



JAN  
FEB  
MAR  
APR  
2025

I am launching myself into 2025 with a renewed sense of purpose, ever more confident in the necessity and importance of the Des Moines Art Center. We accomplished a great deal in 2024. Many of our successes were visible—nine exhibitions realized, one groundbreaking book published, 305 works of art either purchased for or given to our collections, three major capital projects completed, more than 49,000 guests welcomed into our galleries for free, 9,107 school children reached through free tours, 1,970 students engaged through our no-cost Community Access Program, and 2,413 youth and adults educated in our art school. That just scratches the surface of our public achievements in 2024.

Behind the scenes, we were also working hard, refining our approach to diversity, equity, inclusion, and accessibility; creating the institution's first long-term historic preservation plan; and finalizing a new, five-year strategic plan, complete with new purpose, mission, vision, and values statements. The strategic plan, the result of more than 20 meetings with dozens of stakeholders, including staff and trustees, incorporates elements from both our DEIA and our historic preservation studies, but encompasses much more besides, focusing our goals as well as our tactics. Our community is at the heart of our new strategic plan, as are our team members, collections, programs, and external partnerships. In everything we do, we will model respect, equity, integrity, and collaboration.

One of the centerpieces of our new strategic plan involves building ever more exciting partnerships with artists, museums, schools, universities, and organizations around the state, country, and globe. In so doing, the Des Moines Art Center brings the world to Iowa, and Iowa to the world. We live this principle in everything we do, whether we are hosting dancer N'Jelle Gage Thorne from the Caribbean island of Dominica or providing a stage for Des Moines-based artist b. Robert Moore to converse with Iowa-born, New York-based Pulitzer Prize-winning journalist Nikole Hannah-Jones and artist Jordan Weber. The

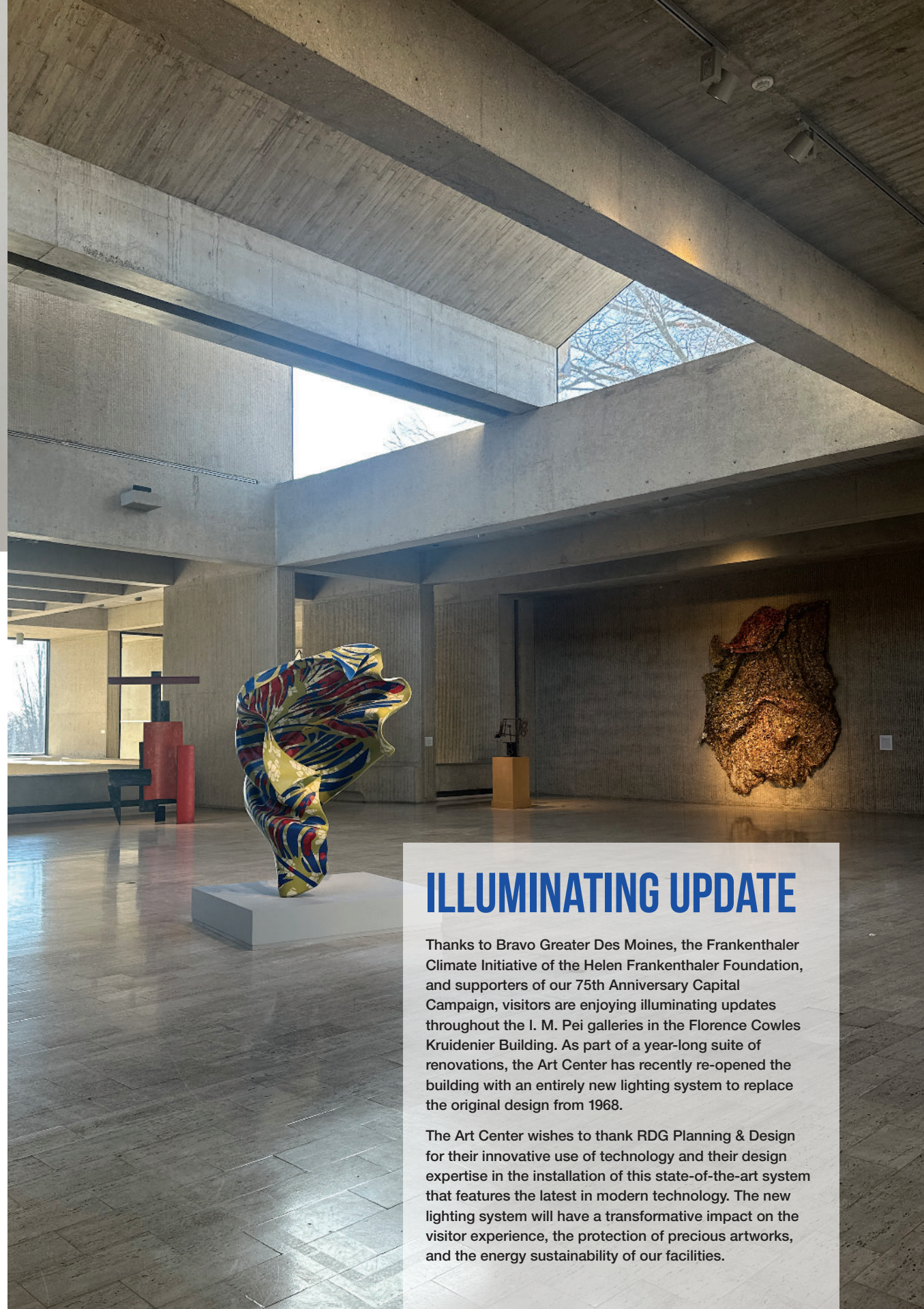


Kelly Baum with artist Lee Bul in her studio in Seoul, South Korea.

Art Center put this principle to work in October 2024 as well, when we traveled with 15 patrons to South Korea. Over the course of ten days, we visited the capital city of Seoul and the coastal city of Busan, immersing ourselves in the daily life and cultural heritage of this amazing country. We visited palaces and art galleries, museums of both historical and contemporary art, and restaurants, shops, and markets. We took in skyscrapers and traditional hanok homes. In Seoul we met with art superstar Lee Bul, who treated us to a tour of her studio and recalled her own visit to Des Moines 23 years earlier, when her work appeared in the exhibition *My Reality: Contemporary Art and the Culture of Japanese Animation*. In Busan we toured a sprawling fish market, the United Nations Memorial Cemetery, and one of the world's largest container ports. We learned, laughed, and bonded over many miles.

Later in 2025, we will share one of the more tangible fruits of our journey to South Korea with the public. For now, we are busy at work planning more trips, more outreach, and more learning opportunities that will bring exciting resources to Iowa and broadcast to the globe the brilliance and creativity that lives in Iowa, reinforcing our identity as an institution with local roots and a global network.

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR



## ILLUMINATING UPDATE

Thanks to Bravo Greater Des Moines, the Frankenthaler Climate Initiative of the Helen Frankenthaler Foundation, and supporters of our 75th Anniversary Capital Campaign, visitors are enjoying illuminating updates throughout the I. M. Pei galleries in the Florence Cowles Kruidenier Building. As part of a year-long suite of renovations, the Art Center has recently re-opened the building with an entirely new lighting system to replace the original design from 1968.

The Art Center wishes to thank RDG Planning & Design for their innovative use of technology and their design expertise in the installation of this state-of-the-art system that features the latest in modern technology. The new lighting system will have a transformative impact on the visitor experience, the protection of precious artworks, and the energy sustainability of our facilities.

# TIME TRAVELERS

“The past is a foreign country; they do things differently there,” states the opening line of a 1953 novel by L.P. Hartley, which has been quoted so often it now has a life of its own beyond the Modernist book from which it came. The sentence acknowledges that the complexity and nuance of historic events can never be fully understood and warns against nostalgia in the face of unreliable memory. Conversely, William Faulkner’s similarly famous line, “The past is never dead. It isn’t even past,” seems to argue the opposite case, contending that we never escape history. The artists in *Time Travelers* create work that explores these two philosophical views and various points in between. Beyond engaging with subject matter such as historical figures and events, cultural products of another era, and religion and other traditional beliefs, the artists here bring the past to life with filmmaking, performance, innovative sculptural technique, and retelling and reclaiming past narratives.

This exhibition will be grounded in two ambitious, large-scale works – Mika Rottenberg’s *Cheese* and Tuấn Andrew Nguyễn’s *The Boat People*. Constructed from what appears to be old barn wood and small television monitors, *Cheese* takes inspiration from the real-life Sutherland sisters, who built a performing career and financial success on the basis of their long hair. Using surrealism and off-kilter humor, Rottenberg transforms the sisters into fairytale maidens, creating literal food from their famous hair. While highlighting women whose unusual lives are mostly forgotten, Rottenberg’s strange vision of the sisters highlights issues around the objectification and commodification of women’s bodies that remain extremely relevant in the present day. Nguyễn’s *The Boat People* places its characters in the future rather than the past, offering a cinematic, episodic film in which a group of children collect stories and relics from a post-apocalyptic world, trying to decipher events from an almost-lost history. The children’s existential and ritualistic approach to the objects they find is poetic and poignant, as the viewer – a resident of the past they explore – will often recognize the relics and evidence of real tragic history the fictional children can only guess at.

**“The past is a foreign country;  
they do things differently there.”**

L.P. HARTLEY

OPPOSITE  
Mika Rottenberg (Argentine, born 1976)  
*Cheese*, 2008 (detail below)  
Mixed media  
Des Moines Art Center Permanent Collections;  
Gift of Melva Bucksbaum and Raymond Learsy, 2015.41.1--205



**“The past is never dead. It isn’t even past.”**

WILLIAM FAULKNER



**RELATED PROGRAMMING**

**OPENING CELEBRATION**

Friday, February 21  
5 – 7 pm  
Harriet S. and J. Locke Macomber Lobby

**GALLERY TALK**

**Time-based Media with  
Senior Curator Laura Burkhalter**  
Sunday, March 9 / 1:30 pm  
Harriet S. and J. Locke Macomber Lobby  
Free; Registration required

**GUIDED DROP-IN TOURS**

Saturday, February 22 / 1 pm  
Saturday, April 5 / 1 pm  
Saturday, April 19 / 1 pm  
Free; No registration required

STILLS FROM  
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

NEW EXHIBITION

JANUARY 10 – APRIL 20, 2025

JOHN BRADY PRINT GALLERY

CURATED BY ASSOCIATE CURATOR ELIZABETH GOLLNICK

# figments & phantoms

Fragmented, distorted, or noticeably absent, the body haunts the prints and photographs in this exhibition. Drawn from the Art Center's permanent collections, *Figments & Phantoms* presents an expansive vision of portraiture that engages issues of identity and social criticism, raising specters that trouble and complicate contemporary representations of the self and body. Many artists in *Figments & Phantoms* reimagine the genre of self-portraiture to redefine their relationship to their own bodies and to critique stereotypes common in art history, especially as they relate to women and people of color. Artists challenge the idea that photographs reflect reality, distorting and modifying images in pursuit of deeper truths through the use of unexpected staging, mirrors, and unusual photographic processes. Others reference the circulation of images through networks—including mass media advertising

and the US Postal Service— drawing attention to how images enter our collective consciousness. In some cases, the artist's omission of a figure becomes the subject of the work, a way to evoke loneliness or loss through the sensation of an unseen presence. Across this exhibition, artists explore how the body (or its absence) serves as both the subject of art and its medium. The figments and phantoms they raise compel us to imagine new perspectives.

*Figments & Phantoms* includes works by Mariana Abramović, Laura Aguilar, Eleanor Antin, John Baldessari, Frank Big Bear, Hans Breder, Rachel Cox, Andy Goldsworthy, Nathan Lerner, Glenn Ligon, Ana Mendieta, Shirin Neshat, Victor Obsatz, Susan Rothenberg, Carolee Schneemann, Cindy Sherman, Kiki Smith, Alec Soth, Mitchell Squire, and Andy Warhol.



ABOVE  
Carolee Schneemann  
(American, 1939 – 2019)  
*Eye Body #24*, 1963, printed 2004  
Gelatin silver print  
Des Moines Art Center Permanent  
Collections; Gift of Jim and Ellen Hubbell,  
2018.23

RIGHT  
Kiki Smith (American, born 1954)  
*My Blue Lake*, 1995  
Photogravure and lithograph on paper  
Des Moines Art Center's Louise Noun  
Collection of Art by Women, 1995.64

OPPOSITE  
Andy Warhol (American, 1928 – 1987)  
*Electric Chair*, 1971  
Screenprint on paper [dark purple, orange]  
Des Moines Art Center Permanent  
Collections; Gift of Peter M. Brant, 1973.41.3



## RELATED PROGRAMMING

### GALLERY TALK with Associate Curator Elizabeth Gollnick and Rachel Cox, artist and associate professor of photography at the University of Iowa

Sunday, February 9 / 1:30 pm  
(snow date Sunday, February 16)  
John Brady Print Gallery  
Free; No registration required

### GUIDED DROP-IN TOUR

Saturday, March 8 / 1 pm  
Free; No registration required

NEW EXHIBITION

DECEMBER 20, 2024 – APRIL 13, 2025

A.H. BLANK GALLERY

CURATED BY ASSOCIATE CURATOR ELIZABETH GOLLNICK

# OP ART

## ABSTRACT ILLUSION

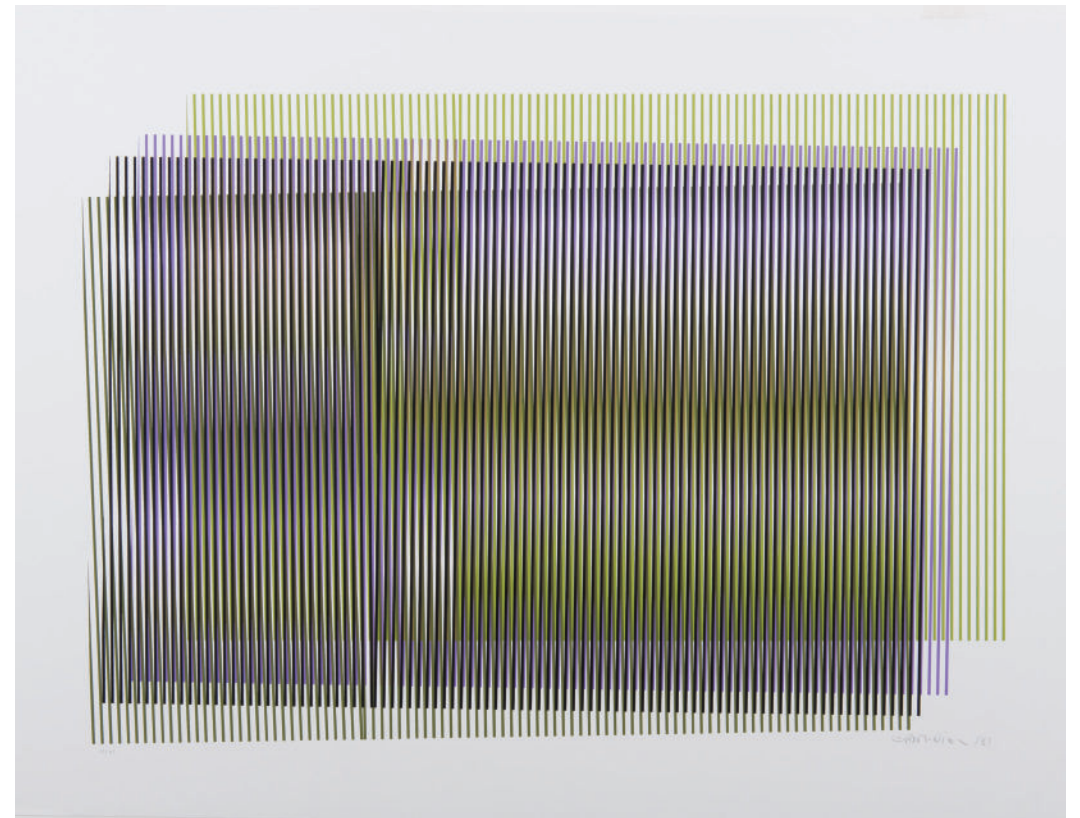
*Op Art: Abstract Illusion* explores a pivotal moment in the history of art, when artists began to experiment with color and form to create disorienting perceptual effects. Consisting of works from the permanent collections of the Des Moines Art Center, many acquired in the 1960s and 70s, at the height of the Op art (or Optical art) movement, these prints and paintings cast the reliability of vision into doubt, demonstrating that what we see may be more than meets the eye.

In the 1960s, Op art arose simultaneously across the globe, in the United States, Europe, and South America. Op artists exploited the idiosyncrasies of perception to create a new style of abstract art.

A variety of cultural, social, scientific, and technological forces drove the emergence of Op art. During this period, the study of phenomenology, or the experience of consciousness, was evolving. Scientists developed technologies for mapping brain activity and studying glitches that occur in how humans process visual stimuli. The pursuit of heightened states of awareness grew in popularity and, along with it, experimentation with psychedelics.

Taking inspiration from these sources and more, Op artists created works that elicit unexpected sensory effects using a variety of means, including contrasting colors, perceptual illusions, and after-images. They also embraced patterns that appear to distort, pulse, or switch color. Immensely popular in both fine art and everyday life, Op art quickly became a worldwide phenomenon, visible in museums and galleries as well as in magazines and fashion.

*Op Art: Abstract Illusion* includes works by Yacov Agam, Joseph Albers, Garo Zareh Antreasian, Herbert Bayer, Carlos Cruz-Diez, Gene Davis, Sue Fuller, Frederick Hammersley, Bill Komodore, Heinz Mack, Reginald H. Neal, Bridget Riley, and Victor Vasarely.



### RELATED PROGRAMMING

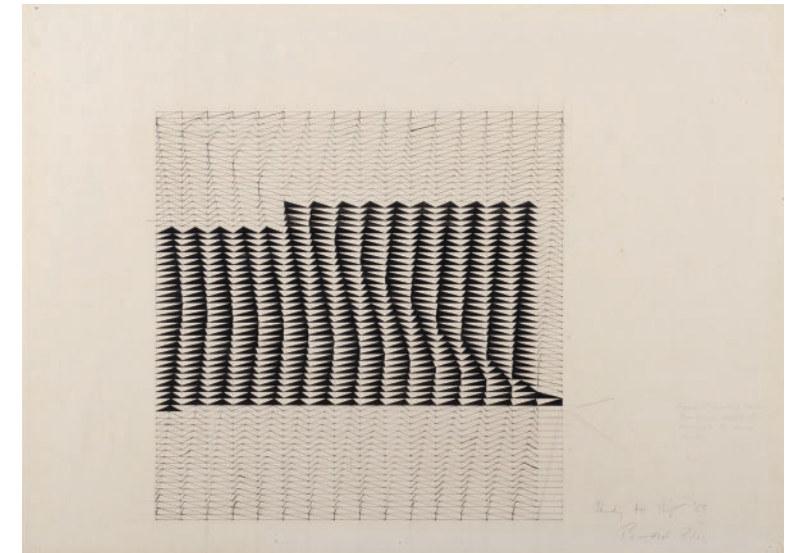
#### GALLERY TALK with Associate Curator Elizabeth Gollnick

Sunday, January 5 / 1:30 pm  
(snow date Sunday, January 12)  
A.H. Blank Gallery  
Free; No registration required

#### GUIDED DROP-IN TOURS

Saturday, January 4 / 1 pm  
Saturday, January 18 / 1 pm  
Saturday, March 22 / 1 pm  
Free; No registration required

OPPOSITE  
Victor Vasarely  
(French, c. 1906 – 1997)  
*Untitled*, 1969  
Collage on cardboard  
Des Moines Art Center Permanent  
Collections; Gift of David Kruidenier,  
Jr. Estate and Elizabeth S. Kruidenier  
2002 Revocable Trust, 2012.32



UPPER  
Carlos Cruz-Diez (Venezuelan, 1923 – 2019)  
*Couleur additive, Serie de 2 (Additive Color, Series of 2)*, 1981  
Serigraph on paper  
Des Moines Art Center Permanent  
Collections; Gift of Sicardi Gallery, 2012.79

LOWER  
Bridget Riley (English, born 1931)  
*Study for "Shift"*, 1963  
Ink and pencil on paper  
Des Moines Art Center Permanent  
Collections; Gift of John and Mary  
Pappajohn, 1977.29

# HIGHLIGHTS FROM RECENT ADDITIONS TO THE DES MOINES ART CENTER'S PERMANENT COLLECTIONS

## LIONEL CRUET

Acquired in conjunction with the exhibition *Hurricane Season: Caribbean Art + Climate Change*, curated by former Art Center Curator Mia Laufer, Lionel Cruet's *Stack I* and *Stack II* place different visions of the Caribbean in direct conversation with one another. In these digital collages, the artist juxtaposes scientific data visualizing the warming of the Atlantic Ocean—the cool blue waters blaring with alarming reds, oranges, and yellows—with the brilliant fiery colors of a sunset captured near his home in Puerto Rico. Cruet disorients viewers by mixing aerial satellite imagery taken from above and photographs of the sky taken from below. The two sets of images are stacked on top of each other, representing the sometimes dizzying proliferation of data about climate change. Though they relay foreboding information about the state of the oceans, the temperature maps appear almost abstract and seem to echo the ephemeral beauty of a scenic sunset. Part of the series "As far as the eyes can see," *Stack I* and *Stack II* are part of a larger project in which the artist considers how lenses, screens, and software mediate our understanding of climate change. Cruet's work confronts issues that concern ecology, geopolitics, and technology, depicting the impact of vast global systems on everyday life in specific locales and the intersection of technology and lived experience.

## HUGH HAYDEN

*American Gothic*, by New York-based artist Hugh Hayden (on the front cover), is a fantastical, somewhat sinister installation that consists of a steel, wall-mounted rack with two mixed-media sculptures hanging on metal hooks. Meticulously crafted, the sculptures are formed from laminated wood that Hayden painstakingly bent to create abstracted, life-sized human skeletons complete with spines, rib cages, clavicles, and shoulder blades. Visually, the arrangement calls to mind a store display as well as a butcher shop: the associations are as uncanny as they are disconcerting. Attached to each of the skeleton's four extremities are tools—all of them readymade—associated with gardening, agriculture, and housecleaning.

Hayden's *American Gothic* takes its name and composition from two eponymous works of art, both iconic. The first is a 1930 painting of a white farmer and his daughter by Iowa native Grant Wood, an artist indelibly associated with the Regionalist movement, which emerged in the Midwest in the 1930s. The second is a 1942 photograph by Gordon Parks (an edition of which exists in the Art Center's collections) of Ella Watson, a Black woman who worked as a cleaner in the headquarters of the Farm Securities Administration in Washington, DC. In addition to the name they share, all three works of art represent figures who face forward and engage the viewer frankly, holding the tools of their trade. Together they form a potent trinity that explores the intersection of labor (both domestic and agricultural) and race (both whiteness and Blackness) in the United States, critically addressing the notion of the "American Dream" in the process.

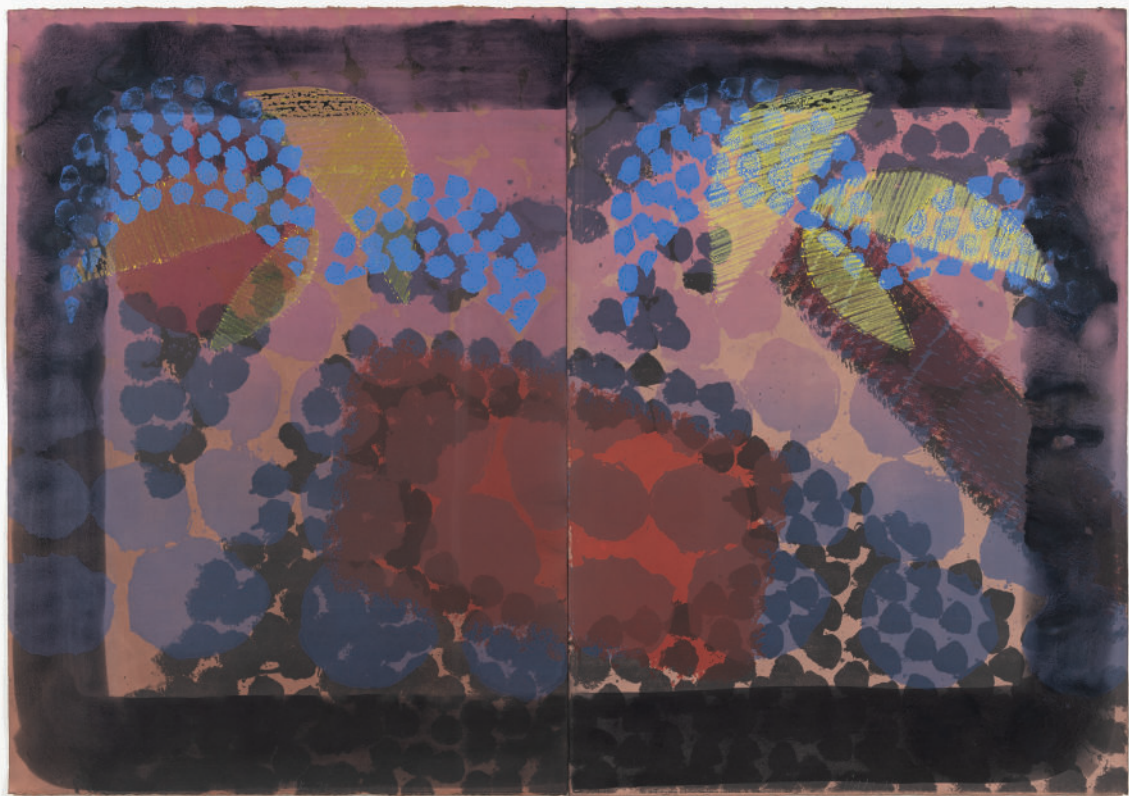


Lionel Cruet (American, born 1989)  
*Stack 1* from the series "As far as the eyes can see," 2022  
 Pigment print  
 Des Moines Art Center Permanent Collections;  
 Purchased with funds from the Rusty Hubbell and  
 Ellen and Jim Hubbell Photography Acquisition  
 Fund, 2024.24  
 © Lionel Cruet; Photo by Lionel Cruet Studio

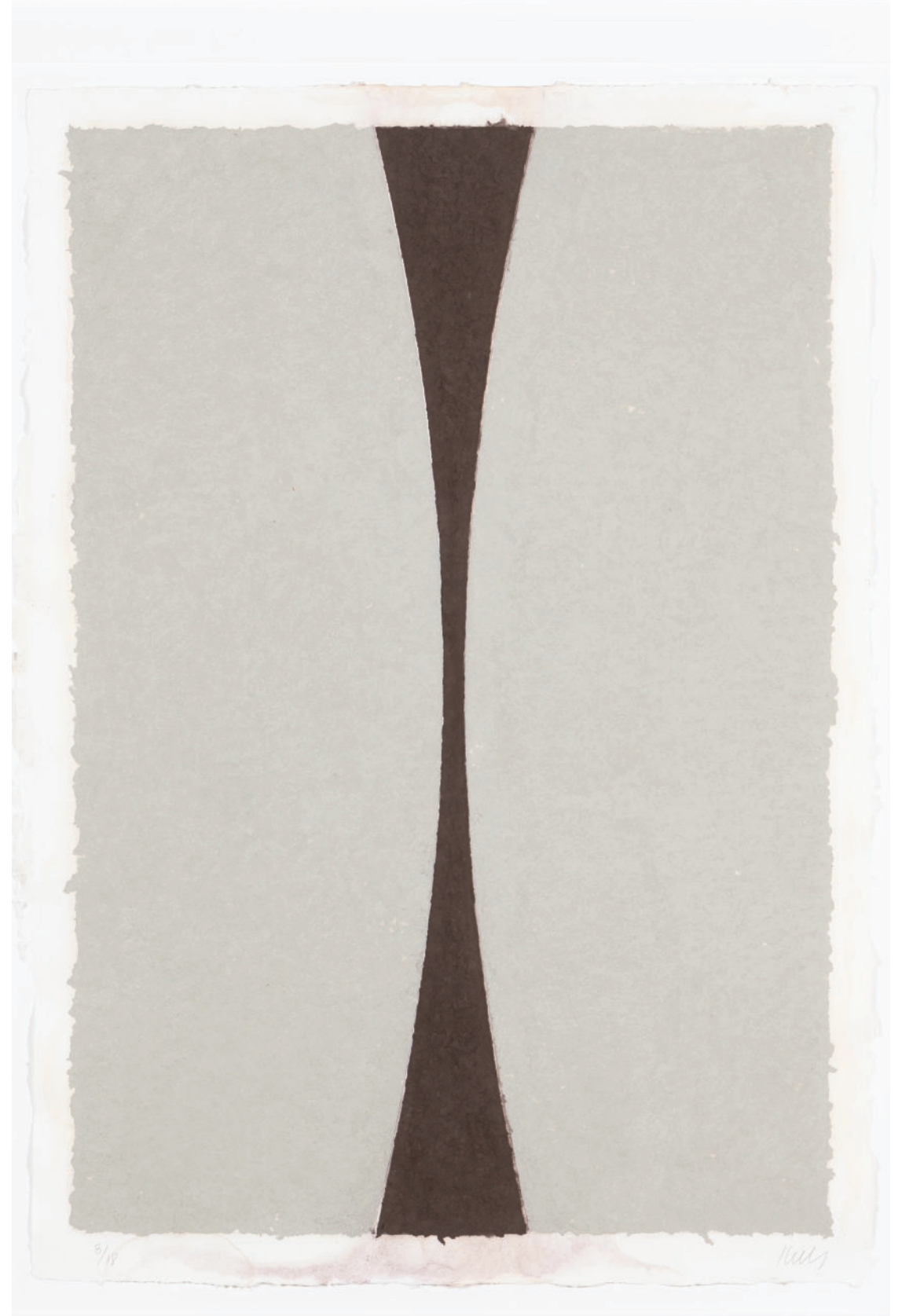
**MEMORIAL GIFTS BY DALE JANSEN**

The Estate of Dale Jansen has donated a remarkable gift of 66 artworks by 35 artists to the Art Center's collections. Jansen served on the Art Center's Board of Trustees for nine years (2009 – 2017) and was elected as an Honorary Trustee in 2018. He was a devoted volunteer, a longstanding member of our Acquisitions and Collections Committee, and a founding member of Print Club. With the eye of a connoisseur and the mind of an art historian, Jansen built an extraordinary collection of prints, a passion he developed while in college and later expanded after affiliating with the Art Center in the mid -1970s. His wonderful gift to the Art Center consists mostly of prints and a handful of paintings and collages. It contains works by many of the 20th century's most noteworthy artists, including Francesco Clemente, Jasper Johns, Ellsworth Kelly,

Claes Oldenburg, Ed Ruscha, and Pat Steir. With a particular focus on art from the 1960s and 1970s, ranging from abstraction and figuration to Minimalism and Pop, Jansen's gift deepens our holdings of art by these well-known names. It also brings new artists into our collections, including Rodney Carswell and Barbara Robinette-Moss. Of particular note are a watercolor by Photorealist artist Robert Cottingham, a small painting by Conceptual artist Sol LeWitt, a monumental hand-colored lithograph by British artist Howard Hodgkin, and 15 figurative works by Richard Diebenkorn from his portfolio "41 Etchings Drypoints." In the summer of 2025, a selection of works from this gift will be featured in the John Brady Print Gallery for a special exhibition highlighting Jansen's passion for collecting and the art of printmaking.



ABOVE  
Howard Hodgkin (British, 1932 – 2017)  
*For Bernard Jacobson, 1979*  
Hand-colored lithograph with stenciling on paper  
Des Moines Art Center Permanent Collections;  
Gift of the Estate of Dale Jansen, 2024.56  
© The Estate of Howard Hodgkin



OPPOSITE  
Ellsworth Kelly (American, 1923 – 2015)  
*Colored Paper Images XI, 1976*  
Colored pressed paper pulp  
Des Moines Art Center Permanent Collections;  
Gift of the Estate of Dale Jansen, 2024.60  
© Ellsworth Kelly Foundation





Jasper Johns (American, born 1930)  
*Evian*, 1972  
 Lithograph, 10 colors on Arjomari paper  
 Des Moines Art Center Permanent Collections;  
 Gift of the Estate of Dale Jansen, 2024.58  
 © Jasper Johns



LEFT  
 Richard Diebenkorn (American, 1922 – 1993)  
 #21, from the portfolio "41 Etchings Drypoints", 1965  
 Soft ground etching on paper  
 Des Moines Art Center Permanent Collections;  
 Gift of the Estate of Dale Jansen, 2024.44  
 © Richard Diebenkorn Foundation

BELOW  
 Francesco Clemente (Italian, born 1952)  
*Unborn*, 1990  
 Aquatint and drypoint on Magnani paper  
 Des Moines Art Center Permanent Collections;  
 Gift of the Estate of Dale Jansen, 2024.31  
 © Francesco Clemente



## SIGN UP FOR SPRING AND SUMMER IN THE STUDIO



MEMBERS  
RECEIVE A  
**20% DISCOUNT**  
ON CAMPS  
AND CLASSES.

All members receive a 20% discount on camps and classes. If you are not a member, we invite you to join today and save! Your membership supports free admission to the museum and comes with a number of other discounts and special perks.

### SPRING BREAK CAMP

We're also excited to announce an expansion of our spring camps offered during the third week of March to coincide with spring break at most Des Moines area public schools. Camps cover a range of media to keep young artists engaged in exciting projects all week long. Enjoy camps covering everything from ceramics and digital art to manga and comic books.

Watch our e-newsletter for registration information and a link to sign up online for both spring break and summer camps. Members and past campers will receive advance notice via email.

### EXPLORE THE ART CENTER

#### WHILE KIDS ATTEND SUMMER CAMP

Starting in June 2025, the Art Center will offer a new no-cost tour program for adults and caregivers who wish to explore the museum while their students attend summer camp. These free guided tours will highlight current exhibitions, works from the permanent collections, and the Art Center's architecture and history. Tours will take place on Wednesdays from 11 am – noon and 1 – 2 pm, exclusively for adults and caregivers of registered campers.

### ADVANCE REGISTRATION FOR MEMBERS

Members at the Salon level (\$250) and higher will enjoy advance registration beginning in January. Registration will open to the public one week later. Watch for a registration link to be shared via email in early January.



## SPRING AND SUMMER CAMPS

We're already thinking about the warm days of summer ahead – and that means it's time to plan for summer camp! Between June and August, the Art Center will host over 40 camp sessions for youth ages 5 – 14. Themes being offered this year include Comic Books and Superheroes, Clay for All Ages, and Digital Art, along with perennial favorites From Big and Little, Fantastic Creatures, Time Traveling Artists, and Upcycled/Recycled Art.

For students ages 15 – 18, weekly classes are offered in a wide range of media.

## VIEW THE GALLERIES IN A WHOLE NEW WAY

The Des Moines Art Center has developed a new series of themed tours to explore artworks that resonate with historical, cultural, or conceptual narratives. Designed for an adult audience, themed tours provide deeper insights into specific topics, strengthening connections between the audience and the artwork.

A recent tour by docent Beth Erickson explored the phases of “Childhood” to examine both the joyous and challenging aspects of growing up. This theme covered experiences from playful innocence to the struggles children face in difficult environments, such as conflict zones or areas of natural disaster. Through artworks that evoke childhood experiences, participants engaged in discussions that connected personal memories with broader societal issues.

Another themed tour, “Tradewinds,” developed by docent Christine Hines delved into the effects of global trade, exploring how artists interpret the movement of goods, people, and labor across the world. This theme discussed the legacy of commerce and colonialism, highlighting how interconnected economies shape cultures and landscapes.

Artist Lionel Cruet talks with visitors about his works in the recent *Hurricane Season: Caribbean Art + Climate Change* exhibition.



**Themed tours are typically offered on Saturdays at 1 pm. Find upcoming tours at [desmoinesartcenter.org](https://desmoinesartcenter.org) under Events. In addition, groups may request a private tour at least three weeks in advance.**

# 25 YEARS OF COMMUNITY ACCESS PROGRAMS 2000–2025

The Des Moines Art Center is proud to celebrate 25 years of working with dozens of community partners to bring access, programming, and art opportunities to diverse audiences throughout Central Iowa and beyond.

“Soldier, Medic, Airman, Artist” is a tour created by docent Monique Root specifically in honor of Veterans Day. The Art Center’s collections include artworks by veterans who served in the great World Wars including works by an Air Force test pilot, a WWI photo-documentarian, and a draftsman for the “Ghost Army” during WWII. The tour explored how these artists applied their wartime skills and experiences to the striking paintings and sculpture that we enjoy today. Participants also learned about artists who served stateside as war effort propagandists, welders, and historians, providing another dimension to our understanding of a world in conflict and in recovery.

Additional tour themes include “Expressions of Identity: LGBTQIA+ Artists” and “Voices of Color: Honoring Black Artists.” These tours consider diverse perspectives by combining art viewing with a discussion of relevant social issues.



## A MURAL FOR THE SENSES

In the fall of 2023, the Art Center’s Community Access Program (CAP) was asked to design a tactile art installation in collaboration with students in the Des Moines Public Schools’ Focus program, which serves local 3rd through 12th grade students with emotional and behavioral support needs. The mural, located at the Kurtz Opportunity Center, has been well-received according to a behavior interventionist Michelle Simons.

“The sensory mural has become an integral part of our program. We see students use it as a coping tool when they become overwhelmed. Rather than leave the building or wander the halls, they come to the mural and use the sensory items (textures and textiles, Lego bricks, words of affirmation, etc.) to help them regulate and return to class,” shared Simons.

The project began during the 2023–24 school year when CAP teaching artists engaged in a dialogue with Focus students as they attended art classes. During their time together, the students and teachers

compiled meaningful concepts, words, and images to incorporate into the installation, including a colorful rainbow, a bright yellow sun, and motivational phrases.

In order to support the project and purchase supplies, Focus participants raised \$1,500 by selling sweatshirts bearing the program motto, *Focus on the Good*. The students also selected textures and colors from a collection of textile samples and created various elements of the installation by stringing beads, writing words of encouragement, and framing the installation panels.

Work continued over the summer with the CAP team completing the installation in time for the start of the 2024–25 school year. On September 19, 2024, CAP held a reception for the Focus students to celebrate their accomplishments and experience the finished tactile installation together. The reception also provided an opportunity to reflect on their work and provide feedback about the experience.



Associate Curator Ashton Cooper / Photo: Sadie Spezzano

## WELCOME THE ART CENTER'S NEWEST CURATOR, ASHTON COOPER

The Art Center is pleased to introduce Ashton Cooper as our newest associate curator. A recent graduate of the Ph.D. program at the University of Southern California, Cooper has been a curatorial assistant and Luce Curatorial Fellow at the Hammer Museum at UCLA in Los Angeles since 2022 where her exhibition *Jennifer Bolande, Mona Hatoum, Alison Saar* opens in January. Prior to that, she worked at the Museum of Contemporary Art, Los Angeles and the Getty Research Institute. Cooper is also an accomplished art critic who has contributed writing to *Artforum*, *ArtReview*, *Mousse*, and *Contemporary Art Review Los Angeles (CARLA)*, among other publications.

Specializing in modern and contemporary art, Cooper's curatorial practice is committed to queer, feminist, and anti-racist approaches to art historical thinking. She has focused particular attention on underrecognized artists. Cooper's work with print collections, innovative museum programming, and large group shows, including the 2023 edition of the Hammer Museum's *Made in L.A.* biennial, will strengthen and broaden the focus of the Art Center's curatorial team.

**"I am so excited to join the team at the Art Center. I look forward to the opportunity to curate contemporary art within the context of the museum's dynamic collections. I admire the Art Center's emphasis on idea-driven shows and long-standing dedication to diversifying the collections and programming. I look forward to continuing my commitment to giving rigorous scholarly attention to underrecognized artists at the Art Center."** ASHTON COOPER, PH.D.

### DEVELOPMENT

## MEMORIAL + HONORARY GIFTS

**Tribute Gifts received  
August 1 – November 30, 2024**

**In Honor of Karen Engman**  
Pamela Bass-Bookey and Harry Bookey

**In Honor of Joe Ferrentino  
and Margret White**  
Robert Ferrentino

**In Honor of Caleb Hegna**  
LB Lyons

**In Memory of Thomas Gordon Bartels**  
Lise Melton

**In Memory of Euphemia Conner**  
Babette Brenton

**In Memory of Nora Patricia Doster**  
Joe and Susan DeMarco  
Kyle and Sharon Krause  
Caroline W. Levine  
Ann Levine and Bryan McCay  
Priscilla Sayeed  
Lawrence and Ellen Strachota  
Sylverson Strege

**In Memory of Judy Goodwin**  
Amy and James Kern

**In Memory of Lorrie Hardy**  
May Dehaan

**In Memory of Dale Jansen**  
Zac Bitting and Karin Wilhelm  
Catherine Dreiss and Jeffrey Thompson  
Keith and Diane Krell  
DelRae Roth  
Dennis and Diane Young

**In Memory of Gordon Shoeman**  
J. Hartje  
Jody and Julie Ingersoll  
Ellen Jorgensen  
Vicki McInroy  
Michelle Mosman  
Carol Nelson  
Larry Nelson  
Robert and Marilyn Schwarzkopf  
Shari Seivert  
Carol Stratemeyer  
Judith Vonbergen

**In Memory of  
Carolyn "Kay" Swartz Bucksbaum**  
James and Mary Ellen Kimball

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

YOUTH LEARNING AND ENGAGEMENT PROGRAM SUPPORT PROVIDED BY

Principal Foundation

PRairie Meadows | variety

COMMUNITY ACCESS PROGRAMMING SUPPORT PROVIDED BY  
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THE FOLLOWING CORPORATIONS, FOUNDATIONS, GOVERNMENT AGENCIES,  
AND INDIVIDUALS

ASK STUDIO | Belin McCormick, P.C. | Charles Gabus Ford | Des Moines Art Center Print Club

Ellsworth Kelly Foundation | EMC | Every Page foundation | faegre drinker

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Henry G. and Norma A. Peterson Charitable Trust | Homesteaders Life Company | Iles Funeral Homes

IOWA | John & Mary Pappajohn Scholarship Foundation

Mary S. Knautz | Krause Group | NATIONAL ENDOWMENT FOR THE ARTS | Nationwide Foundation

Pamela Bass-Bookey and Harry Bookey Moving-Image and Time-Based Art Fund | POLK COUNTY | Robert L. and Ruth E. Wiese Trust

STATE HISTORICAL SOCIETY OF IOWA | Teiger Foundation | TERRA

Toni and Tim Urban International Artist-in-Resident Fund | Laurie Wolf and Jeff Freude

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DES  
MOINES  
ART  
CENTER

MUSEUM  
ART SCHOOL  
SCULPTURE PARK

## 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

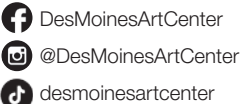
Studio art classes and workshops  
available for all ages.  
Members receive 20% discount.

### MUSEUM SHOP

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

### MORE INFORMATION

[desmoinesartcenter.org](http://desmoinesartcenter.org)  
515.277.4405



Photos in this issue by Rich Sanders  
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otherwise noted.

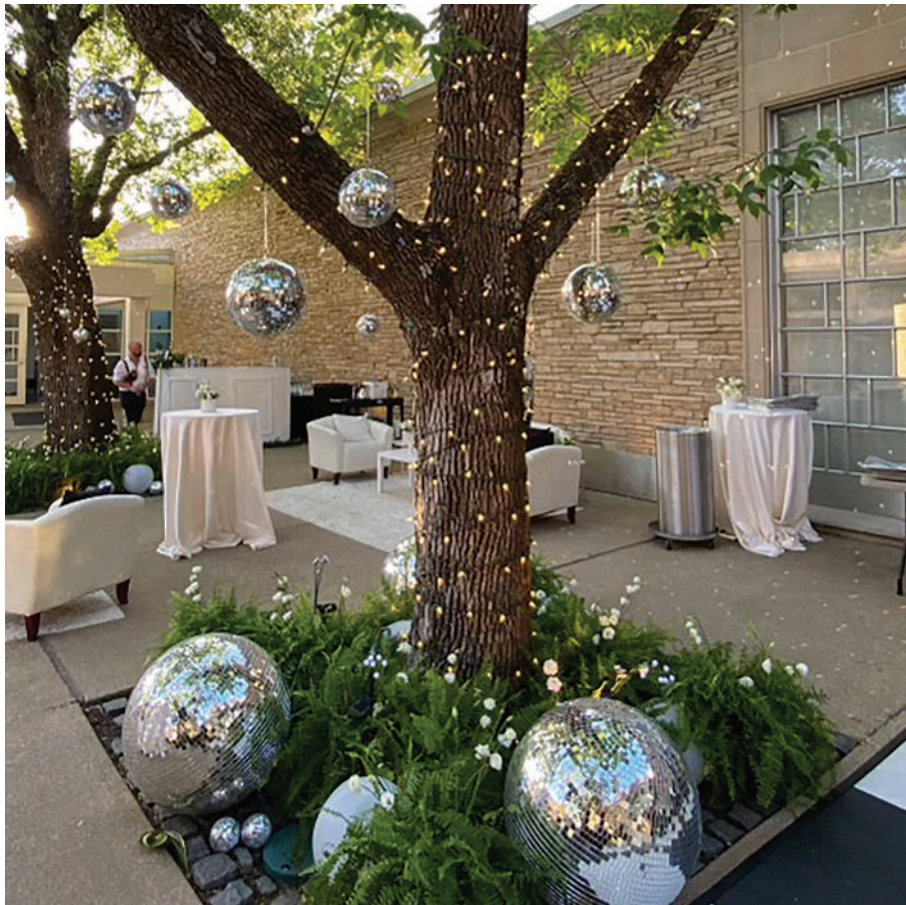
### ON THE COVER

Hugh Hayden (American, born 1983)  
*American Gothic*, 2024

White oak, steel, broomcorn, cotton, rubber,  
ostrich feathers

Des Moines Art Center Permanent Collections;  
Purchased with funds from the Edmundson  
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© Hugh Hayden; Courtesy of Lisson Gallery



# A SPECTACULAR BACKDROP FOR YOUR WEDDING CELEBRATION

The Des Moines Art Center's stunning architecture,  
Bookey Family Courtyard, and Maytag Reflecting Pool create a beautiful  
indoor or outdoor backdrop for 20 to 150 guests.

Contact Senior Events Manager Grace Braga at 515.271.0301 or  
[gbraga@desmoinesartcenter.org](mailto:gbraga@desmoinesartcenter.org) to start planning your special occasion today.