

DES
MOINES
ART
CENTER



1948 - 2023

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Non-profits like the Art Center depend on the generosity of people, governments, organizations, foundations, and corporations. However, generosity is never guaranteed—indeed, generosity would not be generosity if it were compelled or mandated. That puts the Art Center and other such institutions in a very precarious position: our existence depends not just on the actions of others, but on actions that we can neither control nor compel. In large part, the history of the Art Center is the history of its donors, beginning with James D. Edmundson’s visionary gift in 1933, proceeding through the next several decades, which were marked by the benevolence of Louise Noun and families such as the Blanks, Coffins, Cowles, and Merediths, right up to the present day with recent leadership gifts from the late John and Mary Pappajohn and Harriet and Locke Macomber. We are equally grateful to all of the individuals and entities that contributed to our hugely successful 75th Anniversary Campaign, especially to its Chairs, Pamela Bass-Bookey and Harry Bookey, and the members of its oversight committee, among them many trustees and long-standing patrons. To everyone: we thank you for making the extraordinary work we do at the Art Center possible. You enable our viability and our ambition, which in turn directly benefits the communities of Greater Des Moines, bringing art and ideas, creativity and contemplation, inspiration and stimulation to the lives of Iowa’s citizens.

I am someone fascinated by origin stories, including those of words. Understanding where a word came from, when it was first used, and how it evolved helps us grasp its significance as well as its nuance. When planning my introduction to this season’s newsletter, I decided to investigate the etymology of both “generosity” and “philanthropy.” “Generosity” is from the Latin *generositas*, meaning “nobility, excellence, and magnanimity.” Generosity, in other words, is associated with distinction: to be generous is to embody the very best of the human spirit. For



John and Mary Pappajohn Director Dr. Kelly Baum

its part, “philanthropy” derives from the Greek “phil” (“loving”) and “anthrōpos” (“mankind”). Our current use of the term is related to the Greek “philanthrōpia,” defined as “kindliness, humanity, benevolence, love to mankind.” Philanthropy, therefore, is inextricably bound to nothing less than love: love for people (a more inclusive substitute for the patriarchal “mankind”) and love for the things that people need to survive and thrive. I can think of no better terms than excellence and love to describe the sentiment animating the gifts from the 200 entities, including the Polk County Board of Supervisors, several corporations, and many individuals and families to the Art Center’s 75th Anniversary Campaign. Thanks to their generosity and philanthropy, we surpassed several of our original goals, eventually raising just over \$14.2 million dollars, funds that will be directed towards preserving our historic facilities, growing our acclaimed collection, expanding our educational programs, and supporting the Art Center’s exceptional work. Finally, I want to take this opportunity to thank the staff of the Art Center as well as its board members, docents, volunteers, and studio teachers, both past and current, whose love of this extraordinary place also allows us and, by extension, the city of Des Moines to flourish.

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR

75TH ANNIVERSARY CAMPAIGN PROVIDES FOR GALLERY RENOVATIONS

As the Art Center’s 75th Anniversary Campaign is drawing to a close, we are far from slowing down. In fact, things are just beginning to ramp up as we prepare for a multitude of projects and renovations that have been made possible by the generosity and philanthropy of our loyal donors and supporters.

Planning is already underway for lighting upgrades, new flooring, and renovations in multiple galleries in the Saarinen and Pei buildings. You will begin to see evidence of this work as early as October and it will continue throughout the summer of 2024.

Campaign gifts are still being accepted to support capital improvements to our iconic facilities. If you would like to make a gift to support the preservation and sustainability of these magnificent facilities that house our collections, exhibitions, and art school, please contact Dr. Kelly Baum at kbaum@desmoinesartcenter.org.

“The world has long recognized the architectural importance of these structures, one designed by Eiel Saarinen and the other by I. M. Pei, both of which were added to the National Register of Historic Places in 2004. Now we endeavor to uplift these already beautiful spaces, reinstating some of their original details and introducing more energy efficient lighting systems, which has a financial benefit for the Art Center and an environmental benefit for the globe.”

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR

This rendering shows gallery renovations planned for the A.H. Blank Gallery and Kyle and Sharon Krause Galleries in the Saarinen building made possible by campaign funds. Work will begin this fall to include new wood flooring, lighting upgrades, and wall resurfacing. Rendering compliments of Simonson + Associates Architects.





NEW EXHIBITION

OCTOBER 7, 2023 – JANUARY 14, 2024

ANNA K. MEREDITH GALLERY

ORGANIZED BY SENIOR CURATOR LAURA BURKHALTER

Transform Any Room

Our lives and homes are filled with textiles such as rugs, blankets, pillows, and decorative crafts that, even if casually chosen for aesthetic or economic reasons, reveal much about who we are. These objects are often perceived as gendered, related to certain cultural backgrounds, or signify social or economic status. This group exhibition features subversive, politicized, and sometimes glamorized versions of the textiles and objects we bring into our homes. Whether their initial inspiration is an object of utility, comfort, or décor, the artworks in this exhibition comment on labor, wider social issues, and life events in this time and place. Sculpture, installation, and various forms of fiber work are included in the exhibition, with many works defying easy categorization. Artists in the exhibition include Faig Ahmed, Ange Altenhofen, Nick Cave, Max Colby, T.J. Dedeaux-Norris, Liza Lou, Jay Lynn Gomez, Lydia Ricci, Martha Rosler, and Anne Wilson.

OPPOSITE

Max Colby (American, born 1990)
They Consume Each Other,
 2018–2021(detail)
 Crystal, plastic, and wood beads
 and sequins, found fabric, trim,
 fabric flowers, ribbon,
 costume, jewelry, keychains,
 ornaments, toys, polyester batting,
 thread, glass stands
 Collection of Joleen Julis
 Courtesy the artist
 Photograph by Daniel Greer

RELATED PROGRAMMING

Friday, October 6 | 5 – 7 pm
OPENING CELEBRATION

Enjoy an evening of art and music with complimentary hors d'oeuvres and refreshments by Tangerine at the Art Center.

Sunday, October 8 | 1:30 pm
ARTIST LECTURE: Liza Lou
“The Marathon of Making”

This lecture is supported by the Margaret Ann (Dudie) Ash Fund
 Free | Reservations required

Thursday, October 19 | 6 pm
GALLERY TALK with artist Max Colby
 and Senior Curator Laura Burkhalter
 Free | Reservations required

Friday – Sunday, October 20–22
TEEN ART + ACTIVISM WORKSHOP
 with artist Max Colby
 Free | Reservations required

Sunday, December 3 | 1:30 pm
ARTIST LECTURE + CONVERSATION
 Artists Ange Altenhofen and T.J. Dedeaux-Norris
 with Senior Curator Laura Burkhalter

These programs are supported by Humanities Iowa.
 The views and opinions expressed by these programs do
 not necessarily reflect those of Humanities Iowa.



ABOVE
 Faig Ahmed (Azerbaijani, born 1982)
Virgin, 2016
 Handwoven wool carpet
 Beth Rudin DeWoody
 Image courtesy of Faig Ahmed
 and Sapar Contemporary



OPPOSITE ABOVE
 Lydia Ricci (American, born 1973)
They Have a Chandelier, from the series
"I Can Tell They Are Rich," 2022
 Collected scrap materials
 Courtesy of the artist
 Photo: Todd Rothstein



OPPOSITE BELOW
 Liza Lou (American, born 1969)
Kitchen, 1991–1996 (detail)
 Beads, plaster, wood and found objects
 Whitney Museum of American Art,
 New York; Gift of Peter Norton,
 2008.339.a-x
 Photo courtesy of Liza Lou

NEW EXHIBITION

SEPTEMBER 1, 2023 – FEBRUARY 11, 2024

JOHN BRADY PRINT GALLERY

ORGANIZED BY SENIOR CURATOR LAURA BURKHALTER

AND GUEST CURATOR BEN EASTER

DOUBLE TAKE

Double Take calls attention to the way photographers attempt to both announce and erase their presence in the final image chosen for print and presentation. Curators Laura Burkhalter and Ben Easter have selected pairs of images — one of which is a staged photograph and another that appears to be a more improvisational or quickly-captured street photograph. In some cases, the line between the posed and the unposed is clear, while in others the differences are much harder to spot. From lighting and framing to the choice of model and pose, the comparisons and contrasts presented in these visual pairings reveal the aesthetic and formal choices of the artist in both the obviously directed images and those that might look like chance “lucky” shots at first glance. Like the painter’s brushstroke or the sculptor’s carved surface, the photographer’s eye comes to the fore in each of the images in this gallery.

RELATED PROGRAMMING

Sunday, September 17 | 1:30 pm
GALLERY TALK

With Senior Curator Laura Burkhalter and Guest Curator Ben Easter
Free | No reservation required



ABOVE
Dorothy Norman (American, 1905 –1997)
Village home, Cape Cod, 1937
Gelatin silver print on original mount
Des Moines Art Center Permanent Collections; Gift of Jeff Perry in honor of Myron and Jacqueline Blank, 2016.44

LEFT
Harry Callahan (American, 1912–1999)
Tall urban buildings, ca. 1977, printed 1980–1981
Dye transfer print
Des Moines Art Center Permanent Collections; Gift of Jeff Perry in honor of Myron and Jacqueline Blank, 2016.35



UPPER LEFT
Man Ray (American, 1890–1976)
Self Portrait (solarized), ca. 1932
Gelatin silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Mildred M. Bohlen Deaccessioning Fund, 2008.37



LOWER LEFT
Edward W. Quigley (American, 1898–1977)
Portrait of young woman holding up a tennis racquet, 1937
Vintage gelatin silver print
Des Moines Art Center Permanent Collections; Gift of Jeff Perry, 2021.29



UPPER RIGHT
Leon Levinstein (American, 1910–1988)
Untitled (Profile of unshaven man in black fedora hat), 1980
Gelatin silver print
Des Moines Art Center Permanent Collections; Gift of Jeff Perry in honor of Myron and Jacqueline Blank, 2006.74



LOWER RIGHT
Dmitri Baltermants (Russian, 1912–1990)
Test Pilot Ahmet Khan Sultan, Twice Hero of the Soviet Union, 1961, printed 2003
Gelatin silver estate print
Des Moines Art Center Permanent Collections; Gift of Jeff Perry, 2021.33

CONTINUING EXHIBITION
THROUGH SEPTEMBER 10, 2023
ANNA K. MEREDITH GALLERY
AND UPPER PEI GALLERY
ORGANIZED BY ASSOCIATE CURATOR MIA LAUFER

UNDERNEATH EVERYTHING

HUMILITY AND GRANDEUR IN CONTEMPORARY CERAMICS

Don't miss your last chance to see *Underneath Everything*, on view through September 10. Featuring work by local, national, and international artists, *Underneath Everything* explores how contemporary artists push the limitations of clay, attaching layers of conceptual meaning and playing with the boundaries between ceramics and other media including film, photography, painting, performance, and installation.

This exhibition features artworks that honor the inherent humility of clay while simultaneously evoking a sense of grandeur and possibility.

Underneath Everything is organized by Associate Curator Mia Laufer in consultation with an Artist Advisory Committee including Katayoun Amjadi, Donté K. Hayes, Ingrid Lilligren, and Chuck Purviance.



During the exhibition's Opening Celebration on Friday, June 2, visitors experienced the vast variety of artworks created in clay.

OPPOSITE
Eliza Au (Canadian)
Sanctuary, 2021
Stoneware and hardware
Photo: Brittany Brooke Crow

THIS PAGE FOREGROUND
Katayoun Amjadi (Iranian)
Dolorous Interlude, 2015
Slip cast porcelain, 820 sculptures
arranged in circle; video; performance
Courtesy of the artist

BACKGROUND LEFT
Sally Binard (American, born 1973)
Vesseled, 2020
Oil, acrylic, and hand-thrown
earthenware pots on wood
Private Collection

BACKGROUND RIGHT
Simone Leigh (American)
Panoptica, 2019
Terracotta, steel, and raffia
Courtesy of the Krause Art Collection,
Des Moines



WORKS RECENTLY ACCESSIONED INTO THE ART CENTER COLLECTIONS



Leonard Baskin (American, 1922 – 2000)
Yom Kippur Angel, 1978
Etching and aquatint
Des Moines Art Center; Richard and
Kay Ward Collection, 2023.17



LEONARD BASKIN

Leonard Baskin was an American sculptor and printmaker best known for his woodcuts, chiefly for book illustration. He was the founder of the Gehenna Press (1942–2000), one of the first fine art presses in the US. Jewish culture is a prominent theme in his work. Both his father and brother were rabbis and Baskin himself attended a yeshiva (traditional Jewish school) as a child. The text in the bottom left corner of this piece says “Yom Kippur,” a Jewish High Holiday also known as the Day of Atonement. Traditionally, Yom Kippur is observed with fasting, prayer, and introspection; there is a popular idea that during this intense day of self-reflection, people can rise to the level of angels, which Baskin alludes to in this work, depicting a man in the process of transformation. Baskin’s work is held by major museums across the US.

HELEN FRANKENTHALER

Known as an important Abstract Expressionist painter, Helen Frankenthaler was also an innovative printmaker. *Madame Butterfly, 2000*, a gift made possible by Emily Booten Weitz, is considered the pinnacle of her collaborations with master printmaker Kenneth Tyler, printer Yasuyuki Shibata, and papermaker Tom Strianese. While the work’s imagery appears gestural, free flowing, and improvisational, this triptych is the result of two years of work, taking 46 woodblocks inked with 102 different colors to complete. The title refers to the opera by the same name, telling the tragic story of a Japanese woman, but this work was actually inspired by an antique screen the artist bought in Kyoto (this also informed the work’s triptych shape). Frankenthaler usually titled her works after their creation, but one can discern the nod to Japanese art history present here, watercolor in particular, as well

Helen Frankenthaler (American, 1928 – 2011)
Madame Butterfly, 2000
102 color woodcut from 46 woodblocks
Des Moines Art Center Permanent Collections;
Gift of Emily Booten Weitz, 2023.20

as a sense of scale and visual drama similar to that of classical opera. The artist’s expressive use of color is on full display, suggesting natural forms and alternating between bright hues and soft washes. Frankenthaler’s art is in major collections around the world, with editions of this print also held by the Walker Art Center in Minneapolis and the National Gallery of Australia. The Art Center’s collection currently includes five works by Frankenthaler — two large canvases, a painting on paper, a lithograph, and a woodcut from 1973. The woodcut, known as *East and Beyond*, represents the artist’s early experimentations with the media, making the acquisition of *Madame Butterfly* notable as it represents the culmination of her woodcut practice.



Liliana Porter (Argentine, born 1941)
Still Life with Angel's Eyes, 1988
 Etching on paper
 Des Moines Art Center Permanent Collections;
 Gift of the Institute for Studies on Latin American
 Art (ISLAA), New York, 2023.14

LILIANA PORTER

Liliana Porter is an Argentinian artist best known as a printmaker and sculptor. One overarching trend in her wide-ranging practice is an interest in how illusions are created and how pictures convey meaning. In this work, for example, Porter's grid is suggestive of a deconstructed artist's studio strewn with paintbrushes and reference images from Renaissance and modern masters (including Durer's *Melancholia* and Picasso's *The Dream* and *Lie of Franco*, both of which are in the Art Center's collections). Together the print is suggestive of a puzzle ready to be solved, a hidden meaning waiting to be unlocked.

Before moving to New York in 1964, Porter studied at the Escuela Nacional de Bellas Artes in Buenos Aires and then at the Universidad Iberoamericana in Mexico City. In 1964, she founded the New York Graphic Workshop with artists Luis Camnitzer and José Guillermo Castillo. Porter won a



Sarah Young Bear-Brown (Meskwaki, born 1984)
Self-Portrait, Fish Clan, 2022
 Size 13 3-cut glass beads, canvas, cotton, leather (commercial)
 Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2023.22

Guggenheim Fellowship in 1980. She's had a number of solo exhibitions including at the Museum of Modern Art in 1973, the Bronx Museum in 1992, and El Museo in 2018. Her work is held in many public collections across the US, Europe, and South America. This is the first work by Porter to enter the Art Center's collections, building on our substantial print collection and helping to expand our holdings of art by women from Latin America.

**MARY YOUNG BEAR
 SARA YOUNG BEAR-BROWN
 DANIEL YOUNG BEAR-BROWN**

Mary Young Bear, an enrolled member of the Meskwaki Nation, is an artist, curator, cultural historian, educator, and civic leader based in Tama, Iowa, with influence extending beyond the local sphere. Her creativity and leadership led her to be inducted into the Iowa Women's Hall of Fame in 2021, while her children, Sarah Young Bear-Brown and Daniel Young Bear-

Brown, carry on the family's traditions of exquisite beadwork and civic activism. Meskwaki art making practices are the oldest, original form of artwork in Iowa, tracing back centuries while remaining vital today. These items, many of which have been worn or used, show how three individuals express their own unique style and interests as well as carry on the heritage of their community.

Mary Young Bear is the conservator and cultural director at the Meskwaki Cultural Center and Museum in Tama. Her work is in the collection of the Coe Center for the Arts in Santa Fe and she has served as an artist-in-residence at the Denver Art Museum. *Meskwaki Doll*, created by Mary Young Bear and her son Daniel Young Bear-Brown, is intended to depict a Meskwaki man in traditional ceremonial regalia, with each detail a miniaturized version of adornments and clothing made from the same materials and in the same patterns as their full-size counterparts.

Sarah Young-Bear Brown, who works in a more contemporary style than her family members, created a free-form beaded object that can be worn as a medallion or added to an article of clothing. It is a self-portrait of the artist, noting her place as part of the Fish Clan, a connection through her father's side of the family and one of the eight clans of the Meskwaki Tribe. Sarah lives in Council Bluffs and works nationwide as an advocate for the Indigenous Deaf community. Her work is displayed at the Rochester Institute of Technology.

Daniel Young Bear-Brown lives and works in Tama. Beyond creating beadwork, he performs with the Brown Otter dance troupe. Additionally, Sarah and Daniel have participated in the Artic and Indigenous Virtual Artist Network hosted at the University of Northern Iowa.

Mary Young Bear (Meskwaki, born 1959)
 Daniel Young Bear-Brown (Meskwaki, born 1989)
Meskwaki Doll, 2023
 Leather, otter fur, trimmed eagle feathers, German silver earrings, bird claw necklace, bone/glass bead necklace Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2023.21



DOCENTS SERVE AS VOLUNTEER GUIDES

Docent

dō'sent, noun.

A museum lecturer or tour guide.

Have you ever visited the Art Center and felt like you were missing out on something? Maybe you had questions about a particular sculpture or didn't understand what a painting was trying to say. We all feel that way from time to time. That is where the Art Center's docent corps comes in! Docents are friendly and knowledgeable guides who lead free tours at the museum and the John and Mary Pappajohn Sculpture Park.

The Des Moines Art Center first began offering docent-led tours in 1963 with a corps of nine guides. Today there are more than 70 volunteers leading tours or participating in the docent education training program. Docents are volunteers who generously donate their time and energy to make the museum welcoming for diverse audiences. The program's philosophy is to bring art to life for visitors of all ages and backgrounds by promoting curiosity and empathetic perspectives. Art Center docents create a comfortable environment where visitors are encouraged to participate in dialogue and given tools to interpret works of art. Through these experiences, learning is infinitely reciprocal; it deepens our understanding of ourselves, each other, and the world around us.

While tours for elementary students are a frequent request, docents are available to anyone. Over the years, docents have led tours for professional and social organizations, seniors, preschoolers, 4-H groups, graduate students majoring in art and architecture, out-of-town guests, membership groups, and general art enthusiasts. To request your own docent-led tour, email tours@desmoinesartcenter.org.



Volunteer tour guides (docents) began leading visits of the Des Moines Art Center in 1963.

THROUGH THE EYES OF A DOCENT

As a child, Christine Hines used to ride her bike to the Art Center with a friend in the summers. They'd stop in for a drink of water and have a look around. While she knew it was a special place, she says, "We didn't know what we were looking at or how to engage with the art."

Today, as a docent she has the opportunity to help visitors appreciate the Art Center's collections and guide them to make connections between the art on view and their own lived experience.

Christine grew up in the Beaverdale neighborhood of Des Moines. As an adult she had an interest in art and architecture and earned degrees in both architecture and computer science. She spent 30 years in an IT career at Corteva (known as Pioneer Hi-Bred at the time). She first learned of the docent program when she joined an Art Center book club dedicated to learning about modern and contemporary art. Many of the book club's members were also docents and they introduced her to the idea of volunteering at the Art Center.

Ten years later, Christine still enjoys the rewards and challenges of being a docent. "My favorite thing has been interacting with such a wide range of visitors. It has given me a greater awareness of the variety of people who live in our community." We recently asked her to share some of the insights she's gained during a decade of guiding tours.

What does training for a docent look like?

"When I first started, it was a mix of how to engage with students, fascinating art history lectures by curators, some writing exercises, and shadowing experienced

OPPOSITE

Docent Educator Amenda Tate engages students from Shalom Covenant Church Youth Program (Urban Heights) in the Pei building during a recent visit.



Docent Deb Hansen leads a tactile tour for participants with visual limitations and blindness. Participants ‘view’ selected artworks by donning gloves and being guided through a touching exercise.



docents. In more recent times, training has evolved to include tools for engaging with people of differing physical and mental abilities and the exploration of diverse voices in art.”

“We receive training on temporary exhibitions provided by the curators and artists. It’s a privilege to be able to ask the artists questions and view the exhibitions before they open to the public. Sometimes during training we break into small groups to look at and discuss art in the museum, looking for common themes among artworks. Other docents always have interesting insights, and we all make each other think. It’s a fun way to get to know the other docents better.”

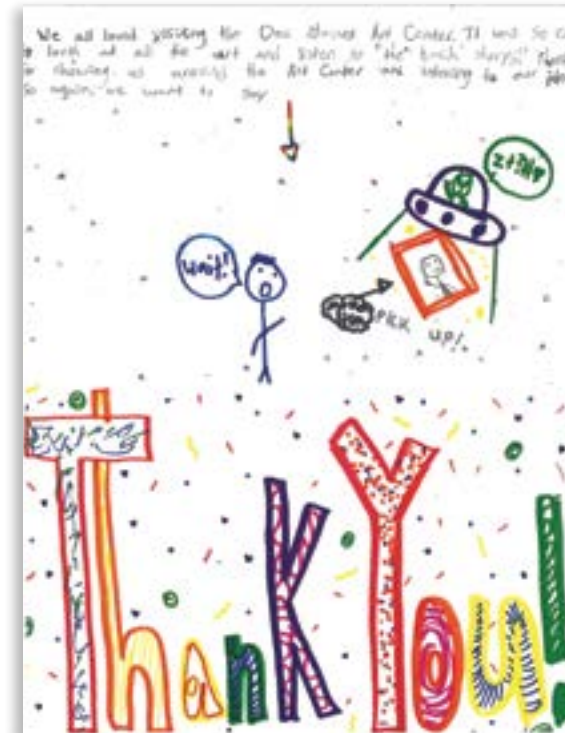
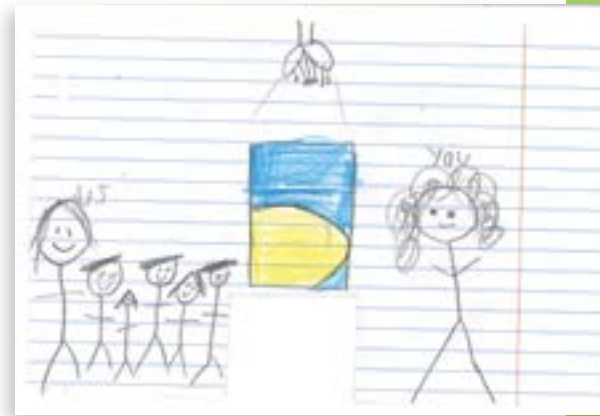
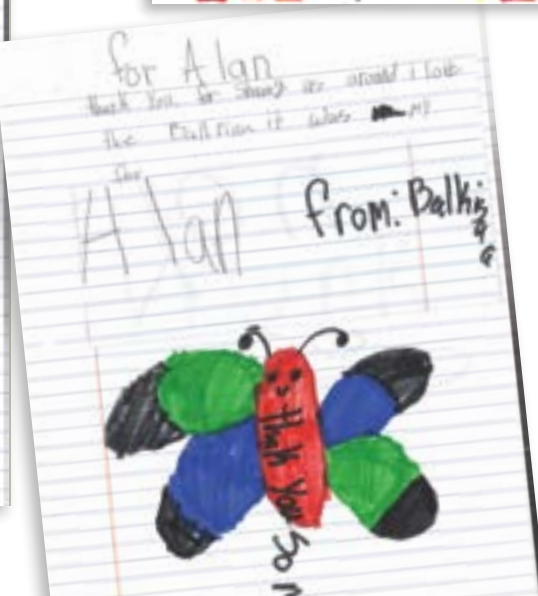
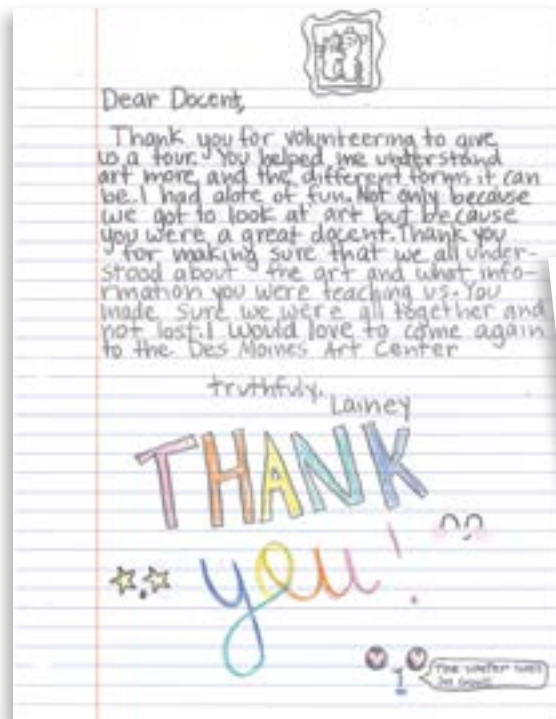
Christine says that certain skills and characteristics are especially helpful for docents. A good docent is flexible when leading tours, empathetic to their audience, curious to learn more, and possesses a willingness to listen and adapt. It doesn’t hurt to enjoy research, critical thinking, and active listening as well. Many of these skills can be learned through practice and training provided by the Art Center.

Christine’s advice for becoming a docent.

- Be willing to part with any preconceived ideas about being a docent and about art.
- Be willing to invest some time and effort. (But you won’t have to become an expert on everything!)
- Plan to learn a lot—don’t expect to talk about everything you know when you give a tour.
- Know that you will have a supportive group of docents to work with; you will be able to ask for advice and share ideas with other docents.

Docent-led tours are offered for free. If you would like to support the mission of our docent program or if you are interested in becoming a docent yourself, please contact Docent Educator Amenda Tate at atate@desmoinesartcenter.org.

A SELECTION FROM THE MANY THANK YOU NOTES THAT DOCENTS RECEIVE FROM STUDENTS FOLLOWING TOURS.



A TEACHER’S PERSPECTIVE

David Borzo has been teaching art at Edmunds Elementary School from kindergarten through fifth grade for more than 12 years, and he’s been bringing his students to the Art Center just as long. We asked him to share how Art Center docents have impacted his students and what keeps him returning year after year.

ART CENTER: Why do you bring students to the Art Center?

DAVID BORZO: The reputation of the Art Center collections is well-deserved and it is a great opportunity to introduce the students to fantastic art and to impress upon them that they have this resource available to them and their families.

AC: How do you think docents enhance the tour experience?

DB: They provide a personal experience for the student. The docents represent knowledge and an understanding of the artwork, providing respect for the story as well as the visual. It’s a continuum of the process of student learning and appreciating art.

AC: What are some of the take-aways students share with you after spending time at the Art Center?

DB: Inevitably, they make connections between the art and classwork, media, and even events in their lives. They are so appreciative of the art, and they often say that it means something to them personally.

AC: What is one of your favorite memories or experiences taking a tour?

DB: One response that occurs every year at the Art Center is the kids mimicking the *Man Pointing (L’homme au Doigt)* by Alberto Giacometti; they instinctively stand and point in the same fashion as they eye the piece. They also instinctively dance at the Pappajohn Sculpture Park when they see Keith Haring’s *Three Dancing Figures*. It’s a positive and joyful response to the art.



PHOTO: BRITANNY BROOKE CROW

DÍA DE LOS MUERTOS DAY OF THE DEAD

Sunday, October 29 | 11 am – 3 pm
Free admission

Join the Des Moines Art Center during our 23rd Annual Día de Los Muertos (Day of the Dead) event celebrating this year's theme of Unidos Por Deportes (United by Sports). With gratitude, we honor this longstanding tradition that highlights the cultural heritage of our Latinx community. This year's celebration shines a spotlight on the incredible Latinx athletes who have played an integral role in building the fabric of our community. Their remarkable contributions, both on and off the field, have left an enduring impact on our hearts and the spirit of Des Moines.

Celebrate the achievements of these athletes with a beautiful ofrenda, documentary film, cultural food and music, and hands-on art activities for all ages. Save the date for this joyous event that blends art, community, and the inspiring stories of these exceptional individuals.



West Des Moines' Valley High School quarterback Manuel Valdez feeds the ball to his brother John Valdez on September 5, 1947. The Valdez brothers are two of the many athletes who will be honored during this year's Día de Los Muertos celebration.



FINGERMAN LECTURE 2023: HANK WILLIS THOMAS IN CONVERSATION WITH DR. KELLY BAUM, JOHN AND MARY PAPPAJOHN DIRECTOR

Tuesday, November 14 | 6:30 pm
Levitt Auditorium
Reservations required at desmoinesartcenter.org

Hank Willis Thomas, who lives and works in Brooklyn, New York, is a conceptual artist working primarily with themes related to Black identity, media, social justice, and popular culture. His work has been exhibited throughout the United States and abroad at such institutions as the International Center of Photography,

Guggenheim Museum Bilbao, Musée du quai Branly, Hong Kong Arts Centre, and the Witte de With Center for Contemporary Art, Rotterdam.

Thomas's collaborative projects include *Question Bridge: Black Males, In Search Of The Truth (The Truth Booth)*, *The Writing on the Wall*, and *For Freedoms*, an artist-led organization that models and increases creative civic engagement, discourse, and direct action. Thomas is a recipient of the Gordon Parks Foundation Fellowship (2019), The Guggenheim Fellowship (2018), AIMIA | AGO Photography Prize (2017), Soros Equality Fellowship (2017), Aperture West Book Prize (2008), Renew Media Arts Fellowship from the Rockefeller Foundation (2007), and the New York Foundation for the Arts Fellowship Award (2006).

Thomas's public art practice includes the recently unveiled memorial to Dr. Martin Luther King and Coretta Scott King, *The Embrace*, on Boston Common; *Duality* located at The Underline in Miami; and *Reach*, a 2023 permanent artwork at Chicago O'Hare International Airport created in collaboration with Coby Kennedy. Additional public artworks across the country include *Unity* in Brooklyn, New York; *Love Over Rules*, a permanent neon located in San Francisco, California; and *All Power to All People* in Opa Locka, Florida.

This is the 33rd lecture in the series made possible through generous gifts by Lois and the late Dr. Louis Fingerman. Additional support is provided by Krause Group.

ABOVE
Hank Willis Thomas
Photo: Jai Lennard

BELOW *Reach*, 2023, installation in Chicago O'Hare International Airport by artists Hank Willis Thomas and Coby Kennedy.
Photo: Nicole Harrison / Courtesy of For Freedoms





ENTIRELY KIDS DAY: PLAYING HOUSE

Saturday, November 25 | 11 am – 3 pm
Free admission

Designed for art lovers of any age, *Entirely Kids Day: Playing House* at the Des Moines Art Center is inspired by the warmth of home, the joy of play, and the must-see exhibition *Transform Any Room*.

How do you create a home? Artists may craft one through paint and canvas, families construct theirs with hard work and love, while children often create theirs through the power of imagination! Come and play “house” at the Des Moines Art Center for *Entirely Kids Day*.



This free, fun day for friends and family is the perfect opportunity to spend time together creating lasting memories. Enjoy a day full of hands-on art making, kid-friendly entertainment, and museum exploration.

MANHATTAN SHORT

ONE WORLD | ONE WEEK | ONE FESTIVAL

OPEN SESSION

Calling all creatives and visionaries! We invite you to participate in *Open Session*, an ongoing, experimental, and collaborative program. Individuals and groups are given the opportunity to make the museum their own by producing and activating creative public events in dance, theater, music, spoken word, and more. *Open Session* provides a space to experience and build contemporary performance together, amplifying our community's creative energy and enlivening the museum.

“Having our showcase at the Art Center gave our poets a comfortable space to experience the stage and perform in front of an audience. It also gave our workshop a way to introduce ourselves to the community and invite more people to write with us.”

KELSEY BIGELOW
DES MOINES POETRY WORKSHOP AND *OPEN SESSION* PARTICIPANT

If you have something to share and are interested in collaborating, apply now to join us in contributing to the vibrant art scene of Des Moines. Contact Museum Educator Mia Buch at mbuch@desmoinesartcenter.org.

Poet Anna Zilbermintz performs in Levitt Auditorium as part of an *Open Session* program. Apply for your performance opportunity today.



Established in New York City in 1997, The MANHATTAN SHORT Film Festival receives 500+ entries from more than 40 countries each year. Ten entries are selected as finalists for 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 9.

Visit manhattanshort.com for current information.

View the films and cast your vote!

Levitt Auditorium
Reservations required at desmoinesartcenter.org

All ten films will be shown on each date.

Friday, September 29 | 6 pm
Sunday, October 1 | 1:30 pm
Tuesday, October 3 | 1:30 pm

These films are not rated, but are intended for adult audiences.



ABOVE *Voice activated*. Country: Australia. Directed by: Steve Anthopoulos. A florist with a stutter is forced to cooperate with a voice-activated car on the way to an important delivery.

BELOW *YELLOW*. Country: UK/Afghanistan. Directed by: Elham Ehsas. In Taliban-controlled Afghanistan, a woman walks into a chadari store in Kabul to buy her first full-body veil and face an uncertain future.

VISITING ARTIST WORKS WITH LOCAL VETERANS

Last November, the Art Center's Community Access program began expanding our partnership with the Recreation Therapy division of the Veterans Affairs Central Iowa Health Care System to provide art experiences for local veterans. Since then, we have expanded our programming to include a weekly figure drawing class, a Veteran's Art Club that meets monthly, on-site art classes for veterans residing at Community Care of Pleasant Hill, and a monthly outing for in-patient veterans that includes art activities and tours of the Art Center.

Additionally, as part of our exhibition-related programming for *Underneath Everything*, a group of local veterans joined visiting artist Ehren Tool in June for a clay tumbler-making workshop. Tool, himself a veteran, has given away more than 25,000 hand thrown tumblers, each uniquely finished with stamps and images symbolizing the degradation of life that occurs during war. During his time in Des Moines, Tool led two other workshops with students from Woodward Academy and clients from Fresh Start Women's Center, in which the participants personalized their vessels with a vast array of stamps and image transfers.

The expansion of these veterans programs is made possible by the support of a Creative Forces Community Engagement Grant, a part of the National Endowment for the Arts' (NEA) Creative Forces® initiative, in partnership with Mid-America Arts Alliance (M-AAA). Creative Forces Community Engagement Grants are intended to support non-clinical arts engagement programs taking place in healthcare, community, or virtual settings.



Participants learn to make clay tumblers during workshops with visiting artist Ehren Tool.



tangerine

AT THE ART CENTER

THE PERFECT SETTING FOR A BUSINESS LUNCH OR A CASUAL GATHERING WITH FRIENDS

Indulge in the ultimate outdoor dining experience at Tangerine at the Art Center where you can sip on a refreshing cocktail (or mocktail) in the sunny ambiance of the Bookey Family Courtyard. Treat your tastebuds to a seasonal menu that complements the delightful setting.

OPEN FOR LUNCH
Tuesday – Saturday | 11 am – 2 pm

Reservations for parties of six or more may be made at tang4000@gmail.com or 515.720.7510.

MUSEUM SHOP

Retail Operations Manager Kristine Waters and our Museum Shop staff consistently seek to offer new and exciting inventory to complement the Art Center's permanent collections and exhibitions. Recently, they added a new line of Mata Ortiz Pottery inspired by the clay pieces in *Underneath Everything: Humility and Grandeur in Contemporary Ceramics*.

Mata Ortiz Pottery was originally created by Juan Quezada Celado, who discovered ancient pottery shards from the Casas Grandes civilization dating as far back as the 12th century. Having no formal training in ceramics making, Quezada Celado experimented with clay and other materials for many years until he mastered the original designs. The elaborate and intricate detail work of Mata Ortiz Pottery is achieved with improvised tools and materials such as broken spoons and brushes made from twigs tied with clippings of children's hair. After refining his skills with these somewhat rudimentary tools, Quezada Celado taught his techniques to members of the local village of Mata Ortiz whose collective artistry has helped bring prosperity and autonomy to the community. Mata Ortiz Pottery is found at museums across the country and has been featured in exhibitions at the Chicago Field Museum and the American Museum of Ceramic Art, among others.

Stop by the Museum Shop to view this beautiful work and perhaps add a piece to your personal collection.





Associate Curator Mia Laufer leads a member tour during the 75 Years of Iowa Art exhibition.

MEMBERSHIP BENEFIT HIGHLIGHT

ORIENTATION + TOUR

As a new benefit this year, Art Center members are invited to attend a Membership Orientation + Tour, offered four times annually. During this event, members learn more about their membership benefits, tour the galleries, and meet other members. Art Center staff are on hand to answer questions and help make the most of your membership. Tour highlights include information about the Art Center's architectural history, key works in the collections, and the role we play in the community. Whether you recently joined or would like a refresher on your benefits, all members are encouraged to attend.

If you have any questions about the Member Orientation + Tour, your current membership, or how to become a member, please contact Senior Manager of Membership and Development Cassandra Tant at ctant@desmoinesartcenter.org.

MEMORIAL + HONORARY GIFTS

These gifts were received between
March 31 – July 31, 2023

In Memory of Bob Bay

Joe and Carolyn Hall

In Memory of Janet Betts

Geo Lamar

In Memory of Cinda Fisher

Jeffrey Kurland
Diana and Marty Rosansky
Benjamin Selig

In Memory of Sally Hampton

Darrell and Patricia Belknap
Tom and Christine Bierley
John and Susan Bruckshaw
John and Barbara Cortesio
Susan Forsling
Ron Hampton
Charles and Debra Hart
Steven and Brooke Hermann
Lauri and Wade Hinners
Kim and John Liams
Russel and Judith Littke
Diane Mohrfeld
Teresa Nece
James and Nancy Nervig
John and Joyce Perkins
Dean and Colleen Reinhardt
Diane Steggerda
Karen and Robert Unrau
Michael Whitmer

In Memory of Mary Noss Reavely

Barbara Berven
Karen Heege

In Memory of Rosemary Olds

John Olds

In Memory of John Pappajohn

Jeff and Kim Chapman
Clear Lake Area Chamber of Commerce
Judi Eyles
Dora-Lynn Galvin
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Steven and Elaine Jaharis
Kyle and Sharon Krause
Jeanne Levitt
Carrie Marshburn-Fleming and Jeff Fleming
Tiffany Nagel Spinner and John Spinner
Anastasia Polydorou
Janis Ruan
Craig and Kimberly Shadur
Jay and Karmen Shriver
George Tsandikos

In Memory of Mary Pappajohn

Walt and Kathy Trahanovsky

In Memory of Andrew Tuttle

Kristi Carman
Paul and Sue Degeest
Danielle Hill
Cyndi Miller
Jennifer Paugh
Tamara Sims
Peggy Tuttle

In Memory of Dennis Young

Jeanne Levitt

In Honor of Elise and Connor Daily

Debra Sullivan

In Honor of Jeff Fleming

Mary and Jon Doidge
Marie-Louise and Mark Kane
Kyle and Sharon Krause
Muriel and Jim Pemble
Mary and Stanley Seidler

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

THE
HARRIET S. AND J. LOCKE
MACOMBER
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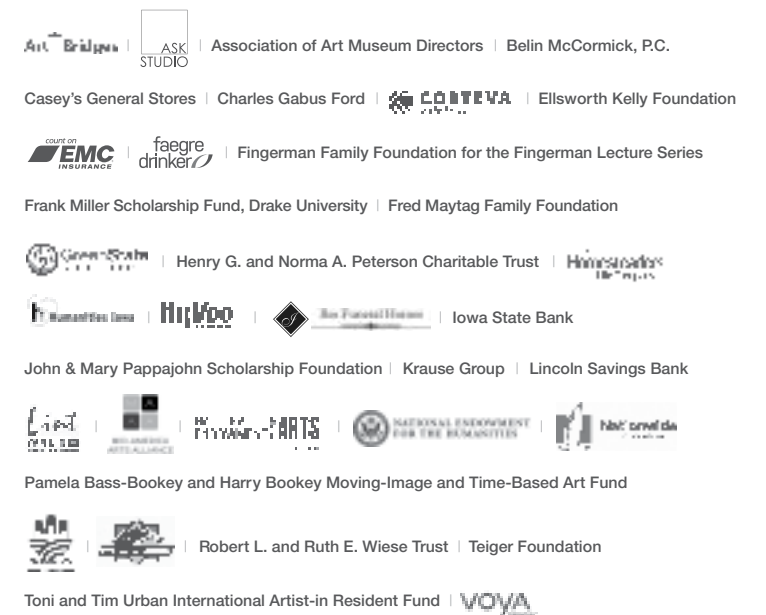
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ADDITIONAL EXHIBITION AND PROGRAMMING SUPPORT COMES FROM
THE FOLLOWING CORPORATIONS, FOUNDATIONS, GOVERNMENT AGENCIES,
AND INDIVIDUALS



COMMUNITY ACCESS PROGRAMMING SUPPORTED BY

Fred and Charlotte Hubbell

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DES MOINES ART CENTER

FREE ADMISSION

MUSEUM HOURS

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

PAPPAJOHN SCULPTURE PARK

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

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

TANGERINE AT THE ART CENTER

Open for lunch / 11 am – 2 pm
Tuesday through Saturday
Reservations for parties of six or more
may be made at tang4000@gmail.com
or 515.720.7510.

MORE INFORMATION

desmoinesartcenter.org
515.277.4405




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PHOTO: BRITTANY BROOKE CROW

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

ON THE COVER

Architect Richard Meier (American, born 1934)
Meier building, Des Moines Art Center, 1985 (detail)
Photo: Steve Hall, Hedrich Blessing, 1997

Thank you to those who joined us for the 75th Anniversary Community Lawn Party on August 19. When the Art Center first opened in 1948, one of the first public events held to celebrate its completion was an outdoor party attended by architect Eliel Saarinen. With a bit of nostalgia, we paid homage to that milestone event with lawn games, pottery demonstrations, studio activities, and live music. As we reflect upon our past, we look forward to many more decades of serving our community with new and innovative exhibitions and programming.