

DES
MOINES
ART
CENTER



MAY
JUN
JUL
AUG
2024

I'm recently back from an exhilarating trip to New York with sixteen of our trustees, members, and guests. We were thrilled to see our masterpiece *Woman in White* (1946), by Henri Matisse, on view in The Met's extraordinary exhibition *The Harlem Renaissance and Transatlantic Modernism*, curated by Dr. Denise Murrell. (Read more on page 21.) It's obvious the many ways in which the Art Center brings the world to Iowa. Less evident, perhaps, are the ways in which we also bring Iowa to the world. Sharing our collections as we did with The Met is but one way we export to the rest of the country what makes this state so unique and so exceptional, building our national profile in the process. On that note, the month of October will see myself and a group of Iowans traveling even farther afield, this time to Seoul and Busan, the first time we've hosted a patron trip to South Korea. We're thrilled to be expanding our international networks in Asia!

Here in Des Moines, I recently received a copy of Curator Mia Laufer's catalogue *Hurricane Season: Caribbean Art and Climate Change*, our most substantive catalogue in several years. The publication of Dr. Laufer's book is a harbinger of great things on the horizon this summer, when the months will be filled with events and programs you can find nowhere else in the greater Des Moines area—indeed, the state of Iowa as a whole. In late June, we open the exhibition that occasioned Dr. Laufer's book and, shortly thereafter, Senior Curator Laura Burkhalter's *Iowa Artists 2024*, which features the work of extraordinary Des Moines-based artist b. Robert Moore, as well as curatorial intern NajLa Evans's *Coexist*, on the fraught relationship between people and nature. Intellectually ambitious, all of these projects exemplify our institutional commitment to the humanities, broadly understood as any discipline that studies human beings in all of their cultural, literary, and historical diversity. Although generally associated with academia, the humanities also have great bearing on the mission of the Art Center.



John and Mary Pappajohn Director Kelly Baum visits the *Whitney Biennial 2024: Even Better Than the Real Thing* exhibition during a patron trip to New York City in April.

In an era dominated by news of artificial intelligence, data farms, and driverless cars, it might seem old-fashioned to evoke a field of study born in ancient Greece, one that occupies fewer and fewer classrooms on university campuses. Nonetheless, the humanities are more relevant and more indispensable than ever before—and not just to institutions of higher learning. As organizations like the Mellon Foundation and scholars such as Martha Nussbaum and Edward Said have argued, the humanities cultivate invaluable skills such as critical thinking, problem solving, open-mindedness, and communication, all of them key to creating an engaged, informed, global-minded citizenry. Like the exhibitions on view this summer at the Art Center, moreover, the humanities also serve to clarify issues of social import and answer some of the most urgent matters in the present. If a “university” can be “everywhere,” as the Mellon Foundation has stated, then so, too, can it be at the Art Center.

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR

In memoriam: Dale Jansen (1938–2024), friend, volunteer, honorary trustee

75TH ANNIVERSARY CAMPAIGN IN ACTION

Thanks to the generous donors to our 75th Anniversary Campaign, there are some exciting updates happening at the Art Center. On January 23, 2024, the galleries in the Richard Meier building reopened with sections of newly refinished flooring, a fresh coat of paint throughout the entire interior, important infrastructure repairs, and a thought-provoking reinstallation of art from the permanent collections. We extend a special note of thanks to Nationwide Foundation for their support of the flooring restoration associated with this project.

With the reopening of the galleries in the Richard Meier building, work began in earnest on the A.H. Blank Gallery and the Kyle and Sharon Krause Galleries in the Eliel Saarinen wing, including new flooring, fresh paint, infrastructure updates, modern lighting, and entirely reinstalled gallery walls. These renovations are supported in large part by a Prairie

Meadows Legacy Grant and a Polk County Community Development Grant. We look forward to reintroducing the Blank and Krause galleries to visitors this spring.

In addition to these exciting projects, gifts to our 75th Anniversary Campaign have also enabled much needed upgrades to the accessibility ramp that connects our accessible entrance to the Art Center's galleries and studios. The campaign has also funded new educational opportunities, including a monthly Creative Aging program that provides gallery experiences for adults 55+ (see details on page 18), additions to the permanent collections, and the return of drop-in tours offered every Saturday.

Thank you to all who supported the 75th Anniversary Campaign; you are helping to advance the Art Center's mission as we enter the next quarter century.

Newly renovated galleries in the Richard Meier building.
Photo: © Rick Lozier Photography



HURRICANE SEASON

CARIBBEAN ART
+ CLIMATE CHANGE

FIRELEI BÁEZ
LIONEL CRUET
TERESITA FERNÁNDEZ
TAMIKA GALANIS
DEBORAH JACK
HEW LOCKE

Every year from June 1 through November 30, people across the Caribbean archipelago hold their breath. It's hurricane season. Hurricanes and the devastation they bring have long been a part of life in the Caribbean, but with climate change, these storms are getting far more violent. They pick up steam faster than ever before, leaving little time to prepare. The aftermaths of storms are unbearable and shed light on the living legacy of colonialism and ongoing political corruption. Yet even as the effects of climate change wreak havoc on the region, life across the archipelago continues. People adapt. They weather the storm, even as they are weathered by it.

The artists featured in *Hurricane Season* demonstrate the crucial role arts can play in this unfolding crisis by translating data sets and dire predictions into relatable terms, reframing the conversation around how changes

in the climate relate to everyday lived experiences as well as to notions of community, family, and home. Through art, they succeed in converting a global crisis into human scale. These artists acknowledge the grim realities of the climate crisis by emphasizing its toll on people and yet, also the possibilities of a better future. It is an exhibition about homes under threat as well as cycles of environmental violence and repair. *Hurricane Season* features 58 works in a range of media by six artists from across the Caribbean archipelago and its diaspora.

“Every year we are forced to reinvent ourselves, growing shabbier. Perhaps uncertainty comes from the shifty breath of Hurricanes, their unlocked eyes revolving always counter-clockwise. Watchful. Unmaking us.”

OLIVE SENIOR | *HURRICANE WATCH* (2022)

RELATED PROGRAMMING

Fingerman Lecture 2024 featuring Teresita Fernández

Thursday, June 6 | 6 pm
See page 20 for more details
Free; Reservations required

Opening Celebration

Friday, June 7 | 5 – 7 pm
Free; No reservations required

“Guabancex” Dance Performance

by N’Jelle Gage Thorne
Friday, July 12 | 1:30 pm and 5:30 pm
Free; Reservations required

Dance Performance by SEEDS and N’Jelle Gage Thorne

Friday, July 19 | 1:30 pm and 5:30 pm
Free; Reservations required

Gallery Talk with Artist Lionel Cruet and Curator Mia Laufer

Thursday, August 8 | 5:30 pm
Free; No reservations required

“Landfall” Film and Post-film Dialogue with Professor Alfredo Rivera

Sunday, September 8 | 1:30 pm
Landfall, 2020 (90 minutes)
Directed by Cecilia Aldarondo
Free; No reservations required



OPPOSITE Firelei Báez (born 1981)
Study in Blue (We have come to stir the other world, to cleanse ourselves, to connect our living to the dead here), 2018 (detail)
Acrylic and ink on canvas with painted tarp
Rennie Collection, Vancouver
© Firelei Báez; Courtesy of the Artist, Kavi Gupta, Chicago and Rennie Collection, Vancouver; Photography by John Lusia

ABOVE Hew Locke (born 1959)
Station Street, Georgetown, 2018
Acrylic on chromogenic print
© Hew Locke; Work and image courtesy of Hew Locke and P-P-O-W, New York
Photography by JSP Art Photography



Deborah Jack (born 1970)
Untitled #1, from "Intertidal Imaginaries: The Resistant Geographies of the Shore(coast)
in the Aftermath of Saltwater(storm surges)" series, 2021
Archival C-Print
© Deborah Jack; Work and image courtesy of the artist



RIGHT
Teresita Fernández (born 1968)
Puerto Rico(Burned) 2, 2022
Burned and cut paper
© Teresita Fernández; Work and image
courtesy of the artist and Lehmann Maupin,
New York, Seoul, and London.
Photography by Daniel Kukla

BELOW
Tamika Galanis (born 1979)
Mama Ruth, from "The Constituency"
series, ongoing
Pigment print
© Tamika Galanis; Work and image
courtesy of the artist



Lionel Cruet (born 1989)
Flood Aftermath and Other Hurricane Stories V, 2020
Acrylic and house paint on polyethylene blue tarp
Courtesy of the artist

NEW EXHIBITION
JUNE 22 – OCTOBER 20, 2024
MULTIPLE GALLERIES THROUGHOUT THE LOWER
LEVELS OF THE RICHARD MEIER BUILDING
ORGANIZED BY SENIOR CURATOR LAURA BURKHALTER
IN PARTNERSHIP WITH ARTIST b. ROBERT MOORE

IOWA ARTISTS 2024

b. ROBERT MOORE

*In loving memory
Now I lay me down to sleep*

Des Moines-based artist b. Robert Moore creates direct, striking works of art that confront issues of social justice and Black identity. Visually and emotionally powerful, Moore looks to autobiography for inspiration, pulling imagery from family photos and drawing on memories and personal stories of his own and those closest to him. References to art history and material culture also abound in this work, which includes gravestones, flags, neon, coffee, and household objects — things that, like photos, carry memory and history. The art here is both personal and political, revealing

how those concepts are intimately intertwined. The faces of elders and the lives they lived are revealed with contemporary art.

This is b. Robert Moore's first solo museum exhibition, with most of the art making its debut in the Richard Meier galleries. *Kin to War*, a painting recently purchased by the Art Center, will also be shown for the first time. This ambitious iteration of the museum's long running and acclaimed *Iowa Artists* series will inspire conversation, introspection, and connection.



b. Robert Moore (American, born 1983), *Mama's Boys*, 2024
Acrylic and acrylic wash/watercolor on Belgian Linen, Courtesy of the artist



b. Robert Moore in his studio
Photo by Andrew Sans

RELATED PROGRAMMING

Opening Celebration

Friday, June 21 | 5 – 7 pm
Free; No reservations required

Lecture with b. Robert Moore featuring a Contemporary Ballet produced by SEEDS

Sunday, June 30 | 1:30 pm
Free; Reservations required

Conversation with Artist b. Robert Moore and Nikole Hannah-Jones plus Book Signing

Sunday, July 28 | 3 pm
Free; Reservations required



Nikole Hannah-Jones, creator
of the Pulitzer Prize-winning
The 1619 Project
Photo by James Estrin

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



NEW EXHIBITION

JULY 9 – SEPTEMBER 15, 2024

JOHN BRADY PRINT GALLERY

ORGANIZED BY CURATORIAL INTERN NAJLA EVANS WITH SUPPORT FROM THE ART CENTER CURATORIAL STAFF

COEXIST

Coexist delves into the rich, complicated relationship between humanity and nature, one based on both conflict and interdependence. Historically, nature has served as an enduring muse for artists, with its intricate designs and harmonious systems inspiring creativity and new forms of thinking. Philosophers, too, have addressed the subject of nature, exploring its physical, spiritual, and ecological dimensions across centuries and cultures. For many, nature has been an ongoing source of guidance that provides lessons in balance, respect, and humility. With the rise of industrialization however, and the relentless pursuit of progress, the bond between people and nature eroded. Too often,

nature is now considered merely a resource to exploit. *Coexist* features art from the Art Center's permanent collections that illustrate the twinned fates of nature and humanity.

RELATED PROGRAMMING

Gallery Talk with Senior Curator Laura Burkhalter and Curatorial Intern NajLa Evans

Thursday, August 15 | 6 pm
Free; No reservations required



Peter Sekaer
(American, born Denmark, 1901–1950)
Near St. Claresville, Ohio, ca. 1935–1940
Vintage gelatin silver print
Des Moines Art Center
Permanent Collections; Gift of Joel Meyerowitz, 2016.122

CONTINUING EXHIBITION

THROUGH JUNE 30, 2024

JOHN BRADY PRINT GALLERY

ORGANIZED BY CURATOR MIA LAUFER FEATURING WALL LABELS BY CURATORIAL INTERN NAJLA EVANS

BEFORE MODERN ART

Although best known for its holdings in modern and contemporary art, the Des Moines Art Center is also home to a remarkable collection of works on paper that date back to the 15th century. This exhibition showcases some of the oldest works in the collection, specifically 15th–18th century prints from across Western Europe and South and East Asia. Featuring a broad array of styles and subjects—from portraiture, landscape, and natural history studies to religious and mythological scenes—*Before Modern Art* offers a glimpse into the scope and breadth of the Art Center's collections.

*This exhibition was previously introduced in an earlier issue of NEWS, however it was delayed when generous funding provided by Prairie Meadows and Polk County allowed us to begin transformative flooring and lighting renovations in the A. H. Blank and Kyle and Sharon Krause Galleries. To accommodate these new improvements, (see page 3), the location and timeline of *Before Modern Art* was adapted by our curatorial team.



After Maria Sybilla Merian (German, 1647–1717)
Caligo Butterfly, Wasp & Acenthacae, plate 60
from "Metamorphosis insectorum Surinamensium (Metamorphosis of the Insects of Surinam)", published in 1726 (3rd edition, 1771)
Engraving with hand-coloring on paper
Des Moines Art Center's Louise Noun Collection of Art by Women through Bequest, 2003.335

These works of art represent highlights from recent additions to the Art Center's Permanent Collections

FEATURED NEW ACCESSIONS

TERESITA FERNÁNDEZ

Viñales(Chasm) is part of Teresita Fernández's "Viñales" series, inspired by the rural landscape of the Viñales Valley in Cuba, where the artist's family is from. *Viñales(Chasm)* showcases Fernández's mastery of combining earthen materials with a conceptual approach toward place- and image-making. The caves of the Viñales Valley have been used since prehistoric times, once occupied by the Taíno (one of the indigenous peoples of the Caribbean) and later used as a place of refuge for Maroons, or runaway slaves, who fled from surrounding plantations to freedom. The luminous color of this work is inspired by malachite rocks from the Democratic Republic of the Congo, which bear a similarity to the vibrant green of the Viñales

Valley. Using ceramic mosaic, Fernández creates what she calls a "stacked landscape," that is both from and about a specific place. She formed *Viñales(Chasm)* from pieces of the land (stoneware tesserae) to make a broader commentary about the landscape. Through her references to this geological material, Fernández posits a link between African and Cuban experiences of place, honoring the integral role enslaved Africans played in shaping Caribbean culture. The title, *Chasm*, can be understood as the literal geological fissure in the landscape, the rupture in Taíno and African societies as a result of colonization, or perhaps the audience's gap in understanding of this place and its history. This work is currently on view in the Linda and Tom Koehn Gallery in the Richard Meier building.



Teresita Fernández (American, born 1968)
Viñales(Chasm), 2022
Glazed ceramic
Des Moines Art Center Permanent Collections;
Purchased with funds from the Thomas and
Linda Koehn Foundation, 2023.47.a-c

OPPOSITE
Cannupa Hanska Luger (Mandan, Hidatsa, Arikara and Lakota, born 1979)
Mirror Shield Project, 2016
Mirror shield (BELOW) and drone video (still) (ABOVE)
Des Moines Art Center Permanent Collections; Purchased with funds
from the Edmundson Art Foundation, Inc., 2023.33.a-b
Photo Courtesy of the artist and Garth Greenan Gallery, New York



CANNUPA HANSKA LUGER

Cannupa Hanska Luger was born on the Standing Rock Reservation in North Dakota and is an enrolled member of the Three Affiliated Tribes of the Fort Berthold Reservation. He is of Mandan, Hidatsa, Arikara, Lakota, and European descent. Luger's art practice explores 21st century Indigenous identity and extends across a range of media, including ceramics, performance, video, and installation.

Luger's *Mirror Shield Project* was a call to action in response to protests at Standing Rock Sioux Tribe Reservation against the Dakota Access Pipeline in 2016. It was inspired by images of women holding mirrors up to police in Ukraine. Luger began the project by creating a brief instructional video, inviting the public to create and send mirrored shields to the Water Protectors who occupied the area along the pipeline. This social media, crowd-sourcing approach to artmaking aims to translate ephemeral "likes" and "shares" into substantive action. The artist has explained that his "intention is to create a reflective mirror not only for a shield of protection, so that an oppressor may cause less harm, but to also utilize the oppressor's image to reflect their own oppressive violent force back to them, to remind them that we are all human, regardless of the side of the line we are on, to force the oppressor to see themselves and the harm they are causing." Elsewhere, Luger mused on the metaphorical significance of the mirror, explaining: "As artists, we live on the periphery. But we are the mirrors. We are the reflective points that break through a barrier."



GUILLERMO KUITCA

Poema Pedagógico IV bridges the conceptual, the abstract, and the representational. Characterized by gestural restraint, *Poema Pedagógico IV* is one of the most abstract works Guillermo Kuitca has ever produced. He has described the series to which it belongs as “abstractions of my own paintings.” *Poema Pedagógico IV* utilizes an extreme economy of means to suggest a plan view of a non-specific gridded space that is itself comprised of smaller grids. These smaller grids consist of repetitive marks that are rendered freehand but with linear precision. Within each grid are 30 individual shapes, curved but for one flat side, joined by a thirty-first such shape that is positioned next to a rectangle. The regularity of Kuitca’s system is disrupted by his tendency to layer the grids on top of one another in an irregular fashion. The misalignment of the grids creates a flicker-type effect, generating an optical and spatial maze from which the eye struggles to escape.

Poema Pedagógico translates as ‘pedagogical poem,’ or ‘educational poem,’ sharing a title with Soviet writer and educator Anton Makarenko’s 1993 novel *Pedagogičeskaâ poëma* (published in English as *Road to Life*). The book is based on the author’s real-world experience of rehabilitating juvenile offenders at a detention center in the Soviet Union: an ostensibly utopian experiment with more than a trace of authoritarian ambitions. It would seem Kuitca derived the formal elements of his composition from the general topic of Makarenko’s novel. The arrangement of shapes in *Poema Pedagógico IV* recall a classroom — or, in keeping with the artist’s source material, a pedagogic community — but one in which all of the human elements have been reduced to anonymous, disembodied units. The organization of space conveys something of a moral allegory, symbolizing an institution in which individualism is repressed and humanity administered. This work is currently on view in the Linda and Tom Koehn Gallery in the Richard Meier building.

RIGHT
Guillermo Kuitca (Argentinian, born 1961)
Poema Pedagogic IV, 1996 (detail)
Graphite and acrylic on canvas
Des Moines Art Center Permanent Collections;
Purchased with 75th Anniversary Funds, 2023.31

OPPOSITE
Ibrahim Said (Egyptian, born 1976)
Fountain, 2015
Red earthenware
Des Moines Art Center Permanent Collections;
Purchased with funds from the Ellen Pray Maytag Madsen
Sculpture Acquisition Fund, 2024.3
Photo © Rick Lozier Photography

IBRAHIM SAID

Ibrahim Said grew up near Fustat, a neighborhood in Cairo, Egypt, known as a center for commercial pottery production. Said credits his father, who works in the trade, for introducing him to the world of ceramics and encouraging his creativity. Said began by copying pottery he saw at the Egyptian Museum in Cairo, particularly the bold lines and elegant shapes of ceramics from the Naqada III period (3200 – 3000 BCE). Through his studies, Said came to appreciate the incredible range of subjects represented on historic vessels, which encouraged him to experiment with his own designs and symbols. “Through the use of geometry,” he says, “it is possible to explore ideas about perfection, order, and infinity that I find powerful and humbling.”

With its intricately carved detail and gravity-defying form, *Fountain* is emblematic of Said’s recent work. The title of this work evokes a *sabil*, a public kiosk that provides free drinking water and often housed a *kuttab* (religious elementary school) on the second floor. During the Mamluk and Ottoman periods (1250 – 1914), the *sabil-kuttab* emerged as an architectural form that became an iconic feature of Cairo’s urban landscape.

Three of Said’s works, including *Fountain*, were recently featured in the acclaimed exhibition *Underneath Everything: Humility and Grandeur in Contemporary Ceramics*, organized by Curator Mia Laufer for the Art Center in 2023.



CREATIVE AGING OFFERS NEW PROGRAMS FOR 55+

A growing body of evidence indicates that participating in creative arts improves health and wellness by engaging minds and encouraging social connectivity. Creative Aging, a new gallery-focused participatory program, provides opportunities for adults 55+ to build community through art-viewing exercises. Creative Aging inspires lifelong learning, expands creativity, and fosters social and emotional well-being. The program encourages visitors to participate actively and collectively in guided gallery discussions that tap into their wealth of life experiences, allowing opportunities to grow in their relationship with the Des Moines Art Center and each other.

During each session, guests engage with a work of art in the museum through an activity designed to prompt discussion, creative thinking, and collaborative meaning-making. The convening is followed by coffee and tea, and continued discussion.

Creative Aging is offered on the first Tuesday of each month at noon and 2 pm. Register at desmoinesartcenter.org/event/creative-aging.



ADAPTIVE ARTS ENGAGE THE LOCAL DISABILITY COMMUNITY

The Art Center's Community Access Program (CAP) has been actively expanding educational opportunities for the local disability community. These efforts recently culminated in our new Adaptive Arts Program, whose events and workshops are designed for and with input from this community. As part of Adaptive Arts, we now offer classes for members of the blind and low vision, Deaf and hard of hearing, and autism communities. Classes are led by teaching artists who experience the same disabilities as their students.

Beyond the walls of the museum, CAP is working with Des Moines Public Schools (DMPS) on several initiatives. One new endeavor supports adaptive arts practices in the classroom by providing professional development workshops for art educators and paraprofessionals. Another CAP initiative is Creative Careers which supplements job training opportunities for high school special education students. Finally, CAP is also working with DMPS Focus Program to create a tactile art installation in collaboration with students.



ABOVE
The Art Center's Adaptive Arts program provides classes for members of the disability community.

LEFT
Participants in the Creative Aging program view *Hurricane of the South (Horse riding with my mother)* by Arnaldo Roche-Rabell at a recent gathering.



Summer offers many opportunities for youth and families to experience the museum.

SUMMER FUN IN THE GALLERIES

The Art Center is the perfect place for visitors to explore the wonder of art at any time of the year, but during the summer, our galleries, buildings, and grounds become an especially engaging destination, offering opportunities for contemplation, artistic inspiration, meaningful conversations, and access to perspectives reaching far beyond our own backyard. With free admission and ever-changing installations and exhibitions, the Art Center is a destination you can enjoy again and again, for a few minutes or a few hours.

If you haven't toured the museum with the young people in your life, we invite you to experience the engaging, transformative power of art through their eyes. To help prepare for your visit, we've created a special video guide with tips for young visitors and what they can expect. For those looking for an interactive experience, we offer gallery bingo, scavenger hunts, guided viewing, and fun prizes to engage the whole family.

Utilize one of our virtual guides during your next visit to the Des Moines Art Center:



**Video: Visiting the Art Museum
with Your Family**



**Interactive Guides for
Touring the Museum**

"As a parent, I am here to tell you that this free, community resource opens its arms to families with young children. The Art Center's welcoming environment and engaging exhibitions make it the perfect destination for families looking for a fun and educational outing."

ERIN HUIATT | PUBLISHER, *DES MOINES PARENT*

FINGERMAN LECTURE 2024

Teresita Fernández: From the Subterranean to the Cosmos

Thursday, June 6, 2024 | 6 pm
Free; Reservations required

The Des Moines Art Center is pleased to present artist Teresita Fernández as the featured speaker of our annual Fingerman Lecture.

Fernández, an American artist of Cuban heritage, interrogates landscape as a genre, both in historic imagery and in contemporary discourse. By examining how landscapes are constructed, Fernández challenges her audience to consider the interconnectedness of seemingly distant places and narratives. Her work is deeply engaged with materials and is known for using beauty to expose the inherent violence embedded in how we imagine and define place.

Fernández's work is characterized by an expansive rethinking of what constitutes landscape: from the subterranean to the cosmic, from national borders, to the more elusive psychic landscapes we carry within. Fernández unravels the intimacies between matter, human beings, and locations. Her luminous work poetically challenges ideas about land and landscape by exposing the history of colonization and the inherent violence embedded in how we imagine and define place, and, by extension, one another. Questions of power, visibility, and erasure are important tenets of Fernández's work, and she confronts these themes by imbuing the landscape with an anthropomorphic sensibility. "You look at the landscape," Fernández has said, "but the landscape also looks back at you; landscape is more about what you don't see than what you do see."

Fernández is a 2005 MacArthur Foundation Fellow and the recipient of numerous awards including a Creative Capital Award; Guggenheim Fellowship;



Teresita Fernández
Courtesy of the artist and Lehmann Maupin, New York,
Seoul and London, Photo by Axel Dupeux

Louis Comfort Tiffany Biennial Award; and a National Endowment for the Arts Individual Artist's Grant in Visual Arts. In 2011, she was appointed by President Barack Obama to serve on the US Commission of Fine Arts. She is the first Latina to serve on this 100-year-old federal panel.

Fernández's work has been exhibited internationally at the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Philadelphia Museum of Art; Phoenix Art Museum; Pérez Art Museum Miami; Harvard University, Boston; Modern Art Museum of Fort Worth; Museum of Contemporary Art Cleveland; Centro de Arte Contemporáneo de Málaga; Museum of Fine Arts, Boston; Smithsonian Museum of American Art; Massachusetts Museum of Contemporary Art; and Castello di Rivoli, Turin, among others.

Fernández's *Puerto Rico(Burned) 2*, and several other works, are featured in the Art Center's exhibition, *Hurricane Season: Caribbean Art and Climate Change*. (See page 4 for more details.) Her mosaic tile work *Viñales(Chasm)*, was recently added to the Art Center's permanent collections and is currently on view in the Linda and Tom Koehn Gallery in the lower level of the Richard Meier building. Find more information about *Viñales(Chasm)* under New Accessions on page 14.

This lecture is the 34th in the series made possible through generous gifts by Lois and the late Dr. Louis Fingerman.

INTRODUCING ASSOCIATE CURATOR BETH GOLLNICK

Beth Gollnick joined the curatorial team at the Art Center in January 2024. She looks forward to engaging with the Art Center's expansive collection of contemporary and historical art, as well as the vibrant community of artists in the Des Moines area.

"Beth joins us at an exciting moment for the Art Center, as we launch a long-term effort to develop a series of creative, intellectually ambitious exhibitions," said Senior Curator Laura Burkhalter.

Gollnick holds a BA in Art History from UCLA and an MA and PhD in Art History from Columbia University. Before coming to the Art Center, she was curatorial associate at the Princeton University Art Museum and a fellow at MoMA. Through her curatorial practice, Gollnick seeks to tell the stories of artists who have been left out of traditional art history.

As one of her first official duties, Gollnick had the pleasure of visiting The Met for the opening of *The Harlem Renaissance and Transatlantic Modernism* to see *Woman in White*.



"The Met's galleries were packed with hundreds of visitors who came to the opening of this highly anticipated exhibition," Gollnick shares. "The Art Center's *Woman in White* was a great favorite for visitors to The Met, with many posing next to the work."

MATISSE'S *WOMAN IN WHITE* TRAVELS TO THE METROPOLITAN MUSEUM OF ART

It is common practice among art museums to loan and borrow significant works of art to enhance a thematic exhibition or contribute to an important dialogue that's been carefully crafted by a curator. The Des Moines Art Center receives dozens of such requests each year due to the large number of exceptional works by internationally acclaimed artists in our permanent collections. Completing a loan requires oversight by the registration and curatorial departments as well as the museum director and approval by the Acquisitions Committee and the Board of Trustees.

In early 2023, The Metropolitan Museum of Art in New York asked to borrow the Art Center's *Dame à la robe blanche (Woman in White)* by Henri Matisse for *The Harlem Renaissance and Transatlantic Modernism*, an exhibition showcasing the influence of the Harlem Renaissance on European artists. The Met's curator-at-large, Dr. Denise Murrell, who developed the show, had long been interested in *Woman in White*. The painting was featured in her years-long research project about the lives of Black models who posed for artists in the 19th and early 20th century, and it appeared in her related exhibition, *Posing Modernity: The Black Model from Manet and Matisse to Today*, which travelled to the Musée d'Orsay in Paris.

Murrell's research revealed that *Woman in White* depicts Matisse's neighbor, the journalist Elvire Van Hyfte. Van Hyfte appears in several



During a recent trip to New York City, Art Center patrons were treated to a private tour of *The Harlem Renaissance and Transatlantic Modernism* at The Met by Dr. Denise M. Murrell, Merryl H. and James S. Tisch Curator at Large.

pieces by Matisse, including at least three other paintings. She was born in the Belgian Congo, the child of a Congolese woman and a Belgian colonial officer. After her mother's death when she was five, she moved to Belgium and eventually settled in France near Matisse's studio in the town of Vence. Van Hyfte and Matisse became great friends and often met to discuss books they were reading, which likely led to her modeling for his paintings. In *Woman in White*, she is depicted as a chic modern woman, posing casually in a striped dress with her long necklace wrapped around her fingers.

Upon leaving The Met, *Woman in White* will collect another passport stamp as it travels to Fondation Beyeler in Basel, Switzerland, where it will remain on view until early 2025.

2024 ART CENTER GALA

MODERN *dream*

PRESENTING THE 2024 ART CENTER GALA: MODERN DREAM

Saturday, September 21 | Scottish Rite Consistory

NEW THIS YEAR

After Party tickets are available for those who want to arrive fashionably late and head straight to the dance floor! Both dinner guests and specially ticketed After Party guests will enjoy live music and dancing as well as drinks and light bites.

Tickets and informatoin available at desmoinesartcenter.org/gala.

GALA CO-CHAIRS Eva Anderson | Michael Anderson

COMMITTEE Erich Boettcher | Maya Boettcher | Isaac Bracher
Agnieszka Pieta | Connie Wilson

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DEVELOPMENT AND MEMBERSHIP

EXCITING MEMBERSHIP UPDATES

As a benefit of membership, members of the Curator's Circle (\$550) and Director's Circle (\$1,250) are invited to Coffee with a Curator, which pairs a curator-led gallery talk and casual group discussion with coffee and pastries. The first iteration of this event was held in March with Senior Curator Laura Burkhalter. In honor of Women's History Month, Burkhalter presented a selection of art by just a few of the ground-breaking women artists represented in our permanent collections.

Members of the Director's Circle will enjoy an invitation to tour new exhibitions with John and Mary Pappajohn Director Kelly Baum before they open to the public. Members at this level will also receive an invitation to the Art Center's annual Preview Party — a highly anticipated event held each fall, in which our curatorial staff present next year's upcoming exhibitions.

Individual, Dual/Household, Ambassador, and Salon level memberships are now 100% tax deductible.



Senior Curator Laura Burkhalter gives a tour in the Richard Meier building.

MEMORIAL + HONORARY GIFTS

These gifts were received between November 16, 2023 – March 31, 2024.

In Honor of Elaine Estes

Wallace and Beverly Winkie Foundation

In Honor of Caleb Hegna

Donald Ireland-Schunicht

In Honor of Sonya Heitshusen

Jim Johnson

In Honor of Mary Muller

Anonymous

In Memory of Kaye Condon

Loral Kirke

Sue Rutledge

In Memory of Joyce Hegna

Caleb Hegna

In Memory of Dale Jansen

Lois Fingerman

Victoria Herring and Mark McCormick

Louise Jirsa

John and Penny Krantz

Mindy Meinders

Tiffany Nagel Spinner and John Spinner

Anastasia Polydorán

Mary P. and Anne Torgoman

Toni and Timothy Urban

Larry White

Amy Worthen

In Memory of Joan Mannheimer

Carol Kochheiser

In Memory of Marilyn Parks

Sheena Thomas

In Memory of Richard Rauzi

Meralée Guhl

In Memory of Nancy Welch

Stephanie Ashman

Teresa and Kevin Driscoll

Heidi Emerson

Patricia Koza

Amy and Scott MacKrell

Susan Saunders

Mike Summerwill

Suzanne Summerwill

Barb Turk

Paul and Eileen Tyler

In Memory of Jackie Williams

Melissa McCoy

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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FREE ADMISSION IS SUPPORTED BY



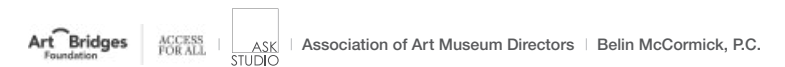
GENERAL ART CENTER SUPPORT PROVIDED BY BRAVO



AND THE SUPPORTING COMMUNITIES OF

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West Des Moines | Windsor Heights

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



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

GreenState, Henry G. and Norma A. Peterson Charitable Trust | Homesteaders Life Company

Humanities Iowa, HyVee, Hes Funeral Homes, IOWA, Iowa State Bank

John & Mary Pappajohn Scholarship Foundation | Mary S. Knautz | Krause Group

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VOYA | Laurie Wolf and Jeff Freude

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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

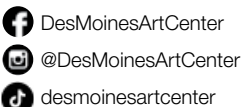
Studio art classes and workshops
available for all ages
Members receive 20% discount

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 exhibition, *Hurricane Season:
Caribbean Art and Climate Change*

Firelei Báez (Dominican, born 1981)

roots when they are young and most tender,
2018 (detail)

Mixed-media installation; two paintings,
hand painted papier-mâché sculptures,
hand painted tarp, chicken wire and foliage
Dimensions variable

Rennie Collection, Vancouver

© Firelei Báez; Image courtesy of the Artist,
Kavi Gupta, Chicago and Rennie Collection,
Vancouver; Photography by John Lusia



FREE TEEN ACADEMIES

The Art Center's Teen Arts Academy and Teen Clay Academy offer free year-long art classes for high school students, beginning each September. Supported by mentors and hands-on learning, students work in a variety of mediums to develop new and advanced techniques while building a portfolio. For more information, or to apply, visit desmoinesartcenter.org/classes/arts-academy.