

DES
MOINES
ART
CENTER

JAN
FEB
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2024

Welcome to 2024! I'm very excited to write to you as I launch my first full year as John and Mary Pappajohn Director of the Des Moines Art Center. Over the last several months, I have been reflecting on past accomplishments and working with our staff, trustees, and community stakeholders to plan the final quarter of the Art Center's first 100 years of existence. The collision of past, present, and future has prompted me to consider just what makes this institution so unique among art museums in the United States: besides caring for a cherished public amenity—the John and Mary Pappajohn Sculpture Park—and three architectural landmarks, the Art Center also maintains an art school, one through which over 3,000 adults and children walked in 2023. Through our innovative Community Access Program, we partner with dozens of local nonprofits to provide bespoke art workshops at no cost to individuals facing myriad physical, economic, cultural, and social challenges. Because of your generous support, we do all this—and more—without charging admission to our galleries, events, and programs, placing us among the rare one-third of art museums who throw their doors well and truly open to the public.

The Art Center is a values-led, values-driven organization as well. In this, we are not necessarily exceptional—more and more businesses, institutions, and museums in Des Moines and beyond are putting their values to work, instituting protocols, operations, and programs that reflect their underlying principles. In the next many months, the Art Center will be revisiting and reassessing its principles as part of an ambitious, collaborative strategic planning process that will join stakeholders inside and outside the institution. My introduction to the last newsletter of 2023 highlighted one principle I hold dear: generosity. To be generous is to give more than is strictly necessary: it means giving in abundance, without any thought of reciprocity. Generosity of spirit characterizes many of you—our trustees, donors, and members. Institutions can also be generous, of course. Indeed, I believe the many films, workshops, exhibitions, tours and lectures the Art Center offers free of charge to the public reflects an ethic of generosity, one we have worked hard to preserve over the years.



Dr. Kelly Baum, John and Mary Pappajohn Director

The principle of cosmopolitanism—from an ancient Greek word meaning “citizen of the cosmos”—animates the Art Center as well. I take this definition of cosmopolitanism from Kwame Anthony Appiah's 2006 book *Cosmopolitanism: Ethics in a World of Strangers*. For Appiah, cosmopolitanism is a value—a principle by which to live and work. As he writes, cosmopolitanism “begins with the simple idea that in the human community... we need to develop habits of coexistence, conversation, and association.” Cosmopolitanism compels us to respect the people with whom we share the world but whose views might depart from our own. It obliges us to take seriously the perspectives of others and requires us to open ourselves up to dialogue with the unfamiliar. “There is much to learn from our differences,” cosmopolitanism reminds us.

The spirit of cosmopolitanism drives the vast majority of our programming next year, including the exhibitions *States of Becoming*, *Hurricane Season*, and *Samantha Box*, which will introduce our visitors to a diverse array of artists from many different parts of the globe, presenting experiences and points of view borne in Africa, the Caribbean, London, New York, and beyond. The same is true of the works of art we have recently acquired, including a magnificent sculpture by the Guyanese-British artist Hew Locke, *The Survivor*. I am proud to lead a museum that strives to bring the world to Iowa, and Iowa to the world, and I encourage you to learn more about our upcoming shows, events, and programs by perusing our newsletter. Above all, I hope you will discover alongside us, the cosmopolitanism to be found in our galleries, studios, and auditorium spaces.

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR

Masimba Hwati | *self, calculating my Father's shadow 2, 2021 (detail)*
Tintype | Collection of the artist

More work by Masimba Hwati and 16 other artists will be on view in the upcoming *States of Becoming* exhibition opening on February 10, 2024. (SEE PAGE 4)





ABOVE
Gabriel C. Amadi-Emina
Fade Catcher, 2021
Diptych photographic print on museo silver rag
adhered flat on wooden panel
Collection of the artist



BELOW
Miatta Kawinzi
SHE GATHER ME, 2021
HD color video & 16 mm color film transferred to video with
two-channel audio, three wooden rocking chairs, silver mylar floor,
dimensions variable Installation view at CUE Art Foundation, NYC
Collection of the artist | Photo: Miatta Kawinzi

NEW EXHIBITION

FEBRUARY 10 – MAY 12, 2024

ANNA K. MEREDITH GALLERY

PRODUCED BY INDEPENDENT CURATORS INTERNATIONAL (ICI)

CURATED BY FITSUM SHEBESHE

ORGANIZED BY SENIOR CURATOR LAURA BURKHALTER

States of Becoming

States of Becoming examines the dynamic forces of relocation, resettling, and assimilation that shape the artistic practices of a group of 17 contemporary African artists who have lived and worked in the United States within the last three decades.

The concept for *States of Becoming* evolved from curator Fitsum Shebeshe's lived experience following his 2016 move from Addis Ababa, Ethiopia to Baltimore, Maryland and his subsequent firsthand knowledge of the weight of cultural assimilation. Confronted with a different society, Shebeshe encountered a wide range of existential questions that shaped his relationship to institutions and culture. Shebeshe also realized for the first time that he was viewed as belonging to a minority because of the color of his skin. Additionally, a newfound awareness of the profound impact of Ethiopia's traditional and conservative culture on his personal sense of individuality emerged.

"*States of Becoming* was born out of my own process of relocating to the United States in 2016," Shebeshe said. "This exhibition allows for further understanding of not only my own experiences, but also those of the artists. By analyzing both the unique aspects and commonalities, we...can reimagine together how we think about how identity is continually shaped and reshaped."

Having found kinship among cultural practitioners from the African diaspora who shared his experience, Shebeshe has united 17 artists who either came to the United States over the past 30 years or who are first-generation born. The artists represented in *States of Becoming* relocated from 12 countries in Africa and one in the Caribbean. Like Shebeshe, each artist in the exhibition has a unique relationship to the US context which is reflected in their work. *States of Becoming* represents the first time each of the participating artists have exhibited in Iowa and in some cases the Midwest.

EXHIBITION ARTISTS

Gabriel C. Amadi-Emina
Kearra Amaya Gopee
Kibrom Araya
Nadia Ayari
Vamba Bility
Elshafei Dafalla
Masimba Hwati
Chido Johnson
Miatta Kawinzi
Dora King
Helina Metaferia
Nontsikelelo Mutiti
Yvonne Osei
Kern Samuel
Amare Selfu
Tariku Shiferaw
Yacine Tilala Fall

States of Becoming is a traveling exhibition curated by Fitsum Shebeshe and produced by Independent Curators International (ICI), New York. Lead funding is provided by the Hartfield Foundation as part of an initiative to support ICI's commitment to new curatorial voices who will shape the future of the field, and ICI's Curatorial Intensive alumni as they move through the stages of their career. *States of Becoming* is made possible with the generous support of ICI's Board of Trustees and International Forum. Crozier Fine Arts is the Preferred Art Logistics Partner. Additional funding for the Des Moines Art Center's presentation is provided by the Harriet S. and J. Locke Macomber Art Center Fund.



RELATED PROGRAMMING

Opening Celebration

Friday, February 9 | 5 – 7 pm

Free; No reservations required

Be among the first to view *States of Becoming* with music and complimentary refreshments.

States of Becoming Overview

+ Artists Discussion

Sunday, February 11 | 1:30 – 3 pm

Levitt Auditorium

Free; Reservations required

Curator Fitsum Shebeshe will provide insight into the premise of the exhibition and introduce the work of 17 African artists working the United States. Shebeshe will be joined by Art Center Senior Curator Laura Burkhalter and artists Chukwudumebi Gabriel Amadi-Emina, Chido Johnson, and Miatta Kawinzi.

Gallery Talk

Thursday, March 14 | 6 pm

Anna K. Meredith Gallery

Free; Reservations not required

Elshafei Dafalla, a Sudanese American artist and human rights activist, joins Senior Curator Laura Burkhalter to discuss his work and the exhibition.

Public Performance

Saturday, April 13 | 1:30 pm

Free; Reservations required

States of Becoming exhibiting artist Helina Metaferia will perform a newly commissioned live work from her "Refiguring the Canon" series.

Generous support provided by Art Bridges Foundation's Access for All programs.



Kearra Amaya Gopee
Artifact #3: Terra Nullius, 2019
 Still from single-channel video
 Collection of the artist



ABOVE
 Yvonne Osei
Africa Clothe Me Bare, Paris, 2018
 Detail still from video
 Collection of the artist

BELOW
 Elshafei Dafalla
Delirium, 2005 (detail)
 Print on canvas
 Collection of the artist



EXHIBITION RECAP
 THROUGH JANUARY 14, 2024
 ANNA K. MEREDITH GALLERY
 ORGANIZED BY SENIOR CURATOR LAURA BURKHALTER

Transform Any Room



Liza Lou (American, born 1969) | *Kitchen*, 1991–1996 (detail) | Glass beads, plaster, wood and found objects
 Whitney Museum of American Art, New York; Gift of Peter Norton, 2008.339.a-x | Photo: Brittany Brooke Crow

“*Transform Any Room* has been delighting Art Center visitors since it opened in October with its nod to all things home décor, from the seemingly simple and commonplace to the shiny and outrageously complex. For decades, traditional (and usually sexist) notions about the things that make a house a home have kept most domestic items out of art museums. But this stunner of a show at the Des Moines Art Center tosses those distinctions right out the curtained window. With a dozen beautiful and thought-provoking works by 10 leading artists, including two lowans, *Transform Any Room* raises fascinating questions about all the stuff that surrounds us every day, whether it’s ‘art’ or ‘craft,’ made by hand or mass-produced.”

MICHAEL MORAIN | *dsm* MAGAZINE



More than 15,000 visitors toured this exhibition during its three month presentation at the Art Center.

ABOVE Visitors explore an interactive dollhouse display designed to encourage their own imaginary room transformations and to consider the creativity of domestic spaces.
 Photo: Brittany Brooke Crow

OPPOSITE BELOW Ange Altenhofen (American, born 1966)
Grotto, 2023

Installed, interactive sculpture; salvaged vintage sofa cushions, futon mattress, upholstered pillows; gold leaf, gold spray paint, sofa crap, cotton batting, polyfil; natural gemstones including ruby, amethyst, topaz, sapphire, citrine, and peridot
 Lent by the artist | Photo: Brittany Brooke Crow



WORKS RECENTLY ACCESSIONED INTO THE ART CENTER COLLECTIONS

MARÍA BERRÍO

Born in Colombia, New York-based artist María Berrío creates surreal mixed-media works that comment indirectly on matters relevant to the present, taking inspiration from folklore, mythology, and magical realist literature from South America. *Act III Scene 3: El Viento Empanaba Espejos* (whose poetic title loosely translates as “the wind muddled reflections”) debuted in an exhibition hosted by Victoria Miro Gallery at the 2023 Armory Show in New York. Nine of the ten works featured there belong to a series conceived in the form of a fictitious play, one that is both discontinuous and incomplete, titled “A Feast for Ammit.” (Ammit, also known as the ‘Swallower of the Dead,’ is the name of an Egyptian goddess who presides over a funerary ritual called Judgment of the Dead.) While most of Berrío’s past narratives have focused on dislocation, loss, and the relationship between humans and the natural world, “A Feast for Ammit” tells the tale of intrigue, desire, and ultimately tragedy. *Act III Scene 3*, which is comprised of watercolor paint and pieces of pre-dyed Japanese paper adhered to linen, narrates a single moment from Berrío’s invented play. Here we see one of the main characters, Echo, as she gazes at herself in the mirror. If it weren’t for the knife in her right hand, the scene would appear innocent and straightforward enough, but in fact, Echo is only moments away from committing seppuku, a Japanese form of ritualistic suicide, having just learned that neither she nor the object of her obsession, Eris, is capable of love.

HEW LOCKE

Hew Locke works in a wide range of media to explore structures and symbols of colonial and post-colonial power. His work is strongly shaped by his childhood in Guyana, a period that overlapped with the early years of the country’s independence from British rule, gained in 1966. *The Survivor* is a recent addition to Locke’s series of boat sculptures, and his largest to date. Locke’s boat sculptures conjure up the many connotations of sea travel, including migration, displacement, slavery, smuggling, colonial conquest, and military conflict. These works are intentionally void of human forms so that viewers can imagine themselves as passengers. *The Survivor* wrestles with the methods in which Guyana and other colonies were exploited to accumulate capital, and how Guyana’s economic future lies in the exploitation of its waters, chiefly through oil extraction and tourism. The sculpture is incredibly detailed and includes a weathered cabin, patchwork sails interspersed with photo transfers of archival imagery, and decks overloaded with cargo. This work and other work by Locke will be included in the Art Center’s upcoming exhibition, *Hurricane Season: Caribbean Art and Climate Change*, being presented this summer.

OPPOSITE María Berrío (Colombian, born 1982)
Act III Scene 3: El Viento Empanaba Espejos, 2023
Collage with Japanese paper and watercolor paint on linen
Des Moines Art Center Permanent Collections; Purchased
with funds from the Des Moines Art Center 75th Anniversary
Campaign and the Harriet S. and J. Locke Macomber
Des Moines Art Center Endowment Fund, 2023.30





Hew Locke (British, born 1959)
The Survivor, 2022
 Wood and mixed media
 Des Moines Art Center Permanent Collections; Purchased with funds from the Ellen Pray Maytag Madsen Sculpture Acquisition Fund, 2023.23
 Photo: JSP Art Photography, Courtesy of Hew Locke and P-P-O-W, New York and P-P-O-W, New York

b. ROBERT MOORE

b. Robert Moore, a Des Moines native, is a painter, printmaker, sculptor, and installation artist whose work addresses social and racial justice and explores Black American identity. Often based around the human figure, Moore's work is visually and emotionally direct. *Kin to War* is one of a series of mixed-media paintings in which the artist depicts young Black boys wearing military helmets, evoking the young age at which Black children are too often exposed to violence, as well as Moore's own experience as a military veteran.

Alongside conventional acrylic paint, Moore has recently begun incorporating Ethiopian coffee grounds and the burlap bags in which they are transported into his art, creating rich, textured surfaces, as seen here. In so doing, the artist makes oblique reference to the commodification and exploitation of African resources by the West, a process often supported through military intervention.

TUẤN ANDREW NGUYỄN

Currently based in Vietnam, Tuấn Andrew Nguyễn is an accomplished artist who works primarily in the mediums of video and sculpture, often in collaboration with external partners, specifically the communities whose experiences with displacement, colonialism, and violence he explores. Memory is both his subject and his tool: by recovering stories that have been lost to time or forcibly suppressed, he strives to facilitate healing and empathy and to empower the marginalized. Like much of his work, *The Boat People* straddles fact and fiction, imagination, and research.

Here Nguyễn transforms a concrete, historical event — the immigration of thousands of Vietnamese families, his own included, to the United States during the Vietnam-American war — into a fantastical narrative that is both poignant and incisive. The film is set in an unspecified moment in the future, after an extinction level event that leaves only a few children alive on the planet. This cohort, led by a young girl, travels the oceans studying the residue of lost civilizations. In the video, we see the Boat People, as they call themselves, exploring a place formerly known as Bataan, collecting artifacts (from Japanese machine guns and American-made gas masks to refugee boats, a memorial to a



b. Robert Moore (American, born 1983)
Kin to War, 2023
 Acrylic, charcoal, saw dust, Ethiopian coffee, Ethiopian coffee burlap, polyurethane, oil pigment on Belgian linen
 Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2023.24



Tuán Andrew Nguyễn (Vietnamese, born 1976)
The Boat People, 2020
 Single-channel video, 4k, Super 16mm transferred to digital,
 color, 5.1 surround sound
 Des Moines Art Center Permanent Collections; Purchased with funds
 from the Pamela Bass-Bookey and Harry Bookey Video Acquisition
 Fund and the Edmundson Art Foundation, Inc., 2023.32
 Photo: © Tuán Andrew Nguyễn 2023. Courtesy the artist and
 James Cohan, New York.

World War II massacre, and a *kampilan*, a traditional Filipino blade) whose meanings they attempt to decode by recreating them in wood, burning them, and then scattering their ashes, a ritual with roots in Southeast Asian cultural practices. One of these artifacts—the head of a statue depicting Quan Yin, the female buddha of compassion—comes to life during the video, engaging the little girl in conversation about the nature of time and existence.

GIFT OF 63 PRINTS FROM JEFF HUNTER AND JANET GRIFFIN

Jeff Hunter and Janet Griffin have made the generous gift of more than five dozen historic prints to the Art Center. Most of these prints are several centuries old and include luminary artists such as, Jean-Baptiste-Camille Corot, Albrecht Dürer and William Hogarth. Many of the works were once employed as illustrations in historic encyclopedias and survey texts, including five pages of the *Nuremberg Chronicle*, first published in 1493, and several images of 18th-century brewing processes. This gift adds substantially to the Art Center's holdings of historic works.



Albrecht Dürer (German, 1471–1528)
The Angel Showing St John the New Jerusalem,
 from the series "The Apocalypse," ca. 1496–1497
 Woodcut on paper
 Des Moines Art Center Permanent Collections;
 Gift of Jeff Hunter and Janet Griffin, 2023.26

JAPANESE HINAMATSURI WEEKEND



TEA CEREMONY

March 1 | 4:30 pm / 5 pm / 5:30 pm / 6 pm
Registration requested

A tea ceremony is an expression of hospitality known as Omotenashi. The tearoom is meticulously arranged to welcome guests, reflecting an awareness of both the season and the preferences of the individual host.

During each 15-minute ceremony at the Art Center, three guests will be served tea as our JASI host explains the rich meaning behind each action of this symbolic ritual. All other visitors may observe the proceedings and will be invited to sample tea.

MARCH 1-3 | MACOMBER LOBBY

In Partnership with
Japan America Society of Iowa (JASI)

Hinamatsuri is a cherished Japanese traditional celebration that takes place on March 3 each year. Rooted in centuries-old customs, this festival is a joyous occasion to commemorate the growth of family daughters. Modern Hinamatsuri serves as a moment to appreciate the enchanting beauty of traditional Japanese dolls that signal the arrival of the spring season. Moreover, the festival has acquired a broader significance, marking a time for gratitude.



ORIGAMI

March 2 | 11 am – 1 pm

Origami is a traditional craft that transforms simple pieces of paper into intricate three-dimensional objects. The essence of successful origami lies in three key elements: precision, pressure, and patience.

KIMONO FASHION SHOW

March 3 | 2 – 3 pm

The kimono, derived from the words 'ki' meaning wear, and 'mono' meaning thing, is Japan's national garment, symbolizing a rich cultural heritage that has evolved over centuries. As foreign culture gained influence, these garments gradually gave way to Western attire. Despite the evolving fashion landscape, the Japanese maintained an affection for traditional clothing, particularly on special occasions. This fashion show will highlight various styles of kimono, showcasing their histories and the diverse ways these garments are adorned.

Visit desmoinesartcenter.org for more information, and to register for the tea ceremony on March 1.

Generous support for this program has been provided by Art Bridges Foundation's Access for All programs.



HINA DOLL DISPLAY

March 1-3

Central to Hinamatsuri festivities is the arrangement of exquisite Hina dolls, symbolic representations of familial well-being and the blossoming of spring. The origin of

this tradition lies in indigenous stories recounting a devastating epidemic that claimed the lives of infant girls. Faced with the absence of medical remedies, desperate parents turned to prayer. Crafting straw dolls and strategically placing them within their homes, they believed these surrogate figures would be taken in lieu of their daughters.



Community Access Programs (CAP) offer creative engagement across the Des Moines metro

The Art Center's Community Access Program (CAP) partners with organizations and agencies throughout the Des Moines metro to offer art education and community building in multiple settings. Itzel Abigail Gallegos-Martinez, who identifies as a Mexican queer artist, began teaching with CAP in the summer of 2023. Itzel teaches Art Spectrums, the Art Center's free monthly program for children and teens with autism, and classes at Families Forward, a temporary housing facility for families facing homelessness.

"My experience with community outreach programs, such as this one, didn't start as a teacher but rather as someone who was also in need. The YMCA Supportive Housing Campus was a refuge for my younger brother, my mother,

and me. Today, I strive to be a force of positivity in the lives of the kids I'm teaching," says Itzel.

With a history of leaning on community for their own family's wellbeing, Itzel feels a personal connection to children who may otherwise lack opportunities or support.

"When I was offered the opportunity to teach at Families Forward, I jumped at the chance to bring some form of solace to the kids I would be interacting with. **I cherish having the ability to provide meaningful memories and a reprieve for kids in the position I was once in...I hope to not only be a source of joy for the kids I teach, but also act as a catalyst for a new generation of artistic expression.**"

OSCAR® SHORTS RETURN TO THE ART CENTER!

ACADEMY AWARD®
NOMINATED SHORT FILMS
Levitt Auditorium
Reservations required at
desmoinesartcenter.org

Nominees are announced
January 23, 2023, but mark
your calendars now to see
the best of 2023's short films.
Each program has
two screening options.

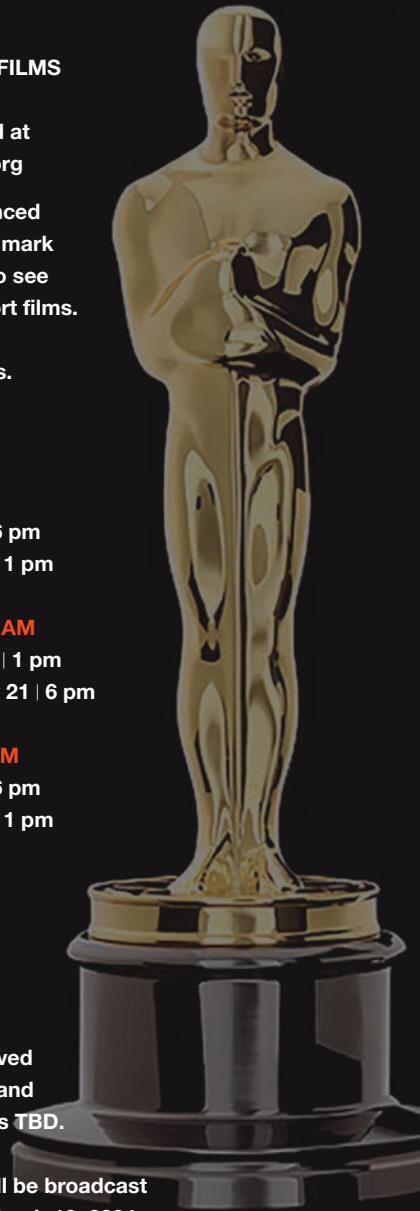
**DOCUMENTARY
PROGRAM**
Friday, February 16 | 6 pm
Sunday, February 18 | 1 pm

LIVE-ACTION PROGRAM
Tuesday, February 20 | 1 pm
Wednesday, February 21 | 6 pm

ANIMATION PROGRAM
Friday, February 23 | 6 pm
Sunday, February 25 | 1 pm

Snow dates are reserved
on Tuesday, March 5 and
Friday, March 8 | times TBD.

Academy Awards® will be broadcast
on ABC on Sunday, March 10, 2024.



MEMBERSHIP AND DEVELOPMENT



Join us in welcoming the
Art Center's new Senior Director
of Development, Caleb Hegna!

Hegna, who joins the Art Center on
January 8 after working for 17 years at
UnityPoint Health - Des Moines Foundation,
brings a wealth of experience in planned
giving, capital campaigns, and endowment
creation. Together with John and Mary
Pappajohn Director Kelly Baum and
an excellent team in the Development
Department, Caleb will oversee the creation
and execution of a strategic development
plan rooted in the core values and mission
of the Art Center. Look for Caleb at
upcoming events at the Art Center!

MEMORIAL + HONORARY GIFTS

These gifts were received between
August 1, 2023 and November 15, 2023.

In Memory of Linda Fisher
Orin Kurland and Michelle Acosta

In Memory of Floriana and Richard Hayes
Shane Eatinger
Joan O'Sullivan

In Memory of Cristina Mathis
Anne Colville

In Memory of Mary Noss Reavely
King and Ann Au
Barbara Berven

In Memory of Rosemary Olds
Jeanne Wheeler

In Honor of Mia Laufer
Ingrid Lilligren and Steven Grody

In Honor of Gene Swan
Amy Worthen

2024 ART CENTER GALA SAVE THE DATE SATURDAY SEPTEMBER 21, 2024

Thank you to everyone who attended
the 2023 Avant Garden Gala! On a
gorgeous starry evening, we raised
more than \$260,000 to support
exhibitions and programming at the
Art Center.

We're excited to announce the 2024 Gala
will return to the historic Scottish Rite
Building after more than twenty years.
We welcome newly appointed trustee
Eva Anderson and her husband Michael
Anderson who will be leading efforts as
2024 co-chairs.

NEW THIS YEAR. We are adding an
After Party ticket option. After Party ticket
holders will dance the night away while
indulging in sweet and savory late-night
bites and delectable drinks.



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
ART CENTER FUND

FREE ADMISSION IS SUPPORTED BY PRINCIPAL FOUNDATION
AND ART CENTER MEMBERS



GENERAL ART CENTER SUPPORT PROVIDED BY BRAVO



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Johnston | Norwalk | Pleasant Hill | Polk City | Polk County | Urbandale | Waukee
West Des Moines | Windsor Heights

ADDITIONAL EXHIBITION AND PROGRAMMING SUPPORT COMES FROM
THE FOLLOWING CORPORATIONS, FOUNDATIONS, GOVERNMENT AGENCIES,
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DES MOINES ART CENTER

FREE ADMISSION

MUSEUM HOURS

Tuesday & Wednesday | 10 am – 4 pm
Thursday & Friday | 10 am – 7 pm
Saturday & Sunday | 10 am – 5 pm
Closed Monday

PAPPAJOHN SCULPTURE PARK

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

CLASSES

Studio art classes and workshops
available for all ages
Members receive 20% discount

MUSEUM SHOP

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

MORE INFORMATION

desmoinesartcenter.org
515.277.4405

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(Des Moines) or Art Center staff, unless
otherwise noted.

ON THE COVER, FROM THE UPCOMING EXHIBITION,
STATES OF BECOMING
Nontsikelelo Mutiti
EVERYTHING IS WHERE IT IS EXPECTED,
2019 (detail)
Tête-à-tête wallpaper
Photo: Natasha Hatendi

SIGN UP FOR SPRING BREAK ART CAMPS



WEEKLONG SPRING BREAK ART CAMPS ARE BACK! MARCH 11–15, 2024

Our morning and afternoon Imagination Abounds camps offer a creative outlet for youth in first through fifth grades. Campers will learn techniques in painting, drawing, and ceramics while making friends and gaining new skills.

All campers receive a Des Moines Art Center t-shirt as part of their tuition.

DON'T FORGET Members receive 20% off classes, camps, and workshops all year long. **Become a member today!**

Register for Art Camp at desmoinesartcenter.org