



I have always found the end of summer and the beginning of fall to be a particularly bittersweet time of the year. It is a moment of transition, as the weather begins to change and schools reopen. The Art Center, too, is entering a period of great transformation. For the last eight months, we have been crafting a strategic plan that will shape our work for the next five years. All such plans are important, but this one is especially so, pointing us in the direction of the Art Center's 100th anniversary, in 2048. Twenty-four years might seem like a lifetime, but we need to be bold and future-forward in a rapidly evolving world if we are to keep pace with the cultural, social, economic, and environmental changes to come. I am planning not just for tomorrow or next year, but for the next few decades. I am aiming for the future, and my horizon line is long.

I am far from alone in this work. Indeed, the strategic plan will be a polyvocal document forged through meaningful dialogue between staff members from every department as well as trustees, honorary trustees, community stakeholders, and our team of consultants. Over the summer, we've refined the priorities that will guide our programs and operations over the next several years. In the process, we have engaged in fascinating debates about the past, present, and future of the Art Center. The conversations are nothing less than existential: Who are we? Why do we exist? What are we here to do? At the end of this process, we will unveil new mission, vision, and purpose statements alongside updated values. One that has already made the shortlist is "collaboration." It is appropriate that "collaboration" should have found its way into our catalogue of principles, since collaboration has played such a vital role in the crafting of our strategic plan.

Collaboration is also key to the programs we will realize in early fall, among them the exhibition *Samantha Box: Caribbean Dreams*, devoted to the awe-inspiring photographs of New York-based, Jamaica-born artist Samantha Box, and the related project *Minor Key*, co-

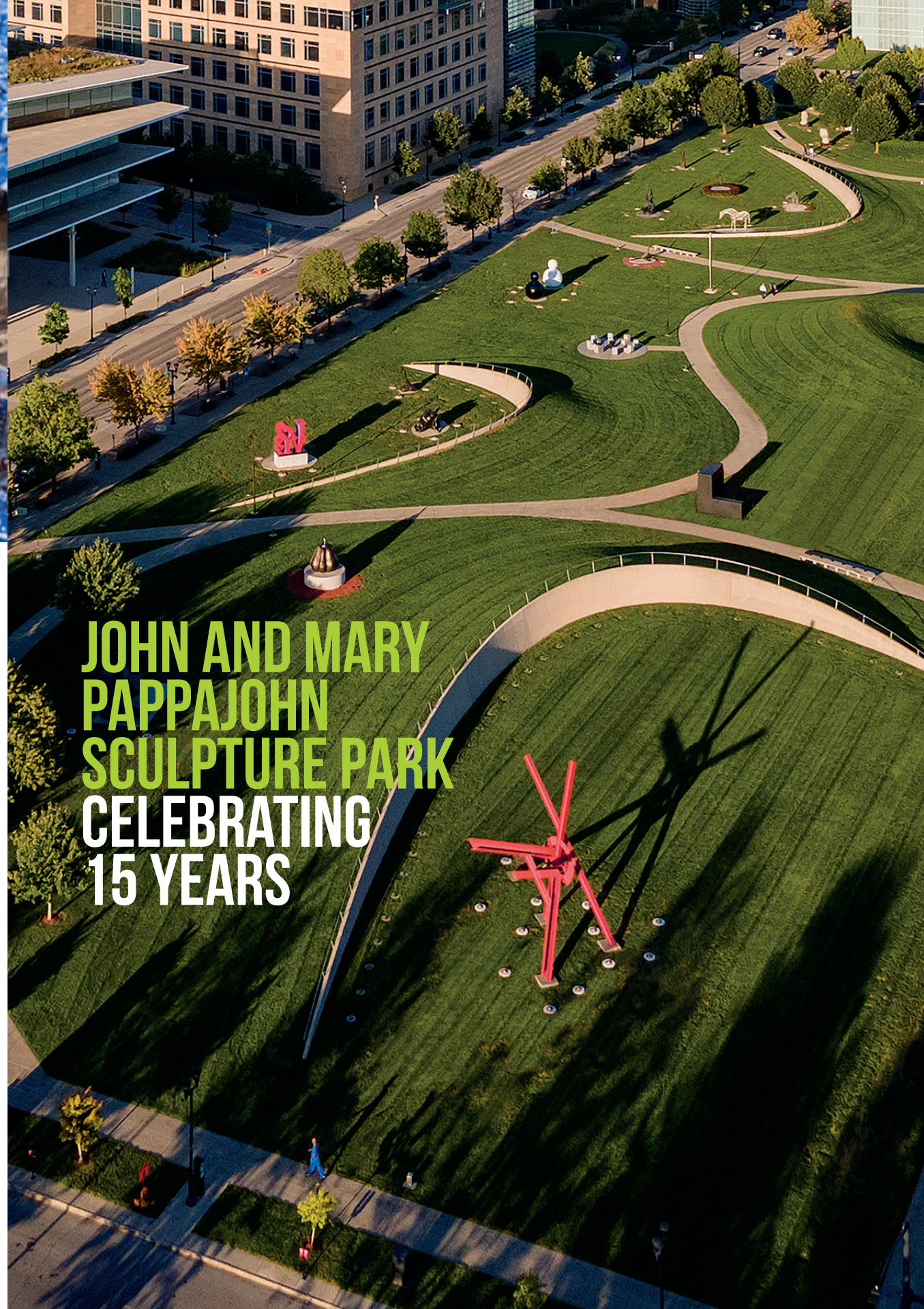


Kelly Baum and Art Center Board of Trustees Vice President Amy Anderson share a candid moment in front of *Study in Blue (We have come to stir the other world, to cleanse ourselves, to connect our living to the dead here)*, 2018, by Firelei Báez during the opening celebration of Hurricane Season: Caribbean Art + Climate Change.

curated by Box and former Art Center curator Mia Laufer, which features images of at-risk LGBTQ+ youth in New York City alongside works from the Art Center's collections. October will see the 24th iteration of our Day of the Dead celebration, this year realized in cooperation with Al Éxito, a local nonprofit dedicated to supporting the educational achievement and leadership potential of Latinx youth and their families.

Finally, there is no better testament to the promise of collaboration than the Pappajohn Sculpture Park, which celebrates its 15th anniversary this year. When ambitious, determined minds work together, extraordinary things that once seemed unimaginable suddenly become a reality. Such was the case in 2008, when John and Mary Pappajohn contacted director emeritus Jeff Fleming to pitch the idea of a downtown sculpture park. We thank the Pappajohns, Jeff Fleming, City and Polk County leaders, and the innumerable donors who in 2009 welcomed the first visitor to the exceptional Pappajohn Sculpture Park, one of the jewels of the City of Des Moines.

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR



JOHN AND MARY PAPPAJOHN SCULPTURE PARK CELEBRATING 15 YEARS

In March of 2007, John Pappajohn said,

“MARY AND I HAVE AN IDEA.”

These words were the beginning of a transformational project for our community and a significant addition to Des Moines’ cultural identity – the John and Mary Pappajohn Sculpture Park. One morning, while driving past Western Gateway Park, then a newly constructed greenspace, local businessman and Des Moines Art Center patron John Pappajohn began to imagine the park as a gathering place where community members and tourists could enjoy the monumental sculptures he and his wife Mary had acquired. At the time, their collection was installed outside of their home in the South of Grand neighborhood (SHOWN BELOW), but the new sculpture park would be a 4.4 acre open air museum where visitors from near and far could enjoy large-scale sculpture in a public setting.

With this idea in mind, John contacted Jeff Fleming, then director of the Des Moines Art Center, and city officials to propose a collaboration among the Art Center, the City of Des Moines, and the community. The City and its visionary leaders soon agreed to join the project, making this remarkable feat of urban planning a reality. The park itself would remain under the ownership of the City and be managed by the Department of Parks and Recreation while the

sculptures would become an extension of the museum to be cared for and maintained by the Art Center. In turn, the Art Center would be the recipient of a generous donation of 24 sculptures, together valued at more than \$40 million dollars and representing the single largest gift of work to the museum to date.

What followed was a whirlwind of activity. The groundbreaking for the project occurred in October of 2008, and the site opened to the public less than a year later in September of 2009. This feat would not have been possible without the work of many advocates of the project, including former Des Moines Mayor Frank Cownie, Des Moines city councilmembers, and a dedicated group of visionary leaders that fundraised nearly \$6,500,000 to reconstruct the park as a home for the Pappajohn’s collection. Much of this funding came from generous corporate and private donations, but also included a \$1 million Vision Iowa Grant awarded by the state, as well as \$100,000 contributed by Polk County, and \$500,000 from city funds.

The City of Des Moines hired New York-based architect Mario Gandelsonas to work with local firm RDG Planning and Design, along with an electrical engineer and a lighting designer, to collaborate on

Each sculpture installation is a new experience, and each artwork has its own story involving heavy cranes, lifts, and trucks. Mark di Suvero’s *T-8*, 1987 (BELOW AND OPPOSITE) was one of the many works moved from the Pappajohn’s lawn to the park. Art Center Chief Preparator Jay Ewart and his installation team rose to each challenge with their expertise, assisted by fine art rigging and installation specialists Methods and Materials, Inc.





Most days, large groups of students can be seen touring the Pappajohn Park with docents and teachers.

plans for the site. The result was a sculpted landscape, spanning from 13th to 15th Streets between Grand Avenue and Locust Street, with four berms cut by curving concrete walls to create outdoor “rooms” for the works.

Between May and July of 2009, 15 large-scale pieces were carefully moved from the Pappajohn’s private residence to the park. The sculptures had long been a source of great interest for visitors to the Pappajohn’s neighborhood. Now, they would be on display for public viewing in the heart of the city. The move took several weeks of team effort as the heavy sculptures—some weighing thousands of pounds—were carefully disassembled, moved by crane, loaded onto trucks for transport, and then reassembled and installed. The park opened with a total of 25 sculptures by internationally acclaimed artists, including a larger-than-life spider by Louise Bourgeois, two horse sculptures by Deborah Butterfield, Mark di Suvero’s *T-8*, a massive red knot of steel beams, and James Plensa’s *Nomade*, with its latticework of letters and open interior space, each welcoming visitors to the reimagined space.

Since opening in 2009, additional sculptures including Keith Haring’s dancing figures, Yayoi Kusama’s *Pumpkin (L)*, and Robert Indiana’s iconic *LOVE* have been added through the Pappajohn’s continued generosity. Last year, the 31st sculpture, an evocative bronze female figure by Huma Bhabha, *Even Stones Have Eyes*, was installed as a gift from John Pappajohn shortly before his death, in honor of his late wife Mary.

Evening walks in the park offer a magically lit view of works including Louise Bourgeois’ *Spider*, 1997, Barry Flanagan’s *Thinker on a Rock*, 1997, Gary Hume’s *Back of a Snowman (White)* 2002 and *Back of a Snowman (Black)* 2002, and Robert Indiana’s *LOVE*, 1966 – 1999. Photo: Cameron Campbell

Today, nearly 200,000 people from across the state, country, and world visit the sculpture park annually. Workers from nearby offices find respite in the park on their lunch breaks, and the site is a fixture for cultural events such as the Des Moines Arts Festival, CelebrAsian, and the Latino Heritage festival. Nighttime offers yet another experience as park-goers enjoy the sculptures illuminated against the city’s skyline. About 3,600 visitors will take guided tours of the park this year, including hundreds of fourth graders from surrounding school districts, who learn about monumental sculpture and enjoy the idyllic environment.

The artwork in the sculpture park requires the same level of care and safekeeping as any other work in the Des Moines Art Center’s collections, but on a massive scale. In addition to security measures, the condition of each sculpture is assessed daily by museum staff. The Art Center also invests in preservation work, prioritizing a few sculptures for restoration each year. These conservation methods range from repainting to the application of protective wax to structural repairs — all with the goal of ensuring the park can be enjoyed for generations to come.

As we celebrate the John and Mary Pappajohn Sculpture Park’s 15th anniversary, we are only just beginning to realize the magnitude of how this innovative idea has transformed our city. The Des Moines Art Center looks forward to continuing to introduce visitors to the Pappajohn Sculpture Park through tours and programming, acting as stewards for the care and conservation of the sculptures, and expanding connections with the city of Des Moines and beyond. We reiterate our gratitude to the great John and Mary Pappajohn for making this vision a reality.

NEW EXHIBITION
SEPTEMBER 20, 2024 – JANUARY 5, 2025
JOHN BRADY PRINT GALLERY
CO-CURATED BY FORMER DES MOINES ART CENTER
CURATOR MIA LAUFER AND SAMANTHA BOX

MINOR KEY

During the first 12 years of her career (2005 – 2017), Samantha Box created *The Invisible Archive*, a body of work that records the lives of at-risk LGBTQ+ youth of color in New York City. The archive is made up of three subsections: *The Shelter*, *The Street*, which documents life in a Midtown emergency shelter for queer and trans youth; *The Last Battle*, an exploration of community in the Kiki Ballroom scene; and *Maps*, a meditation on the vanished “stroll” in the West Village. Together, they explore the ways that these young adults build identity, structures of care, family, and survival, within these uncertain, yet expansive spaces.

Minor Key features photographs from *The Invisible Archive* alongside works from the Des Moines Art Center's permanent collections that build on the emotional tenor of Box's series, one the artist likens to music in a minor key. Although often associated with sadness, music in a minor key can express a complex array of emotions: it is often sedate and introspective, summoning sensations of interiority that can suggest intimacy, like those seen in Samantha Box's *Bama*, *Omar and Devin*. With its inward turn, the minor key can also evoke stories that are a little uncertain or unresolved, like those in Ken Heyman's *Arms pulling a sleeping boy up*, *New York* or Cindy Sherman's *Untitled Film Still #56*. So too, the artworks on display here convey intimacy and interiority, their narratives are ambiguous, and their mood is somewhat melancholic.

Minor Key is co-curated by Samantha Box and former Des Moines Art Center Curator Mia Laufer. It is organized in concert with the concurrent exhibition in the Anna K. Meredith Gallery, *Samantha Box: Caribbean Dreams* (see page 10).



Samantha Box
Bama, Omar and Devin, from the series
“The Shelter, The Street”, 2008
Archival inkjet print
© Samantha Box
Courtesy of the artist

GALLERY TALK
with artist Samantha Box and
Mia Laufer Ph.D., guest curator

Sunday, October 6 | 3:30 pm
John Brady Print Gallery
Free: Reservations not required



UPPER Ken Heyman (American, 1930–2019)
Arms pulling a sleeping boy up, New York, 1985
Vintage gelatin silver print
Des Moines Art Center Permanent Collections; Gift
of Philip A. Bernstein and Luisa Recalcati, 2017.127

LOWER Cindy Sherman (American, born 1954)
Untitled Film Still #56, 1980
Gelatin silver print
Des Moines Art Center Permanent Collections; Purchased
with funds from the Edmundson Art Foundation, Inc., 1992.40

NEW EXHIBITION
OCTOBER 11, 2024 – JANUARY 19, 2025
ANNA K. MEREDITH GALLERY
CURATED BY FORMER DES MOINES ART CENTER
CURATOR MIA LAUFER

SAMANTHA BOX

CARIBBEAN DREAMS

Samantha Box is a Kingston, Jamaica-born, New York-based photographer. Of Black, Jamaican, and South Asian Trinidadian heritage, Box's art mines her experiences of exodus and diaspora. *Samantha Box: Caribbean Dreams* is an exploration of what happens in the movement of lives across nation-state borders. What identities and histories are renegotiated? What expands and what gets left behind?

In response to these questions, Box creates complex images, often an amalgam of self-portraiture, landscape, and still-life. Objects and bodies slip between places and times, real and imagined landscapes, presence and absence; these forms are always in flux, restlessly reappearing and transforming. Thus, in photographs like *Four Hands*, bodies multiply, fruit becomes seedlings, tablecloths become veils. In *Transplant Family Portrait*, the disorienting glow of a grow light evokes the struggle for survival, while produce stickers and packaging highlight long-standing, global currents of commodification of people, labor, culture, and knowledge.

Throughout, Box provides glimpses into the artist's studio, revealing the artifice of images, particularly those that perpetuate the myth of a Caribbean paradise. Box's engagement with these

topics can be seen in her multi-layered, enigmatic photographs, one pointedly titled *Give Yourself the Caribbean*. The title of the exhibition, *Caribbean Dreams*, is drawn from the brand of canned ackees (pictured in her work *The Jamaican National Dish*). Ackees are a staple of traditional Jamaican cooking, yet Box found a surreal dissonance in the company's name, which evokes visions of all-inclusive resorts, far removed from everyday Caribbean life.

If, as Box has explained, "to be in diaspora is to be engaged in the act of constantly fabricating worlds," then, *Caribbean Dreams* is a montage, a place of slippage where received notions of the modern world are stretched into unsettled narratives.

Box holds an MFA in Advanced Photographic Studies from ICP-Bard College. Her work has been widely exhibited, notably in group shows at the Houston Center of Photography, the DePaul Art Museum, the Leslie-Lohman Museum of Art, and the International Center of Photography; as well as a recent solo-show at Light Work in Syracuse. She has been in residence at Light Work and the Center for Photography at Woodstock, and has been awarded fellowships from New York Foundation for the Arts, the Silver Eye Center of Photography, and En Foco Inc.

Featuring recent and new work, *Samantha Box: Caribbean Dreams* is the artist's first museum



Samantha Box
Collapse, 2020
Archival inkjet print
© Samantha Box
Courtesy of the artist



Samantha Box | *Multiple 3*, 2018 | Archival inkjet print | © Samantha Box | Courtesy of the artist

solo exhibition, showcasing the breadth and diversity of her photographic practice. In recent years, Box has expanded her work into multi-media sculptures, culminating in her *Portable Homelands* series. For the first time in this exhibition, Box will explore this series as an installation.

This exhibition is accompanied by a catalogue with essays by Mia Laufer (formerly Des Moines Art Center), Dr. Orin Zahra (National Museum of Women in the Arts), and Erica N. Cardwell, as well as a conversation between Box and renowned Dominican artist Firelei Báez. The show is created in partnership with Dr. Zahra, who will be curating a concurrent exhibition, *Samantha Box: Confluences* at the National Museum of Women in the Arts in Washington, D.C. Box and Laufer also co-curated an exhibition appearing in the John Brady Print Gallery titled *Minor Key*, which features the artist's early work in conversation with work from the Art Center's permanent collections (see page 8).

GALLERY TALK with artist Samantha Box and Mia Laufer, Ph.D., guest curator

Sunday, October 13 | 1 pm
Anna K. Meredith Gallery
Free; Reservations required

Artist Samantha Box in Conversation with scholar, artist, and critic Luke Williams

Sunday, December 15 | 1:30 pm
Levitt Auditorium
Free; Reservations required
This lecture is supported by the Margaret Ann (Dudie) Ash Fund.

Master Class with Samantha Box: Digital Photography, Still Life, and Editing

Three day course
Tuesday – Thursday | December 17–19 | 6–9 pm
Registration required; Tuition \$100 (\$80 for members) + \$35 Technology fee

*Scholarships available

Throughout the exhibition, Samantha Box provides glimpses into the artist's studio, revealing the artifice of images, particularly those that perpetuate the myth of a Caribbean paradise.



Samantha Box | *Mirror 1*, 2019 | Archival inkjet print | © Samantha Box | Courtesy of the artist

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

FEATURED NEW ACCESSIONS

Deborah Jack and Ruben Natal-San Miguel

In the last several months, the Des Moines Art Center has continued to add works by Caribbean artists to the permanent collections with two important acquisitions: a video work by Deborah Jack and a photograph by Ruben Natal-San Miguel. Jack's...*our states of emergence see us looking for an inner shore to meet the coming surge and then...* was on view in the exhibition *Hurricane Season: Caribbean Art + Climate Change* through September 22. In this work, Jack plays with perceptions of scale, utilizing satellite imagery of hurricanes alongside video footage taken from a human perspective. The audio of the work further oscillates between the human and the global, weaving together a folk song from her native Sint Maarten and the meditative pulsing hum of the Rossby Whistle, a sound created by waves moving through the Caribbean Sea that is only perceptible by satellites.

Natal-San Miguel's photograph *Home Ruins* captures life in Puerto Rico in the aftermath of Hurricane Maria. In this series, he tackles the problematic genre of disaster photography. In the aftermath of the hurricane, he returned to his home in Puerto Rico to bear witness and honor the island and its people, without resorting to voyeurism or shock value. Natal-San Miguel's photographs draw their power from his intimate knowledge of his subject matter, which at times include the homes of his immediate family members. Unlike traditional disaster photography, the artist always keeps one eye on the beauty and vitality of the island. Many of his pictures, like *Home Ruins*, vibrate with electric color and pulsate with life.

Guadalupe Maravilla

In 1984, at eight years old, Guadalupe Maravilla (he/they) entered the United States alone after a perilous journey, becoming one of the first in a wave of unaccompanied children who arrived from Central America fleeing the civil war in El Salvador. They create work that reflects on their journey as an undocumented immigrant and their Mestizo heritage (Maravilla is of both Spanish and

Indigenous descent.) Their work combines Mesoamerican imagery, Catholic iconography, and healing practices from multiple spiritual and shamanic traditions, most studied while they were undergoing treatment for colon cancer. They draw upon the Catholic tradition of retablo painting: devotional works created to memorialize the transcendence of hardship, offer thanks, or request the intercession of Christ, the Virgin Mary, or a saint. In this piece, titled *Scorpion Retablo*, the artist recalls a moment of childhood innocence, when they were unaware of the danger of their circumstances: "When I was 6 years old during the civil war in El Salvador, I brought my mother a live scorpion, a medicine plant, a butterfly and three bullets that had been fired in my neighborhood."

Maravilla develops the imagery and text for each retablo as a digital collage in Photoshop, then commissions Daniel Vilchis, a fourth-generation retablo artist based in Mexico City, to paint the piece on a tin panel. Collaborations with artists based in Latin America are part of Maravilla's participatory artistic practice and reflect their desire to create economic, communal, and ritual exchanges as opportunities for healing. "I'm hoping to create micro-economies with the money that I receive from institutions or galleries," Maravilla explains. "I hire undocumented workers in the United States or Latin American residents with certain skills to help me make my work." The artist then surrounds the central painting with organic forms made from corn husks and glue, incorporating maize, a material sacred to Indigenous peoples in Mesoamerica, into the piece. They embed found objects with symbolic meaning into this mixture: the snakes and plastic model of a colon included in this retablo

Guadalupe Maravilla (El Salvadoran, active New York, born 1976)
Scorpion Retablo, 2024
Oil on tin, cotton and glue mixture on wood
Des Moines Art Center Permanent Collections; Purchased with funds from Richard L. Deming, M.D. and the Edmundson Art Foundation, Inc., 2024.18
© Guadalupe Maravilla; Image courtesy of the artist and P.P.O.W., New York. Photo by JSP Art Photography



NEW ACCESSIONS

reference the artist’s battle with cancer. Maravilla is the first Salvadoran artist to enter the Art Center’s collection, and their unique perspective expands how the museum can represent the diversity of Latinx experience.

Dona Nelson

Rather than hanging on the wall, Dona Nelson’s (they, them) large two-sided painting, *Day and Night*, rests in a steel stand that allows the viewer to circle the work like a sculpture and see both sides of the canvas. The artist considers each side to be a separate work; they add paint to only one side at a time, but their painting process inevitably affects the reverse. Beginning with the side of the work now titled *Night*, Nelson covered the canvas with ropes of cheesecloth soaked in an acrylic medium, then poured thinned red, orange, and green paint onto its surface. The pooled paint absorbed into the canvas and now appears as stains of color on the other side. Nelson then covered the first side with a blue tint. It was only then that they turned over the piece to add paint to the brightly colored reverse (the

Dona Nelson (American, born 1947)
Day and Night 2023
Acrylic paint and acrylic mediums on canvas with steel stand
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2024.21
© Dona Nelson. Image courtesy of the artist and Locks Gallery.
Photo by Joseph Hu.

painting titled *Day*), emphasizing the tree-like shape that had appeared by chance. Just as there is no night without day, each side of the work is the inverse of its pair. “The sides of the paintings are often very different from each other, and that interests me—the way in which two very different visual and physical manifestations can be inseparable from, and, indeed, create each other,” the artist has said.

Nelson’s painting self-consciously references an earlier generation of abstract artists, especially the work of Color Field painters who soaked their unprimed canvases with thinned acrylic paint to create the sense that color and canvas were inseparable. In the Art Center’s collection, Frankenthaler’s *Chalk Zone* (1968) and Morris Louis’ *Untitled Number 189* (1958) exemplify this technique. Nelson’s unconventional use of materials, such as a garden hose and spray bottles, as well as their playful use of structure of the canvas, such as incorporating the stretcher bars into the painting’s composition, mark the artist as a successor to the experimental ethos of twentieth-century postwar abstraction.

Yinka Shonibare

Shonibare’s practice is based in sculpture, but textiles, their patterns and decoration, are integral to his practice, which challenges historical narratives and genre conventions. He is best known for his sculptural



Yinka Shonibare (British, born 1962)
Abstract Bronze I, 2023
Hand-painted bronze
Des Moines Art Center Permanent Collections; Purchased with funds from the Edmundson Art Foundation, Inc., 2024.20
© Yinka Shonibare CBE, 2024. Image courtesy of the artist and James Cohan, New York. Photo by Dan Bradica.

tableaus, which feature dramatically posed mannequins in Victorian or Restoration era fashions made from brightly colored and vividly patterned cloth known as batik. Often associated with West African dress, batik or Dutch wax fabric was appropriated from Indonesia by the Dutch in the 19th century. After unsuccessful attempts to sell mass-produced versions of the fabric in Indonesia, they began shipping it to West Africa, where it has enjoyed great popularity for more than a century. For Shonibare, batik symbolizes cross-cultural, transnational exchange as much as it does the political and cultural force of European colonialism. In his work, batik directly ties European political violence against African and Asian countries to material consumption and reveals fabric and garments as carriers of multiple histories and cultures.

Abstract Bronze I was painted by hand in colors and patterns inspired by this cloth. Though made from heavy bronze, the billowing form of this sculpture is intended to evoke the effect of the wind on a piece of fabric. The visual and spatial effect is dramatic: when one enters the gallery, the sculpture appears, impossibly, to

hover in the air, buffeted by an unfelt breeze, only barely anchored to its base. The transformation of painted bronze to swirling fabric requires complicated engineering — the base of this work is counterweighted and acts as a nearly invisible stabilizer to the sculpture. This illusionism is key to the sculpture’s impact. The wind acts as a metaphor for the circulation of trade ships carrying goods like fabric as well as enslaved people kidnapped from Africa during the colonial era and echoes the movements of empires and immigration throughout time.

The “Abstract Bronze” series is part of several interconnected works that the artist refers to as “wind sculptures.” In 2010, he completed a public artwork in London’s Trafalgar Square titled *Nelson’s Ship in a Bottle* in which he changed the sails of Admiral Nelson’s British battleship to African textiles, leading to Shonibare’s extended exploration of capturing the movement of fabric by physically freezing it in sculpture. Says the artist, “I wanted to do something that’s the opposite of sculpture: something that’s essentially heavy but then made to feel light. But also it’s about sculpting the empty spaces, sculpting what’s not there.”

Rae Stern

A mix of ancient and contemporary technologies, Stern’s tea sets contain lithophanes and sensors connected to LED lights. When they are touched, even slightly, the light within illuminates the lithophane and ghostly images emerge. Stern compiled the photographs for this series during a residency at the Belger Art Center in Kansas City, Missouri. Drawing from her family’s own history of migration from Europe to Israel and reaching out to the Midwest Center for Holocaust Education in Overland Park, Kansas, the artist collected images that portray everyday life in Jewish communities in Europe from the 1930s (before they were destroyed in World War II). When activated by the viewer, these remnants of a lost world slowly emerge, then fade away, like a memory brought to mind but all too soon forgotten. The past lives on, Stern’s work suggests, because people choose to remember, and because they keep handling these everyday objects where histories are stored.

Stern’s work, *Steve Sherry: Not Old Friends But Good Friends*, includes photographs from the personal archive of Steve Sherry, who was born in Vienna, Austria in 1938. His maternal grandfather owned a large retail business, Bruder Felberbaum, which was destroyed on Kristallnacht on November 9, 1938. As a result of increasing pressure and persecution, the family sought a way to flee Austria. They contacted an American couple

that coincidentally walked in the store a few years prior because they shared the same family name. Although unrelated to them, the American couple agreed to sponsor the young family's application for immigration in January 1939. The images reproduced in this work are based on pre-war photographs of Sherry's parents. *Steve Sherry* is representative of the artist's broader body of work, mixing in-depth research, intricate craftsmanship, and advanced technologies. In 2023, Stern was the Toni and Tim Urban International Artist in Residence at the Art Center and contributed work to the Des Moines Art Center exhibition, *Underneath Everything: Humility and Grandeur in Contemporary Ceramics*.

Mexican Photography

The Des Moines Art Center recently acquired eight photographs by luminaries from the history of 20th century Mexican photography, spanning from the crucial decades following the Mexican revolution (1910–1920) to the increasingly globalized world of the 1990s. These additions include work by Mexico-born artists Yolanda Andrade, Manuel Álvarez Bravo, Lola Álvarez Bravo, and Héctor García, as well as émigrés

Kati Horna and Tina Modotti. From documenting everyday life and the country's diversity of cultures and folk practices to engaging with international art movements such as Modernism and Surrealism, these photographers depict an evolving Mexico in which artists respond to the inspiration of their immediate environment and the wider world. While Andrade captures the life of a queer Mexican performer through her photography of El Zócalo, the center square of Mexico City, Héctor García considers the impact of poverty on Mexican society. Manuel Álvarez Bravo, Lola Álvarez Bravo, and Tina Modotti present the mystery of the everyday while playing with the camera's unique ability to capture light and shadow, and Kati Horna evokes the uncanny through her staged photographs. These works will be on view through December 15, 2024 in *As You See Me: 20th Mexican Photography*, featuring work from the Art Center's collections and loans from the collection of Craig and Kimberly Shadur. Inspired by a Mexican proverb that considers life's ephemerality, this exhibition considers the camera's unique ability to preserve these fleeting moments. The show will be presented in both English and Spanish.



OPPOSITE
Yolanda Andrade (Mexican, born 1950)
Jaime Vite (from the Strip Club series) of *Janine antes del show*, 1984
Vintage silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2024.14
© Yolanda Andrade

ABOVE
Héctor García (Mexican, 1923 – 2012)
Niño de la hoja (*Leaf Child*), 1965
Gelatin Silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2024.16
© Estate of Héctor García



DÍA DE LOS MUERTOS

JÓVENES DE LA FLAMA ETERNA

Sunday, October 27 | 11 am – 3 pm
Throughout the museum and galleries
Free; No registration required

Step into a vibrant Indigenous tradition that began over 3,000 years ago with Día de Los Muertos (Day of the Dead) to experience healing, joy, and connection as we honor the belief that “what we remember, lives.”

Día de Los Muertos will be celebrated at the Des Moines Art Center on Sunday, October 27, 2024. This free, family-friendly gathering features hands-on art activities, traditional foods, Latin music, a Catrina costume contest, and an ofrenda (altar) designed by artists from Al Éxito, a nonprofit organization dedicated to supporting the success of Iowa’s Latinx youth and their families.

Chosen by Al Éxito, this year’s theme, Jóvenes de la Flames Eternas (Youth of the Eternal Flame), remembers the lives of young members of our community who were lost too soon. “Al Éxito is grateful to the Des Moines Art Center for uplifting our young artists. It is an honor to create a space for celebrating the beauty and joy of their lives,” shares Dawn Martinez Oropeza, Executive Director of Al Éxito.

Join us in the celebration of remembering our loved ones and contributing to the creation of culture, community, and memory.

The Art Center’s Día de Los Muertos (Day of the Dead) honors loved ones who passed away and celebrates family and tradition.



ENTIRELY KIDS DAY

Saturday, November 30 | 11 am – 3 pm
Throughout the museum and galleries
Free; No registration required

Entirely Kids Day offers a meaningful way to experience the museum with the kids in your life. During these community days, the entire museum turns its focus to engaging with children and their families through hands-on art activities, scavenger hunts, snacks, and live entertainment. Best of all, it’s all free.

Why is the Art Center dedicated to offering Entirely Kids Day? Because kids love art, but they also love play, engagement, and discovery. Combining all of these elements within a single event builds a foundation of belonging and creative confidence for the youngest members of our community. According to 10-year-old Entirely Kids Day authority, Alma, “It’s an opportunity for kids to have fun at the Art Center and enjoy the experience of art.” We can’t think of anything better.

“We always feel the community’s energy as we enter the space and navigate different activities throughout the building. It makes us feel comfortable coming back throughout the year, knowing beyond a doubt that we are invited and always welcome.”

INBAL MAZAR, DES MOINES PARENT



The Des Moines Art Center’s Community Access Program is partnering with The Harkin Institute for Public Policy and Citizen Engagement to host A Taste of ReelAbilities Film Festival at The Harkin Institute October 4–6, 2024.

Founded in New York City in 2007, ReelAbilities is dedicated to screening films created by and about people with disabilities. In 2012, ReelAbilities began their Affiliate Festivals Program, making it possible for organizations like the Des Moines Art Center and The Harkin Institute to host ReelAbilities festivals in cities all over the world.

The 2024 Des Moines festival, A Taste of ReelAbilities, will screen three feature films. All screenings will be followed by a 30-minute conversation with individuals from the disability community related to the specific content of each film.

FILM: OKAY! (The ASD Band Film), 2022
Friday, October 4 | 6:30 pm
Documentary | 1 hour 26 minutes | not rated
Language: English
Director: Mark Bone

FILM: La Lucha (The Fight), 2023
Saturday, October 5 | 1:30 pm
Documentary | 1 hour 29 minutes | not rated
*scenes of police brutality
Language: Spanish (English subtitles)
Director: Violeta Ayala

FILM: Name Me Lawand, 2022
Sunday, October 6 | 1:30 pm
Documentary | 1 hour 31 minutes | not rated
Language: English
Director: Edward Lovelace

Free; Registration required
All films are shown at The Harkin Institute, 2800 University Avenue, Des Moines, Iowa
Open captions and audio descriptions available

This program is supported by the Principal® Foundation.

SHEENA THOMAS

FIVE DECADES OF CRAFTING CONNECTIONS

For 50 years, Sheena Thomas has been a teaching artist at the Des Moines Art Center, sharing her passion for metalworking with generations of students. Specializing in techniques like fabrication, enameling, and raising metal into sculptural forms, Sheena has not only shared her expertise, but also fostered meaningful connections with her students and the Art Center community.

Growing up in small towns across Iowa, Sheena discovered her love for art in high school and was later introduced to sculpture and jewelry making while attending Grinnell College. After completing her MFA in Jewelry Design and Silversmithing at Indiana University, she eventually found her way to the Des Moines Art Center, where she began teaching in the fall of 1974.

When asked about her long tenure, Sheena says,

“The Des Moines Art Center feels like one of my homes, where I know both my students and many of the administrative staff. I am very proud to be linked to the Art Center for its world-class architecture and collections.”

Thomas at her home studio located on Chautauqua Parkway in Des Moines. (Early 1980s)



Over the years she has watched the Art Center evolve, especially in its community access efforts adding, “It is truly a place for everyone.”

The joy of teaching and the challenge of solving new problems with each class keeps Sheena coming back year after year. She enjoys seeing her students overcome their initial fears and reservations, whether it’s learning to use a torch or mastering the complexities of soldering.

Beyond teaching techniques, Sheena hopes to inspire her students to think creatively and push the boundaries of what they believe is possible in jewelry making. The collaborative atmosphere in her classes is something that she values deeply. Sheena says that, “there is a really good vibe of mutual collaboration among the students, and they teach me as much as I teach them.”

As she looks ahead to the future, Sheena remains committed to passing on her knowledge and love for metalworking to the next

Thomas (front row, far right) with several students during an intermediate class on fabrication and casting. Several years later, Thomas still counts many of these students among her friends. (November 2017)



Thomas working on a copper bowl in her studio space at Mainframe Studios in Des Moines. (May 2020)

generation of artists. “I want each student to be comfortable soldering as a very practical skill, but I also want to instill a love of forming metal. Once these skills are learned, a world of creativity opens.”

Not only has Sheena imparted valuable skills to her students, but she’s created a lasting legacy of creativity and community at the Des Moines Art Center. Her impact on her students and the art community is immeasurable, and her story is a testament to the power of art to bring people together and enrich lives.

We thank and congratulate Sheena on her many years of dedicated teaching and we look forward to many more.

CARIBBEAN ARTISTRY FEATURED IN THE MUSEUM SHOP

This year, the Des Moines Art Center is proud to present two exhibitions borne of the Caribbean and its people, *Hurricane Season: Caribbean Art + Climate Change* and *Samantha Box: Caribbean Dreams*. These exhibitions seek to shine a light on the Caribbean and its diaspora and the revolving experience of devastation and renewal. Inspired by these exhibitions, Museum Shop Manager Kristine Waters visited several Bahamian artists and galleries in an effort to showcase the diversity of artistry and craftsmanship found in the region. What she discovered was a thriving art community with close ties to one another. As she traveled, each artist she met welcomed her with open arms and connected her to one or two more artists, each generously sharing their time, craft, and heritage. Following are just a few examples of the artists she encountered and their personal stories.

Ceramics artist Jessica Colebrooke spoke about her childhood spent selling souvenirs with her father. She fought to enroll as a student at the Rhode Island School of Design with the goal of elevating her skills in order to return to the islands to create meaningful and imaginative works of art that would transcend the souvenirs so often associated with island vacations.

After a fall that left him largely paralyzed in 2020, celebrated artist Kim Smith was told he would never

Sacred Space stands as a tribute to the cultural heritage of the Bahamas at the Clifton Heritage National Park.



UPPER Antonius Roberts, OBE at ICE (Incubator for Collaborative Expression) Studios with a work in progress formed from a native tree removed during a development project.

LOWER On the island of Andros, generations of women learn the trade of batik fabric making from the ancestors of the Seminole Indians who live there.

walk again and have very limited use of his arms and hands. Fortunately, with extensive physical therapy and a lot of determination, he has regained much of his mobility and returned to creating his signature style of hyper-realistic drawings. Using colored pencils, his works are staggering in their complexity, detailing macro compositions that incorporate the interaction of light and shadow.

Antonius Roberts, OBE can be found at the heart of the Bahamian art community. As a native Bahamian he has a spiritual connection to the islands and his life and work are a testament to his roots. Roberts has permanent installations throughout New Providence Island known as Sacred Spaces that serve as reminders to stop and consider where we are, who came before us, and what our place is in this space. He serves as a mentor to generations of young artists, creating places like Hillside House and Project ICE (Incubator for Collaborative Expression) for artists to work and display their art.

Discover these artists and nearly a dozen more featured in the Museum Shop this season.

MEMBERSHIP MATTERS

MEMBER JEFF FREUDE
SHARES WHY MEMBERSHIP MATTERS TO HIM

“I live within walking distance of the Des Moines Art Center, making it one of my neighbors. However, when I step inside, I get the feeling I am not in Kansas (or Iowa) anymore. The deeper I venture, the more the geographic lines blur — it certainly provides a mini escape or vacation when I need one.

More than the paintings that hang on a wall or the sculptures that sit on a pedestal, the Des Moines Art Center can be experienced in many forms. Performance art like live music, creative dance, and engaging lectures are offered regularly. Even the buildings are works of art, designed by three world-renowned architects.

The last few years, as I have come to the Des Moines Art Center more often, I realized I take great pride in pointing out how much of a jewel it is in Central Iowa. As a member and supporter, I take satisfaction knowing I am helping to acquire new works, provide special exhibitions, and maintain the living, breathing facilities. A smile always appears on my face when I see crowds in the Art Center, especially young people, knowing their admission is free. That is the power of membership!”

JEFF FREUDE | ART CENTER MEMBER



Members Laurie Wolf and Jeff Freude with artist b. Robert Moore during a visit to Moore's studio prior to the opening of Iowa Artists 2024: b. Robert Moore: In Loving Memory.

Members receive special invitations to studio visits and artist presentations throughout the year.

YOU CAN RENEW OR UPGRADE YOUR ART CENTER MEMBERSHIP AT ANY TIME:

- MUSEUM** Visit the Education Desk or the Museum Shop
- ONLINE** Visit desmoinesartcenter.org/support/membership
- PHONE** Call 515.271.0324
- MAIL** Make your check payable to Des Moines Art Center and send to: Des Moines Art Center / 4700 Grand Avenue / Des Moines, Iowa 50312

For questions, or to upgrade your membership, contact Cassandra Tant, Senior Manager of Membership and Development at ctant@desmoinesartcenter.org.

MEMBERSHIP MATTERS

Upgrade your Art Center membership to enjoy more benefits and make a bigger impact on your community.

INDIVIDUAL

\$50

Benefit Highlight

Receive 20% discount on all studio classes, camps, and workshops and 10% discount in the Museum Shop

Impact

\$50 can purchase supplies for 15 students to take an art class through our Community Access Program

DUAL/HOUSEHOLD

\$75

Benefit Highlight

Share your benefits with any adult + any dependent children or grandchildren under 18

Impact

\$75 can help pay for a teaching artist to give a one-hour art class for our Community Access Program

AMBASSADOR

\$140

Benefit Highlight

Take your membership with you and receive reciprocal benefits at over 1,300 museums throughout the country

Impact

\$140 can pay the bus transportation for a 4th grade class to tour the Art Center for a field trip



SALON

\$250

Benefit Highlight

Deepen your engagement with behind-the-scenes member events

Impact

\$250 can provide a scholarship for a student to take a semester-long studio class



CURATOR'S CIRCLE

\$550

Benefit Highlight

Receive additional invitations to events with Art Center curators

Impact

\$550 can pay for an artist workshop or demonstration at a community event for our Day of the Dead celebration



DIRECTOR'S CIRCLE

\$1,250+

Benefit Highlight

Receive first invitation to exclusive events and travel opportunities with the John and Mary Pappajohn Director

Impact

\$1,250 can support the conservation of an artwork in our permanent collections



A SPECTACULAR BACKDROP FOR YOUR WEDDING CELEBRATION

The Des Moines Art Center is currently accepting wedding and reception bookings for 2025. The Art Center provides the perfect setting for weddings from 20 to 150 people and can be tailored expertly to fit your vision. From shabby chic to black tie, and everything in between, the Art Center’s stunning architecture, outdoor Bookey Family Courtyard, and Maytag Reflecting Pool make a beautiful backdrop for your indoor or outdoor celebration. You can trust our talented team to assist with planning, execution, and tear down so that all you have to do is enjoy your special day.

“We booked the Des Moines Art Center for our wedding reception and it was one of the best decisions we made!”

“Grace and Michelle were a joy to work with. They answered our questions, were flexible with layouts, and the staff was lovely and kept things running smoothly. I truly think it is one of the most beautiful places to get married in Des Moines.”

Contact Senior Events Manager Grace Braga at gbraga@desmoinesartcenter.org or 515.271.0301 to start planning your special occasion today.

DEVELOPMENT AND MEMBERSHIP

MEMORIAL + HONORARY GIFTS

These gifts were received between
April 1 and July 31, 2024

In Honor of Shelley Brody
Jeanne Levitt

In Memory of Rosalie Gallagher
James and Mary Ellen Kimball

In Honor of Cameron Roach
Macenzie Rubin

In Honor of Barbara Sherman
Fred and Charlotte Hubbell
Jeanne Levitt

In Memory of Diane Collett
Dorothy Ingram

In Memory of Kaye Condon
Sue Rutledge Brenton and
J.C. Brenton
Loral Kirke

In Memory of Barbara Dittmar
Arlene and Fredrick DeVries
William and Vicki Tow

In Memory of Nora Patricia Doster
Scott Duncan
Julie Ghrist
Kyle and Sharon Krause
Duane and Sheryl Prill
Scott and Pat Stouffer

In Memory of Joe Hardy
Christopher Littlefield
Ms. Elizabeth Raymond

In Memory of Dale Jansen

Inger H. Anderson
Patricia Donhowe
Lois Fingerman
James and Ellen Hubbell
Darren R. Jirsa
Louise Jirsa
Marie-Louise and Mark Kane
James and Mary Ellen Kimball
John and Penny Krantz
Peggy and Jim Leonardo
Jeanne Levitt
Thomas H. McBride, III
Tiffany Nagel Spinner
and John Spinner
Cleojean Olson
Ellen O’Neil Harris
Gretta Peel
Anastasia Polydorán
Joseph Scalzo
Sharyl and Edgar Smith
Mary and Anne Torgoman
Toni and Timothy Urban
Annabel Wimer
Amy Worthen

In Memory of Richard Rauzi
Meralee Guhl

In Memory of Nancy Welch
Stephanie Ashman
Teresa Driscoll
Heidi Emerson
Patricia Koza
Amy and Scott MacKrell
Carrie and Jim McClellan
David and Delpha Musgrave
William Reid and Judy Campbell
Artis Reis and Mark Smith
Susan Saunders
Kristin Summerwill
Mike Summerwill
Suzanne Summerwill
Barb Turk
Paul and Eileen Tyler

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, ART BRIDGES,
AND ART CENTER MEMBERS



GENERAL ART CENTER SUPPORT PROVIDED BY BRAVO



AND THE SUPPORTING COMMUNITIES OF

Altoona | Ankeny | Bondurant | Carlisle | Clive | Des Moines | Grimes | Indianola
Johnston | Norwalk | Pleasant Hill | Polk City | Polk County | Urbandale | Waukee
West Des Moines | Windsor Heights

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



COMMUNITY ACCESS PROGRAMMING SUPPORTED BY
Fred and Charlotte Hubbell

MEDIA SUPPORT PROVIDED BY





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

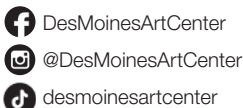
Studio art classes and workshops
available for all ages.
Members receive 20% discount.

MUSEUM SHOP

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

MORE INFORMATION

desmoinesartcenter.org
515.277.4405



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

ON THE COVER
Samantha Box
Transplant Family Portrait, 2020
Digital collage printed as archival inkjet
print, collaged with secondary archival
inkjet print elements
© Samantha Box
Courtesy of the artist



AS YOU SEE ME

20TH CENTURY MEXICAN PHOTOGRAPHY

SEPTEMBER 13, 2024 – DECEMBER 15, 2024

This display showcases work by some of the most significant Mexican photographers of the 20th century, from the crucial decades following the Mexican Revolution (1910–1920) to the era of globalization in the 1990s. The name, *As You See Me*, is drawn from the title of a photograph in the exhibition by Yolanda Andrade, which references a proverb often found on gravestones. The proverb, recited by the old to the young, evokes the themes of life and death prevalent in both photography and Mexican visual culture. The photographs in this exhibition strike a delicate balance between celebrating everyday life in Mexico and contemplating its fleeting nature.

Graciela Iturbide (Mexican, born 1942) | *Mujer/Angel (Woman/Angel)*, 1979, printed 1996
Photogravure on paper | Des Moines Art Center Permanent Collections; Purchased with funds given by his daughters and grandchildren in honor of Louis Fingerma's 65th birthday, 1999.26 | © Graciela Iturbide