to share behind-the-scenes moments and memorable stories. The program will be followed by a reception with cocktails and lite bites in the Macomber Lobby.

2023 OSCAR® NOMINATED SHORT FILMS

Levitt Auditorium
Free / Reservations required

The Des Moines Art Center presents Oscar® Shorts, with two FREE screenings for each of the categories: Documentary, Live-Action, and Animation. This is your annual chance to predict the winners and have the edge in your Oscar® pool! Nominees are announced January 24, 2023.

Mark your calendars to see the best of 2022's short films. Academy Awards® will be broadcast on ABC on Sunday, March 12, 2023.

DOCUMENTARY

Friday, February 17 / 6 pm
Sunday, February 19 / 1 pm

LIVE-ACTION

Thursday, February 23 / 1 pm
Sunday, February 26 / 1 pm

ANIMATION

Thursday, March 2 / 1 pm
Friday, March 3 / 6 pm

Snow dates are reserved on
Sunday, March 5 and
Sunday, March 12 (times TBD)

DES MOINES SPEAKS

The way we see artwork is through the lens of our own lived experiences, and art reminds us of what we already know and feel. Artists ask us to share those experiences, just as they share their work with us. Because of the value gained through listening to the voices and visions of others, the Des Moines Art Center has partnered with CultureALL to create audio responses to works in our collections through a program called Des Moines Speaks. Des Moines Speaks audio stops are accessible via QR code in our galleries and on our website.

Following is a transcribed audio response written by CultureALL Cultural Ambassador Emmett Phillips Jr., created in response to the Art Center's work *La nuit* by Aristide Maillol. Emmett Phillips Jr. is a teaching artist and performer with a passion for uplifting youth and building community.



*As I sit in this pose and wallow in my woes
with drainage from eyes and nose
dripping down knees and bows
this descent seems slow
feeling vulnerable and exposed
no balance of highs and lows
head down, my eyes are closed
envisioning months ago
when Corina was still breathing
my family still grieving
in desperate need of healing
I'm hurting yet still working
tormented and still searching for stillness
with pain lurking in shadows
I'm still learning
to mourn*

*shunning feelings of scorn
all the potential unborn
lamenting loss of a life
rejecting all the advice
from those seeking to help
I'd rather sit here and melt
sinking in puddles of pity
thinking no one will get me

what's the remedy
when grim reaper ruins revelry
and ghosts congratulate me on victories
they will never see
I sit alone
in this pose
please let me be
I'm reminiscing on my older sister's memory*

ABOVE Aristide Maillol (French, 1861–1944)
La nuit, 1909, cast 1952
Bronze with brown patina / 7 x 4 1/2 x 5 1/2 inches
Des Moines Art Center Permanent Collections; Gift of David Kruidenier,
Jr. Estate and Elizabeth S. Kruidenier 2002 Revocable Trust, 2012.5



Emmett Phillips Jr. / Photo: Dejon Kelly



Access Emmet Phillips Jr.'s Des Moines Speaks audio with this QR code.

Want to create an audio response of your own for the Des Moines Speaks project?

Contact Mia Buch, museum educator at mbuch@desmoinesartcenter.org or 515.271.0349.



ENTIRELY KIDS DAY ART: THEN. NOW. FOREVER.

Free Family Fun

Saturday, March 18 / 11 am – 3 pm

Families and accessibility to art have been in the heart of the Art Center's mission since its founding. Join us in exploring the past, present, and future of art during Entirely Kids Day. This free family day is filled with hands-on creative activities, gallery explorations and tours, live music, and artful opportunities to make new memories together.



Dizzy Ransmeier, community access program manager, with a student from Link Associates.

COMMUNITY ACCESS

Link Associates is one of many community partners served by the Art Center's Community Access programs. Community Access seeks to inspire students of all abilities to express their unique identities through studio classes and creative activities. Teaching artist and Community Access Program Manager Dizzy Ransmeier, along with Adria Smith, Leisure Services Supervisor at Link Associates, recently shared their thoughts about the impact of these artful experiences.

Dizzy focuses on each individual student and their goals to guide their experience. "When I begin any class, I like to get to know my students and ask them what they would like to learn or make, as well as observe how they learn and make. Classes revolve around creating an environment of choice."

"The Art Center has been providing inclusive classes for Link Associates for years. The amount of clients we have been able to involve in this class is incredible, and we are so very thankful. We love partnering with the Des Moines Art Center, and hope to continue for many years to come."

ADRIA SMITH, LINK ASSOCIATES



STUDIO CLASSES



Q+A WITH INSTRUCTOR JAHAN HAMILTON

As early as 1941, even before the Art Center officially opened its doors, our founders stipulated that the museum would include a school to offer art classes for youth and adults.

Studio classes have been an integral part of our history since the beginning. This spring, the Des Moines Art Center will offer over 70 classes taught by more than 25 talented teaching artists. One of those artists is Jahan Hamilton who has taught several classes and workshops in Studio and Community Access programs since 2017. His classes include Gilded Lettering, Mandalas & Henna, Mixed Media Drawing & Painting, and Letter & Logo Illustration.

We asked Jahan to tell us a little about his experience at the Art Center and why he loves teaching.



LEFT: Art Center instructor Jahan Hamilton and (ABOVE) his calligraphy work.

Art Center: How did you become interested in gilded lettering? Where did you learn this craft?

Jahan Hamilton: I took my first calligraphy class when I was in fourth grade at a summer program called "College For Kids." I picked calligraphy back up in college, and after starting at the Art Center, I delved deep into the massive history of formal hand lettering, eventually leading me to find gilded lettering.

AC: What is the most unique piece you've created using gilded lettering?

JH: I made a giant piece for my sister's wedding a few years ago. It's an excerpt from Plato's "Symposium," about the origin of love. It's a few hundred words and the gilded letters come from a 17th century German text called, "The Proper Art of Writing." The letters are called "cadels" and are demonstrated in a plethora of forms throughout the text.

AC: What do you hope students will learn or take away from their time spent in this course?

JH: I hope students will learn a greater respect for the written word, the power of words, and the art that goes into their creation.

AC: Is there anything new that you are currently learning?

JH: I have been slowly teaching myself Arabic to eventually do Arabic calligraphy. It's some of the most beautiful and exquisite form of lettering I've ever seen.

AC: What is one of your favorite teaching memories?

JH: I've come in contact with a few students that did not speak a bit of English and only had their native tongues of French and Spanish. They would come to class being able to understand visually what was being done but not how or why. Being able to converse with them in their native languages and see them excel at the project was so special to me.

REGISTER FOR SPRING CLASSES

To learn more about classes and register, visit desmoinesartcenter.org/classes.
Members save 20% on tuition. Not a member? Join today!

MEMBERSHIP BENEFITS

The Art Center recently hosted a series of six focus groups to learn more about how members value membership benefits. Based on the feedback received, updates to the membership program will be announced in early 2023 and include some exciting new offerings like day-trips for all membership levels to museums and galleries around the state.

Thank you to those who participated in our focus groups — your feedback is incredibly appreciated.

Perennial member favorites will remain and include:

MUSEUM SHOP DISCOUNTS

Receive a 10% discount every day, plus four Double Discount opportunities throughout the year.

MY MUSEUM MONDAY

Always wanted to be alone in the museum to sing, or dance, or read? Members can apply online.

20% TUITION DISCOUNT

Save on all studio classes, camps, and workshops.

DIGITAL MEMBERSHIP CARD

Receive digital notifications in advance of exhibition openings, class registration, and more.

NEWS

Printed newsletter delivered to your mailbox three times a year.



Denver Art Museum, Hamilton Building, in Denver's Golden Triangle District

MEMBER TRAVEL

We are excited to share that after a two-year+ hiatus, member travel opportunities return in 2023!

Registration for a member trip to Denver, Colorado July 20–23, 2023, will open in February. Travelers will experience the Creative Districts in the Mile High City — staying at The Art Hotel and touring the MCA Denver, Denver Art Museum, and other galleries in local arts districts. Members at the Ambassador level (\$140+) will receive the first invitation to attend this trip.

A regional trip to Crystal Bridges in Bentonville, Arkansas is being planned for fall 2023. If you have ideas for future destinations, please reach out to Senior Manager of Membership and Development Cassandra Tant at ctant@desmoinesartcenter.org or 515.271.0327.

Denver RiNo District (River North), Crush Walls annual street art festival mural



MEMBER GROUPS

If you haven't already, we invite you to join and explore even more of what membership has to offer through our member groups. Each group hosts four events throughout the year, creating new ways to discover contemporary art, mingle with other members, and exercise your creativity.

Print Club

With more than 40 years of programming, Print Club is dedicated to the exploration and appreciation of works on paper. Programs include guest lectures, private print tours, and artist workshops. Each year, Print Club members commission an artist to create a contemporary print for the Art Center collections.



PRINT CLUB

To join any member group, or to request more details, call the membership office at 515.271.0324.

Salon 4700

"Salon" by definition, is a gathering of people for the purpose of amusement and increasing knowledge through conversation. Salon 4700 provides in-depth engagement with art and artists while fostering meaningful conversations. Members enjoy private collection tours, intimate discussions with visiting artists, and dialogue with visionary community members.



SALON 4700



ART NOIR

Art Noir

Art Noir focuses on individuals 21 to 40 wanting to share their passion for arts and culture by participating in unconventional and lively activities throughout the year. No previous art history or knowledge is required to get involved and have fun with Art Noir. Popular events include flashlight tours, holiday craft studios, and public art bike tours.

MEMORIAL + HONORARY GIFTS

These gifts were received between July 23 and November 30, 2022.

In Memory of Vincent Bejarano

Roberta Bejarano
Peggy and Jim Leonardo
Ralph and Kathleen Rydell
Robert and Jean Rydell

In Memory of Margaret Brennan

Anonymous
Barbara Barrett
Gary and Mary Anne Begg
Jennifer Dugan-Burns
Susan Foley
Gretchen Gronstal Graff
Carol A Gronstal
Joan and Tom Gronstal
Caroline Helmuth
Angie Hoogensen
Betsy Jayne
Peggy and Jim Leonardo
Lauren McCay
Sandy McCay
Amy Mills
Phyllis Pearson and Daniel Bohner
Sheena Thomas
West Bank
Sharon Willmore

In Memory of John Cole

Jeanne Levitt

In Memory of Louis Fingerman

Pamela Bass-Bookey and Harry Bookey
Liz Boyd
Sue Rutledge Brenton and J.C. Brenton
Donna Elaine Davilla
Mary and Jon Doidge
Patricia Donhowe
Jill and Jeffrey Featherstone
Jeff Fleming and Carrie Marshburn-Fleming
Jo Ann and William Friedman
Karen Hayes-Siever
Rich and Jane Hein
Darren R. Jirsa
James and Mary Ellen Kimball
John and Penny Krantz
Kyle and Sharon Krause
Jeffrey Lamson and Jill Bassman

Susan Madorsky and Edward Bruggemann

Robert Mannheimer
Tiffany Nagel Spinner and John Spinner
Ellen O'Neil Harris
Muriel and Jim Pemble
Anastasia Polydoros
Gail Richards
Olivia Schuette
Will and Joshua Signs
Amy Worthen

In Memory of Elise Geraghty

Jane Hemminger
Bruce and Susy Kelley
Caroline W. Levine

In Memory of Lori Kalainov

Anonymous
Larry and Darla Dybvad
Charles and Louise McDonald
Nancy Norman
Janice Sime
John and Jan Williams
Diane Young

In Memory of Patricia McCary

Mary Ann Bender
Jeff and Carin Murphy

In Memory of Gregg Narber

Kent Sandburg

In Memory of Mary Pappajohn

Suzie Glazer Burt
Caroline W. Levine

In Memory of Mary Jane Pollack

Laurie and David Benjamin
Berlin Family Foundation
Melanie Berlin
Eugene Breger
Martin and Rochelle Brody
Kathy Elsner and Steve Adelman
Fifer Family Fund
Annabelle Fishman
Jill and Mark Fishman
Richard Gubbels
Jodi Hoerr
James and Mary Ellen Kimball
Beth Lehrer
Jeanne Levitt
Lynne Melcher
Tiffany Nagel Spinner and John Spinner
Barbara and Ed Olinger
Barbara and Bruce Sherman
Alexandra Lee Small
Alan and Beth Weiss

In Honor of Pam Bass-Bookey and Harry Bookey

James and Mary Ellen Kimball

In Honor of Lois Fingerman

Sue Rutledge Brenton and J.C. Brenton

In Honor of Jeff Fleming

James and Mary Ellen Kimball

In Memory of Georgianne Schreiber

David and Linda Anfinson
Roger Bryan Trust
Karma Z. Cahill
Des Moines Golf & Country Club
Tom Fisher and Marcia Brooks Fisher
Con and Jeannette Hamborg
Deborah and David Hansen
Mike LaMair
Jeffrey Lamson and Jill Bassman
Bonnie Love

Melvin and Jacquelyn Rambo
David and Dianne Swieskowski
Sheena Thomas
Carol Towner
Samuel and Carol Anne Wise

In Memory of Sharon Simmons

King and Ann Au
The Barbican Coffee Group
Dirk Brom and Kimberly Russel
LaMonte and Jean Combs
Jill and Jeffrey Featherstone
Jeff Fleming and Carrie Marshburn-Fleming

Karolyn and Wayne Graham

Joe Hall
Robert and Linda Hunter
Darren R. Jirsa

Judy and Thomas Johnson
Larassa Kabel

Marie-Louise and Mark Kane
Mary K. and Daniel M. Kelly
Erika Linden and Randy Lee Thompson

Carolyn Lynner and Keith Thornton
Tiffany Nagel Spinner and John Spinner

Jon Oakland

Jeanne and James O'Halloran

Eileen O'Meara
Doug and Laveta Pfaltzgraff

Nancy Rosenthal

Diane Sue Schroeder
Sharyl and Edgar Smith

Ann Sokolowski

Michael and Mary Wegner

In Honor of Pam Bass-Bookey and Harry Bookey

James and Mary Ellen Kimball

In Honor of Lois Fingerman

Sue Rutledge Brenton and J.C. Brenton

In Honor of Jeff Fleming

James and Mary Ellen Kimball

GALA SAVE THE DATE

The 2023 Gala celebrating the Art Center's 75th anniversary will be held Saturday, September 16 on the Art Center grounds.

Patron packages will go on sale in March and regular tickets will be available beginning May 15. A limited number of corporate sponsorships are still available. If interested in being a corporate sponsor, please contact Tiffany K. Nagel Spinner at tspinne@desmoinesartcenter.org.

Thank you to the 2023 Gala presenting sponsor, MidAmerican Energy.



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

ANNUAL ART ACQUISITION AND EXHIBITION SUPPORT IS GENEROUSLY PROVIDED BY

Harriet S. & J. Locke Macomber Des Moines Art Center Fund

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

FREE ADMISSION IS SUPPORTED BY PRINCIPAL FOUNDATION AND ART CENTER MEMBERS



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

Belin McCormick, P.C. | Charles Gabus Ford
 ASK STUDIO

CONTEVA | count on EMC INSURANCE | faegre drinker | FBL Financial Group

Frank Miller Scholarship Fund, Drake University | Fred Maytag Family Foundation

GowenSmith | Henry G. and Norma A. Peterson Charitable Trust

HOLMES HUPPER | Homesteaders Life Company | HipWoo | J.W. Marston Family Foundation | John and Mary Pappajohn Scholarship Foundation | Lincoln Savings Bank

Link | Moving-Image | NATIONAL ENDOWMENT FOR THE HUMANITIES | Nat Geo Wild | Pamela Bass-Bookey and Harry Bookey Moving-Image and Time-Based Art Fund

Robert L. and Ruth E. Wiese Trust

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

COMMUNITY ACCESS PROGRAMMING SUPPORTED BY Fred and Charlotte Hubbell

MEDIA SUPPORT PROVIDED BY KXNO PUBLIC RADIO

2022 Art Center Gala honoring Pamela Bass-Bookey and Harry Bookey in the Art Center's I. M. Pei building



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

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

FRONT COVER
Eiel Saarinen Des Moines Art Center entrance
Photo: Steve Hall



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

*Beginning January 20, open Fridays at 10 am

CLASSES

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

MUSEUM SHOP

Open during regular museum hours. Shop online anytime. Members receive discounts every day.

In honor of the Art Center's 75th Anniversary, we reached out to artist Anna Gaskell to share what the Art Center has meant to her growth as an artist and how she's been inspired by her experiences here. Gaskell has a longstanding history with Des Moines and the Art Center, including taking studio classes in her youth. She responded with the image above titled *The Birthplace of My Imagination*.

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.

PAPPAJOHN SCULPTURE PARK

Open daily from sunrise to midnight.
Free admission / Free cell phone tours

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.