

An abstract portrait painting of a person's head and shoulders. The face is rendered with thick, expressive brushstrokes in shades of blue, green, and purple. The eyes are dark and looking slightly to the right. The background is a mix of blue and green, with some white and yellow highlights. The overall style is expressive and textured.

DES
MOINES
ART
CENTER

MAY
JUN
JUL
AUG
2025

FROM THE DIRECTOR

Over the span of 36 hours at the very end of April and beginning of May, I attended two inspiring lectures, both of which deepened my belief in the power and necessity of art museums. First was Mary Beard, the celebrated public intellectual and scholar of classical history. Beard addressed a gathering of art museum directors during a particularly challenging time. In addition to attacks on the values that so many museums champion, such as diversity and fairness, we were facing down the sudden cancellation of previously awarded federal grants, the Art Center included. For her part, Beard encouraged us to embrace what she sees as the museum's great strength: its identity as a space where new, potentially challenging ideas are shared. Museums, Beard argued, should give one "no place to hide from difficulty." Truth be told, this is not why most people visit art museums, however. We know from surveys that the majority of guests seek respite and relaxation when they enter museums. Is it possible, I wondered, for museums to be places of solace and enjoyment while also creating moments of friction and dissonance? I believe so. Indeed, the Art Center's educational mission depends on it: empathy and critical thinking are best forged not in moments of recognition and reassurance, when the world appears to us as we already believe it to be, but at times of surprise, wonder, and confusion, when we encounter something we didn't already know. Such an experience might be "difficult," but it need not be unpleasant. Indeed, I've always found the "enlightenment" that attends learning, especially the learning enabled by museums, to be thrilling precisely because it's destabilizing.

With Beard's remarks still fresh on my mind, I attended a presentation by Tuấn Andrew Nguyễn, whose poignant film *The Boat People* (2020) was acquired by the Art Center in 2023, in Levitt Auditorium two days later. Nguyễn was born in Saigon (now Ho Chi Minh City) in 1976. He left the country, via boat, in 1979, settling in the United States. Nguyễn, who now lives in Ho Chi Minh City (formerly Saigon), leverages the power of storytelling to explore the fraught experience of war, violence, immigration, and dislocation. In the process, he collaborates with non-actors to conjure



Artist Tuấn Andrew Nguyễn, Senior Curator Laura Burkhalter, John and Mary Pappajohn Director and CEO Kelly Baum, and Senior Director of Museum Learning, Engagement, and Community Access Jill Featherstone.

tales that are inspired by historical events but shot through with fiction. Many of Nguyễn's protagonists are either survivors or artists or both: indeed, endurance and creativity go hand in hand in his work.

I learned a great deal while listening to Nguyễn speak, but more than that, I actually felt myself learning, as I set aside my preconceptions and opened myself up to new forms of understanding. It was a humbling experience, as learning should be, but it was also beautiful: I recognized the limits of my own knowledge at the same time that I grew in wisdom.

Learning is a difficult process that brings us into contact with new, unfamiliar, potentially uncomfortable truths, but in so doing, it also occasions three of the most exhilarating of human experiences: inspiration, discovery, and epiphany. There is an abundance of mind-blowing learning in which to indulge at the Art Center, in the company of other people, with astonishing works of art as our guide. Let us never take these opportunities for granted: all too precarious, they must be fought for and protected.

DR. KELLY BAUM | JOHN AND MARY PAPPAJOHN DIRECTOR
AND CHIEF EXECUTIVE OFFICER

THANK YOU



Visitors enjoy Tuấn Andrew Nguyễn's *The Boat People* as part of the *Time Travelers* exhibition.

DONORS MAKE EXHIBITIONS POSSIBLE

Donors play a vital role in supporting exhibitions through their contributions of both artworks and charitable gifts. This was fully realized in our *Time Travelers* exhibition. Nearly every aspect of the exhibition, from the location to the purchase of new works to access via free admission, was made possible through the generosity of Des Moines Art Center donors.

The exhibition was showcased in the Anna K. Meredith Gallery, which greets visitors as soon as they step through our front doors, and honors transformational gifts from the Meredith family who, through their incredible legacy gift, continue to support exhibitions, education, programs, and the operations of the institution each and every year.

Sponsorship of *Time Travelers* included generous support from the Harriet S. and J. Locke Macomber Art Center Fund and local architecture firm ASK Studio. Sponsorship not only helps to realize the powerful vision of the exhibition, but also supports the educational programming carefully designed to engage with students and visitors.

Most of the artworks included in *Time Travelers* are part of the Art Center's permanent collections

and were made possible by donors. The large-scale sculpture *Cheese*, by Mika Rottenberg, was donated by philanthropists Melva Bucksbaum and Raymond Learsy. *The Boat People*, a cinematic, episodic film by Tuấn Andrew Nguyễn, was purchased in large part with funds from the Pamela Bass-Bookey and Harry Bookey Video Acquisition Fund. Additionally, four photographs on display from the Vietnam War are promised gifts from Jeff Perry. These photos are not only impactful works of art themselves, but they also give context for understanding and contemplating the significance of Nguyễn's work.

The final element of what makes every exhibition so special is free admission, made possible through leadership gifts from Art Bridges Foundation's Access For All program, the Principal® Foundation, and Bravo Greater Des Moines, along with generous support from individuals, foundations, and members. Many museums charge an extra fee to tour a major exhibition like *Time Travelers*. For those who visit the Art Center, not only is admission free, but there is no additional cost to experience featured exhibitions presented throughout the year.

Whether it is a gift of art or a financial donation, donors and members not only enrich the institution's collections, but also help the Art Center realize the vision of myriad exhibitions, develop engaging programs, and foster community connections—bringing Iowa to the world and the world to Iowa. As a donor and a member, your support makes this all possible. We thank you.

NEW EXHIBITION

APRIL 18 SEPTEMBER 7, 2025

BLANK GALLERY

CO-CURATED BY DES MOINES ART CENTER ASSOCIATE CURATOR ELIZABETH GOLLNICK
AND WATERLOO CENTER FOR THE ARTS EXECUTIVE DIRECTOR CHAWNE PAIGE

LIGHT WITHIN OURSELVES

HAITIAN ART IN IOWA

Organized in partnership with the Waterloo Center for the Arts (WCA), *Light Within Ourselves: Haitian Art in Iowa* showcases a selection of the rich holdings of Haitian Art in the WCA's collection—the largest public collection of Haitian Art in both Iowa and the United States. Founded in 1977 with a donation of work acquired by Dr. and Mrs. F. Harold Reuling during their travels in Haiti, the collection has since grown to include more than 2,000 pieces.

This exhibition celebrates the vibrant diversity of Haitian artwork, featuring paintings, metalwork, ritual objects, and drapos (beaded and sequined banners). Rooted in historical themes, the exhibition considers the influence of the African diaspora and the enduring impact of colonialism on the Haitian people. It maps spheres of influence between artists of different generations and explores imagery through which spiritual traditions intersect with everyday life. The exhibition also features a collaboration with students from Grinnell College, who have created multimedia presentations to accompany the works on view. This material will be incorporated into the research of *Haitian Art: A Digital Crossroads (HADCR)*, a collaborative project of Grinnell College Libraries and the Waterloo Center for the Arts led by Assistant Professor of Art History Fredo Rivera and Assistant Professor/Cultural & Community-based Digital Curator Petrouchka Moïse. *Light Within Ourselves* highlights how Iowa can be a beacon for the preservation of the Haiti's cultural heritage.

Learn about Haitian families who have built their lives in the heartland through portraits and the sitter's own words in *Haitian Family Portraits: Home in Iowa*, a slide show in the Macomber Lobby.

RELATED EVENTS

Symposium: Light Within Ourselves: Haitian Art and Culture

Saturday, April 26 / 1 pm

Free / registration required

Free Guided Tours

Saturdays, May 3 / June 7 / July 5 / September 6 / 1 – 2 pm

Guided docent tour

No registration required

Member Event: Trip to Waterloo

Saturday, May 3 / 11 am (in Waterloo)

\$35 registration required

Gallery Talk featuring Chawne Paige and Petrouchka Moïse

Tuesday, May 13 / 5 pm

Bilingual Cooking Class:

Haitian Flavors/Gou Ayisyen

Friday, May 30 / 6 – 9 pm

\$70 / Registration required

Gallery Talk with Associate Curator

Elizabeth Gollnick in recognition of World Refugee Day

Friday, June 20 / 5:30 pm



ABOVE
Georges Liautaud (Haitian, 1899 – 1991)
Sirènes, late 1950s
Steel
Overall (each): 70 x 18 x 2 inches
(177.8 x 45.7 x 5.1 cm)
On loan from the Waterloo Center for
the Arts Haitian Collection, 2010.0361,
Gift of an Anonymous Donor

ABOVE RIGHT
Frantz Zéphirin (Haitian, born 1968)
Le Dieu, La Vie, La Mort II
Oil on canvas
32 x 26 inches (81.3 x 66 cm)
On loan from the Waterloo Center for
the Arts Haitian Collection, 2009.0019,
Gift of Janet Feldman

RIGHT
George Valris (Haitian, born 1953)
Vèvè for the Crossroads (Legba/Kalfou),
2000–2010
Sequined flag
40 x 33 inches (101.6 x 83.8 cm)
On loan from the Waterloo Center for
the Arts Haitian Collection, 2015.0092,
Gift of Ted Frankel and Bill Gilmore



NEW EXHIBITION
APRIL 25 – AUGUST 31, 2025
JOHN BRADY PRINT GALLERY
CURATED BY ASSOCIATE CURATOR ASHTON COOPER

LIFE MASK

A CELEBRATION OF GIFTS FROM THE DALE JANSEN ESTATE

This exhibition pays tribute to the late philanthropist, collector, and longtime Art Center supporter Dale Jansen, who passed away on February 22, 2024. Its title is borrowed from Bruce Nauman's 1981 lithograph *Life Mask*, one of 65 artworks that were donated to the Art Center by Jansen through his estate. Nauman's print is a kaleidoscope of impressions—the impression made by a lithographic plate pressed against a wet sheet of paper; the impression of a human face into wax or plaster to create a replica, or life mask; and the impression that a person can leave after death, their legacy.

The exhibition itself functions as a kind of life mask, an enduring record of Jansen's significant collection of prints as well as his deep-rooted investment in the Greater Des Moines community as a whole and in the Art Center specifically, to which he generously contributed as a volunteer, trustee, and honorary trustee for nearly 50 years. This selection from Jansen's bequest foregrounds his enthusiasm for American artists who came to prominence after World War II, a majority of whom were born in the 1920s and 1930s and significantly shaped the trajectory of American

art in the subsequent decades, including Robert Diebenkorn, Jim Dine, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, Ed Ruscha, Pat Steir, and many others. Together, these works are a lasting testament to the care, intellect, and altruism with which Dale Jansen approached both art and life.

RELATED EVENTS

Free Guided Tours

Saturdays, May 17 / June 26 / August 30 / 1 – 2 pm

Guided docent tour

No registration required

Lecture by Amy N. Worthen, Curator of Prints and Drawings, Emerita, Des Moines Art Center

Reception following hosted by the Art Center's

Print Club member group

Sunday, June 1 / 1:30 pm

Free / Registration required

Gallery Talk with Associate Curator Ashton Cooper

Thursday, June 26 / 5:30 pm

Free / no registration required



UPPER LEFT
Robert Rauschenberg (American, 1925 – 2008)
Test Stone #6 (Blue Cloud), from "Booster and
7 Studies" 1967
Lithograph on paper
Des Moines Art Center Permanent Collections;
Gift of the Estate of Dale Jansen, 2024.78

UPPER RIGHT
Jim Dine (American, born 1935)
The Woodcut Bathrobe, 1975
Woodcut and lithograph on paper
Des Moines Art Center Permanent
Collections; Gift of the Estate of
Dale Jansen, 2024.50

LOWER
Bruce Nauman (American, born 1941)
Life Mask, 1981
Lithograph on paper
Des Moines Art Center Permanent Collections;
Gift of the Estate of Dale Jansen, 2024.73

NEW EXHIBITION

JUNE 13 – SEPTEMBER 21, 2025

OPENING CELEBRATION THURSDAY JUNE 12, 2025

ANNA K. MEREDITH GALLERY AND THROUGHOUT THE MUSEUM

ORGANIZED BY THE INSTITUTE OF CONTEMPORARY ART/BOSTON

DES MOINES PRESENTATION ORGANIZED BY

ASSOCIATE CURATOR ELIZABETH GOLLNICK, PH.D.

FIRELEI BÁEZ

Spanning 2,000 square feet of the Anna K. Meredith, W.T. and Edna Dahl, and I.M. Pei galleries, *Firelei Báez* features more than 30 works showcasing nearly two decades of the artist's paintings, drawings, and multi-media installations that transport viewers through time and space, creating opportunities for wonder, reflection, and enlightenment.

Firelei Báez explores the multilayered legacy of colonial histories and the African diaspora in the Caribbean and beyond. Báez draws on the disciplines of anthropology, geography, folklore, fantasy, science fiction, and social history to unsettle categories of race, gender, and nationality. Her paintings feature complex and layered uses of pattern, decoration, and saturated color, often overlaid on reproductions of archival imagery such as colonial maps or construction plans for colonial architecture.

Opening the exhibition is one of Báez's early and formative works, *Can I Pass? Introducing the Paper Bag to the Fan Test for the Month of July* (2011), in which she made a series of 31 daily self-portraits that are displayed like a calendar. Each silhouette is a unique pose with the artist's internal state readable only through the addition of her expressive eyes. The title references the racist and widespread 20th century practice of using a brown paper bag as a color test to admit or deny people entry into social functions based on the tone of one's skin color. The flesh tone of each portrait matches the artist's forearm for each day depicted, memorializing the passage of time through the lightening and darkening of Báez's skin.

At the end of the Anna K. Meredith Gallery, viewers will find themselves immersed in the multi-sensory installation *A Drexycen chronocommons* (*To win the war you fought it sideways*) (2019). In this room-sized work, Báez creates a grotto-like space using blue tarp, a material often used as shelter and refuge following natural disasters. She crafted a star map of the night of the onset of the Haitian Revolution with hand-perforated tarps, casting spots of light onto surfaces painted with significant symbols of the Black diaspora.

Upon entering the W.T. and Edna Dahl Galleries, the viewer will see a gallery filled with portraits representing Báez's multi-decade exploration of femme identity. The figures in these works are depicted with intricate patterning based on tattoos and Persian miniature painting, exuberantly coiled and curly hair, and elaborate tignons (a type of headscarf first mandated under a repressive 18th century law that was transformed into a personal expression of beauty and symbol of resistance.)

The exhibition concludes in the Cowles Sculpture Court of the I.M. Pei building. There visitors will experience the work titled *once we have torn shit down, we will inevitably see more and see differently and feel a new sense of wanting and being and becoming* (2014), a massive archway that celebrates the Sans-Souci palace in Haiti, once inhabited by Henri Christophe, a leader of the Haitian Revolution (1791–1804), and *A most curious manifestation (or a boat sailing the great rapids of time)* (2024), a recent acquisition to the



LEFT

Firelei Báez, *Adjusting the Moon (The right to non-imperative clarities): Waxing*, 2019–20. Oil and acrylic on panel. 114 x 78 x 1 1/2 inches (289.6 x 198.1 x 3.8 cm). Private Collection. Courtesy the artist and Hauser & Wirth, New York. Photo by Christopher Burke Studios. ©Firelei Báez

BELOW

Firelei Báez, *A Drexycen chronocommons (To win the war you fought it sideways) (detail)*, 2019. Two paintings, hand-painted wooden frame, perforated tarp, printed mesh, handmade paper over found objects, plants, books, Oman incense, and palo santo. 373 1/4 x 447 1/8 x 157 1/8 inches (948.1 x 1135.7 x 399.1 cm). The Joyner/Giuffrida Collection. Image courtesy the artist and Hauser & Wirth, New York. Photo by Phoebe d'Heurle. © Firelei Báez



Art Center's collections, purchased with funds from the Coffin Fine Arts Trust. Once the exhibition has closed, this painting will remain a piece from which generations of Des Moines residents and students will continue to learn.

The exhibition is accompanied by a richly illustrated catalogue, available in the Art Center's Museum Shop, featuring art in the exhibition, works made throughout Báez's career, and essays by Leticia Alvarado, Katherine Brinson, Jessica Bell Brown, Julie Crooks, Daniella Rose King, Eva Respini, Hallie Ringle, and Katy Siegel.

Firelei Báez
Man Without a Country (aka anthropophagist wading in the Artibonite River), 2014–15
Gouache, ink, and chine-collé on 225 deaccessioned book pages, 106 1/4 x 252 inches (270 x 640 cm)
Institute of Contemporary Art/Boston; Gift of Fotene Demoulas and Tom Coté. Image courtesy the artist and Hauser & Wirth, New York. Photo by Oriol Tarridas. © Firelei Báez

RELATED EVENTS

Opening Celebration

Thursday, June 12, 2025 / 5 – 7 pm

Free / No registration required

Firelei Báez in conversation with John and Mary Pappajohn Director and CEO Kelly Baum

Friday, June 13 / 6 pm

Free / Registration required

Gallery Talk with Associate Curator Elizabeth Gollnick

Anna K. Meredith Gallery

Sunday, July 20 / 1:30 pm

Free / No registration required

Free Guided Tours

Saturdays, June 21 / July 12 / August 9 / September 13

1 – 2 pm

No registration required



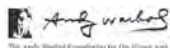


Firelei Báez, *Untitled (Les tables de géographie réduites en un jeu de cartes)*, 2022. Oil, acrylic, and inkjet on canvas. 82 3/8 x 105 3/4 inches (209.2 x 268.4 cm). Collection of Deborah Beckmann and Jacob Kotzubei. Courtesy the artist and Hauser & Wirth, New York. Photo by Jackie Furtado.
© Firelei Báez

FIRELEI BÁEZ is organized by the Institute of Contemporary Art/Boston and Eva Respini, Deputy Director and Director of Curatorial Programs, Vancouver Art Gallery (former Barbara Lee Chief Curator, ICA/Boston), with Tessa Bachi Haas, Assistant Curator. The Des Moines Art Center's presentation is organized by Associate Curator Elizabeth Gollnick, Ph.D.



Major support for FIRELEI BÁEZ is provided by the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts.



This project is supported in part by Karen and Brian Conway, David and Jocelyne DeNunzio, Mathieu O. Gaulin, The Kotzubei-Beckmann Family Philanthropic Fund, Lise and Jeffrey Wilks, and an anonymous donor.

Additional support for the presentation at the Des Moines Art Center is provided by the Harriet S. and J. Locke Macomber Art Center Fund, Iowa Tourism Office and Iowa Arts Council, both a part of the Iowa Economic Development Authority, and Laurie Wolf and Jeff Freude.



NEW EXHIBITION
JULY 26 – NOVEMBER 2, 2025
LOWER MEIER GALLERIES
CO-CURATED BY SENIOR CURATOR LAURA BURKHALTER
AND BEN MILLETT

IOWA ARTIST 2025

BEN MILLETT

Iowa Artist 2025 features the work of quilt maker Ben Millett. Based in Des Moines, Millett's approach to textiles is literally multi-layered, employing traditional quilting techniques to create works that combine original patterns, a bright palette, and visual nods to queer iconography and activism. This exhibition will feature various types of Millett's textile art, including large quilts, garments, multi-paneled fabric collages, and an artist's book made from fabric. This will be the first solo exhibition of quilted art in the history of the Des Moines Art Center.

Millett's inspirations range from his own biography to formal color theory to pop culture. Works in this exhibition include two tiny, quilted meditations on Ellsworth Kelly's 1963 painting *Yellow Blue* (in the Art Center's collection) and two jackets inspired by the 2019 film *Midsommar*. What might first appear to be a traditional log cabin-based pattern turns out to be a key to the hanky code, a covert method of communicating by color, used in the queer community when declaring oneself openly was not possible. Another garment's swirling stitches reveal the word "Gay." The exhibition's centerpiece will be a wall-sized installation Millett has created from nearly two dozen mini-quilts. Titled *If I Had Said Yes*, each segment is derived from a restricted set of colors and variations on a set of shapes that the artist uses to explore questions about the paths we choose in life and the alternate roads not taken.

In vivid colors, Millett's work introduces several themes in this presentation. These textiles are a playful

blurring of the lines between art and utilitarian objects, connecting to both the bright abstract paintings and the contemporary textiles found in the Art Center's Richard Meier building. His works inspire a direct dialogue around the importance and history of queer pride, echoing multiple works in our galleries that tell stories of identity, visibility, and justice. *Iowa Artists 2025: Ben Millett* is a timely and groundbreaking entry into our decades-long series presenting the best of Iowa-made art.

RELATED EVENTS

Opening Celebration

Friday, July 25, 2025 / 5–7 pm

Free / No registration required

Free Guided Tour

Saturday, August 2, 2025 / 1–2 pm

No registration required

Artist Demonstration: Ben Millett hand-quilting in the exhibition space

Sunday, September 14 / 1–4 pm

Free / No registration required

Artist Lecture

In honor of LGBTQ+ History Month

Thursday, October 16 / 6 pm

Free / Registration required



ABOVE
Ben Millett (American, born 1979)
It's Electric!, 2024
Cotton fabric and thread, wool batting,
quilted by machine
Image and artwork courtesy of the artist.



RIGHT
Ben Millett (American, born 1979)
Spinning into Control, 2019
Cotton fabric and batting, poly thread;
quilted by Kristen Lee by machine using
a pantograph by Natalia Majors
Photo: Al Feliciano

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

EDMUND DE WAAL

it was evening all afternoon is a beautiful example of Edmund de Waal's innovative approach to ceramics. Here the artist has placed a collection of small vessels, all of them made by his own hand and embellished with hints of metal, inside a towering black vitrine. Their arrangement within the vitrine is deliberate. De Waal has compared each vessel to both words and musical notes that together form the building blocks of poems and scores. The title, *it was evening all afternoon*, is taken from the final stanza of Wallace Stevens' 1917 poem "Thirteen Ways of Looking at a Blackbird." Each work in this series takes its title from a poem, and de Waal's arrangement is meant to evoke the tone of a chosen line. The artist tends to work in monochrome, and the rich black of this work, glinting with hints of silver certainly suggests night more than day.

JEFF PERRY, PHOTOGRAPHY GIFT

Jeff Perry, who has donated 447 photographs to the Art Center since 2006, recently made another astounding gift of 200 photographs, the first in a multi-part donation that will ultimately encompass nearly 700 photographs. Together these past, present, and future gifts will comprise the Jeff Perry Photography Collection, given in honor of Myron and Jacqueline Blank, named in honor of Mr. Perry's grandparents, two of Des Moines' most generous philanthropists. The donations made in December encompass a range of photographs that capture notable historic events as they happened. This gift reflects Perry's fascination with documentary photography, particularly of social and political conflicts of the late 20th century, as well as his discerning eye for individual photographers with a distinct visual style. Artists represented include Mark Citret, Bill Owens, Lou Stoumen, Leonard Freed, and Milton Rogovin. The gift also contains dozens of photographs taken by photojournalists working for the Associated Press, documenting the Korean War, the Vietnam War, and the Civil Rights movement. Images from the early decades of photographic history including Emile Zola's pictures of the 1900 World's Fair in Paris and Wilhelm Hammerschmidt's scenic imagery of Egypt in the 1850s (now the oldest photographs in our collection), are also noteworthy. From this exceptional donation, the Art Center is poised to learn alongside its visitors about world history and the history of photography for years to come, and from it, many dozens of exhibitions will eventually be born.

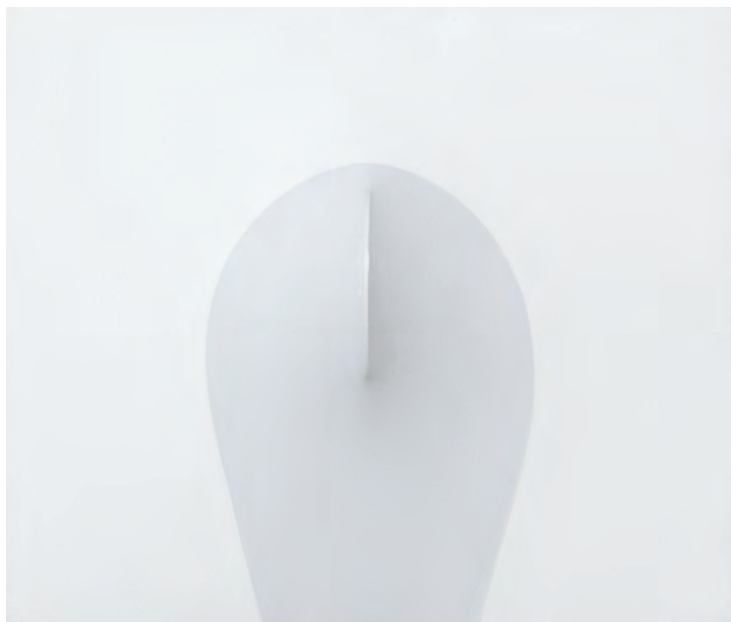


Émile Zola (French, 1840 – 1902)
The World's Fair: visitors walking on the rolling sidewalk, Paris, 1900
 Vintage aristotype print
 Des Moines Art Center Permanent Collections: The Jeff Perry
 Photography Collection given in honor of Myron and Jacqueline
 Blank, 2024.146



Bill Owens (American, born 1938)
I really love him., from the "Suburbia" series, 1971, printed 1999
 Gelatin silver print
 Des Moines Art Center Permanent Collections: The Jeff Perry
 Photography Collection given in honor of Myron and Jacqueline Blank,
 2024.117

ABOVE
 Edmund de Waal, CBE (British, born 1964)
it was evening all afternoon, 2023 (detail)
 Porcelain, silver, aluminum, and glass
 Des Moines Art Center Permanent Collections;
 Purchased with funds from the Edmundson
 Art Foundation, 2024.94.a-mm



Zilia Sánchez (Cuban, 1928 – 2024)
Sin título, 1971
Acrylic on stretched canvas
Des Moines Art Center Permanent Collections;
Purchased with funds from the Keith W. Shaver Trust,
and the Edmundson Art Foundation, Inc., 2025.7

RIGHT
Rachel Cox (American, born 1984)
Matt Giving Me an Injection 2021 #4, 2021
Gelatin silver print
Des Moines Art Center Permanent Collections;
Purchased with funds from the Rusty Hubbell and
Ellen and Jim Hubbell Photography Acquisition
Fund, 2024.95



ZILIA SÁNCHEZ

Zilia Sánchez, born in Cuba in 1926, was an innovative and distinguished artist who helped transform the trajectory of art. Until late in her career, she did so largely out of the limelight, from her studio in Puerto Rico. It was only in the early 2000s that the art world began to truly appreciate the extent of her accomplishments. Working with the language of minimal abstraction, Sánchez long explored the relationship between painting and sculpture, seeking to blur distinctions that other artists fought long to defend. Shaped canvases such as *Sin Título*, made in 1971 and acquired by the Art Center in early 2025, exemplifies Sánchez's approach to abstraction. Here, a canvas rendered in delicate hues of gray and white projects boldly into space, its curves reminiscent of the female body.

RACHEL COX

In the photographs from her "Portrait of a Woman" series, three of which the Art Center acquired in early 2025, Iowa City-based Rachel Cox documents her own harrowing experience with in vitro fertilization (IVF) therapy. Here we see Cox's partner administering injections to the artist, her vulnerable body arranged in ways that challenge traditional depictions of the nude form. In commemorating intimate moments like these in images and in choosing to make herself the subject of her art, Cox seeks to take "control" of both the photographic and the reproductive process. She has said, "The photographs I make examine personal and cultural stigmas associated with female infertility; an extremely common medical diagnosis, yet still lacking in visibility and effective educational outreach."



Firelei Báez (Dominican, born 1981)
A most curious manifestation (or a boat sailing the great rapids of time), 2024
 Oil and acrylic on archival canvas
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2025.6

FIRELEI BÁEZ

Simultaneously beautiful and incisive, *A most curious manifestation (or a boat sailing the great rapids of time)* is an exceptional example of the work for which Dominican-born, New York-based artist Firelei Báez is justly celebrated. Dramatic fields of blue and orange paint, their kinetic energy reminiscent of a turbulent ocean, are superimposed over a historical document silkscreened onto canvas. This document, lifted from a 1944 issue of *LIFE* magazine, indicates the location of “major tropical diseases” using images of rats, insects, and disfigured faces to pinpoint the areas where such diseases are found. A racist artifact of European and American colonialism, the map explicitly connects non-white populations in regions like the Caribbean, Báez’s place of birth, with danger and affliction. It is just this framing that the artist disrupts through her bold, dynamic handling of paint, which she has described as an act of resistance.

Z.J.S. NDI MANDE & SON

Three images by the Z.J.S. Ndimande & Son photography studio entered the Art Center’s collection in January of 2025. These pictures were created in the 1970s, while the family’s portrait studio was active in Greytown, South Africa. Over the course of nearly four decades, the studio produced thousands of images of Black South Africans, who, due to the racist laws of apartheid, were forced to live and work in segregated districts. The portraits by the Z.J.S. Ndimande & Son studio document lives lived, families formed, and relationships built under the conditions of political persecution. As seen in the photographs acquired by the Art Center, the sitters carefully considered their self-presentation, collaborating with the photographer to project and preserve their public persona—their identity—in perpetuity. In the end, these extraordinary photographs commemorate both the Black citizens of South Africa and a historical moment of continued relevance today.

SHAZIA SIKANDER

Pakistani-American artist Shazia Sikander is known internationally for reimagining the traditional art of Indo-Persian miniature painting. Thanks to the generosity of the Art Center's Print Club, we are thrilled to welcome a "neo-miniature" by Sikander into the collection. *Disruption as Rapture* depicts a scene drawn from the *Gulshan-i 'Ishq (Rose Garden of Love)*, an eighteenth-century illustrated manuscript whose story narrates the obstacles faced by two lovers. Sikander's print is purposefully open-ended, inviting viewers to imagine what story may be unfolding amidst the verdant setting. According to Sikander: "The term 'disruption' in the title is a catalyst—through disruption to locate something unexpected."

SKY HOPINKA

Sky Hopinka is a member of the Ho-Chunk Nation (Ho-Chunk translates to "People of the Sacred Voice"), whose ancestral lands are in what is now Wisconsin and parts of Illinois, Iowa, Minnesota, and Missouri. Working across video, photography, and poetry, he creates films that consider how to represent a contemporary indigenous homeland. In *Mnemonics of Shape and Reason*, Hopinka interweaves scattered and reassembled filmed landscapes with layers of captured audio, poetic text, and music. A mnemonic is a device meant to trigger a memory, and Hopinka invites the viewer into a realm of associative imagery drawn from video filmed during his travels across the United States. His reflections engage ideas of spirituality tied to the land and Ho-Chunk sacred stories.

UPPER

Z.J.S. Ndimande & Son (South African, active 1940s–1983)
Untitled (two men with cigarettes), April 7, 1973, printed c. 1973
Gelatin silver print

Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2025.3

LOWER

Shazia Sikander (Pakistani-American, born 1969)

Disruption as Rapture, 2024

Photogravure and relief print

Des Moines Art Center Permanent Collections;

Gift of the Des Moines Art Center Print Club, 2025.5





UPPER

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians, born 1984)
Mnemonics of Shape and Reason, 2021
 HD video, stereo, color
 Des Moines Art Center Permanent Collections; Purchased with funds from the Pamela Bass-Bookey and Harry Bookey Moving-Image and Time-Based Art Fund, 2025.1

LOWER

Kyungah Ham (South Korean, born 1966)
Phantom and A Map / poetry 02WBL01V1T, 2018–2024
 North Korean hand embroidery, silk threads on cotton, middle man, smuggling, bribe, tension, anxiety, censorship, ideology, approx. 1600hrs/1 person, velvet, rayon, cotton, polyester grosgrain, herringbone grosgrain ribbon tape, adhesive, wooden canvas, aluminum frame
 Des Moines Art Center Permanent Collections; Purchased with funds from the Des Moines Art Center 75th Anniversary Campaign, 2024.98

KYUNGHA HAM

Acquired through Kukje Gallery and placed on reserve for the Art Center during a patron trip to South Korea in fall 2024, Kyungah Ham's *Phantom and A Map / poetry 02WBL01V1T* tells a story that resonates across both time and place. In this case, Kyungah Ham worked in collaboration with North Korean artisans, who embroidered designs that she had smuggled across the border with the help of Russian and Chinese businessmen. Years later, with the final embroideries back in South Korea, the artist attached them to fabric, creating a striking organic abstraction reminiscent of Henri Matisse's paintings. Works such as this one represent the artist's determination to defy the law and communicate with North Koreans across a closed and heavily militarized border. Here, beauty and political critique go hand in hand.

ART CALLS: HOUSE CALLS FOR ART

Much like a doctor making house calls, the Art Center's highly-trained volunteer docents deliver Art Calls to seniors in independent living, assisted living, and memory care communities throughout the metro. This program, developed during the pandemic, delivers a museum experience to those who may not otherwise be able to visit.

Through engaging presentations of artwork from the collections, docents guide viewers in thoughtful exploration to encourage observation, imagination, and personal interpretation. Creative questions and prompts foster connections and inspire storytelling. One popular theme, "What's the Story?", focuses on figurative art and invites participants to craft narratives inspired by the works.

Art Calls are organized in a series, allowing the same docent to visit participants multiple times and build meaningful relationships. Sessions have been found to stimulate mental engagement, promote an appreciation of art, and contribute to overall well-being. Longtime docent, Sally Case, has experienced firsthand the transformative power of art. Her Art Calls

SINCE ITS INCEPTION IN 2020, ART CALLS HAS ENGAGED 1,244 INDIVIDUALS THROUGH 91 SESSIONS AT MORE THAN A DOZEN FACILITIES. THESE SESSIONS ARE LED BY A REMARKABLE GROUP OF DEDICATED DOCENTS.

are filled with laughter and stories, along with moments of profound clarity, as participants recall vivid memories or find personal connections in the art.

Sally recently gave a presentation about Art Calls during the National Docent Symposium at the High Museum of Art in Atlanta, Georgia. Her presentation encouraged others to consider implementing similar programs at their own institutions. Sally's dedication underscores the program's impact which offers art, joy, connection, and a sense of community.

If you would like to schedule an Art Calls session for your organization, fill out the "Request a tour" form on our website or email tours@desmoinesartcenter.org.

Docent Sally Case presents a work by Pierre-Auguste Renoir during Art Calls.



STUDIO EDUCATION EXPANDS TEEN PROGRAMMING

In 2024 – 2025, our Studio Education department made a concerted effort to expand offerings for students aged 15–18 through our Teen Art Academy, Teen Clay Academy, and a series of Teen Fundamentals courses.

Now in their 10th year, Teen Academy classes are year-long programs that allow students to strengthen their artistic skills and build a portfolio of work that can be used for continued advancement and college applications. Teen Academy programs are fully funded by generous donors and provided at no cost to students. Applicants are selected based on the strength of their work, their desire to grow, their commitment to extra-curricular learning, and an ability to communicate their artistic vision.

Teen Art Academy students are assigned projects covering performance art, color theory exploration, personal narrative studies, and even “bad art” assignments, among others. Teen Clay Academy students participate in hands-on learning such as slip casting, wheel throwing, and hand building, plus surface techniques like glazing and stenciling. The Clay Academy exposes students to various firing techniques using gas and electric kilns as well as a Raku kiln.

Throughout the year, Teen Academy students have opportunities to work with visiting artists, explore the Art Center’s permanent collections, and participate in art critiques, which allow the students to engage their critical thinking and verbal skills while receiving feedback from peers and educators. Teen Academy students are celebrated each May with a special exhibition to display the results of their efforts.

For additional information about Teen Academies, contact Susannah Dotson at sdotson@desmoinesartcenter.org or 515.271.0335. Applications are available at desmoinesartcenter.org/teenacademy.

Teen Fundamentals is a series of shorter classes launched in 2025 to serve teens who want to explore new methods and expand their skills in a variety of media. Subjects include Digital Photography, Figure Drawing, Art Sketchbooks and Journaling, Ceramic Sculpture and Wheel Throwing, and a self-directed, class called Aesthetics Lab. Teen Fundamentals are designed to help students strengthen their technical skills, expand their art vocabulary, and increase visual literacy in collaborative spaces.



CELEBRATING

25

**YEARS OF
COMMUNITY
ACCESS
PROGRAMS
2000–2025**

**DES MOINES
PARKS AND RECREATION**



COMMUNITY ACCESS PROGRAMS 25TH ANNIVERSARY

The Des Moines Art Center has always prioritized providing access to art and art-making, a core element of its mission since its inception. So, it might seem surprising that we are celebrating a 25-year anniversary, especially when the museum is already 77 years old. We've chosen to mark the year 2000 as the beginning of a new chapter, one where we began to operate in a more community-driven way. This shift saw us forming partnerships with local organizations to serve their needs, aligning with the unique power of art-making as a form of creative expression. But before we dive into what's happening today, let's take a quick look back at how we got here.

The Art Center opened its doors in June 1948, welcoming the people of Des Moines and beyond. A key part of the museum's mission from the beginning was not only to collect, preserve, and exhibit works of art but also to serve as a hub for community engagement and artistic learning. Early on, the museum's plans included an art school curriculum,

which featured an Artist-in-Residence program. In 1949, artists R. J. Hunt (painting and drawing) and William Ross (ceramics) were the first to fill these roles. The program invited artists to teach and create in the museum's studio space, with artists typically staying for two to four years. Ross, however, had an extraordinary tenure, serving from 1949 to 1966 (17 years).

In 1952, a Summer Visiting Artist program was established, thanks to a grant from the Gardner Cowles Foundation in memory of Florence Call Cowles. This program ran until 1972, bringing nationally renowned painters and sculptors to work with students and the public. The Summer Visiting Artist program complemented the Artist-in-Residence program, providing fresh perspectives and talent through short-term stays, typically lasting six weeks. One notable example is Jean Charlot, who led a class on mural painting. The fresco he created with his students, *Inspiration of the Artist* (1956), is still on view in the Art Center's Education Wing.

OUR GROWING LIST OF COMMUNITY ACCESS PARTNERS

ACHIEVING MAXIMUM POTENTIAL

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BOYS AND GIRLS CLUBS OF CENTRAL IOWA

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CENTRAL IOWA CENTER FOR
INDEPENDENT LIVING

CHILDREN'S CANCER CONNECTION

CHILDREN AND FAMILY URBAN MOVEMENT

CONMIGO EARLY EDUCATION CENTER

DES MOINES PARKS AND RECREATION

DES MOINES PUBLIC SCHOOLS

FAMILIES FORWARD / NEW DIRECTIONS

FRESH START WOMEN'S CENTER

IOWA DEPARTMENT FOR THE BLIND

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QUEER YOUTH RESOURCE CENTER

SISTERS 4 SUCCESS

URBAN DREAMS

UNITYPOINT HOSPICE

VETERANS AFFAIRS

WOODWARD ACADEMY

YOUNG WOMEN'S RESOURCE CENTER



ART SPECTRUMS



CONMINGO
EARLY EDUCATION
CENTER



In the early 1990s, the Artist-in-Residence program evolved, incorporating community art projects with schools and local organizations. Outreach became an official part of the Art Center's mission, eventually evolving into what we now call Community Access Programming. We identify 2000 as the turning point, when our partnership with Mentor Iowa marked the beginning of this community-centered approach. Longtime Studio Education Director Peggy Leonardo hired Tracy Duran as the Artist-in-Residence in 2007. Duran served in this capacity until 2013, when the Artist-in-Residence contract position transitioned to a full-time role. Duran greatly expanded the program's reach, bringing art education to more diverse communities and organizations. She was joined by Rachel Jackson, who also managed the program for a time, emphasizing trauma-informed teaching.

During Dizzy Ransmeier's brief tenure (2022–2024), the program underwent further transformation. Ransmeier examined partnerships and program expenditures through the lens of equity, working to ensure that the programming was appropriately scaled to meet the community's needs. She established many new partnerships, particularly with members of the Disabled community, hired teaching artists from a wide range of backgrounds, and formalized the program into the categories that continue today: Adaptive Arts, Community Resiliency, Educational Enrichment, and Identity-Affirming Programming.

Community Access continues to make a difference in the lives of our neighbors. We partner with



various non-profits, healthcare organizations, schools, and other community groups to provide engaging, no-cost programming that connects people with the transformative power of art. Our teaching artists use a student-centered approach, fostering a supportive, respectful environment where every participant's art is valued as an outlet for self-expression.

As we approach the 25th anniversary of our Community Access Programming, we invite the public to celebrate this milestone with us.

COMMUNITY ACCESS PUBLIC CELEBRATION WEEKEND

FRIDAY – SUNDAY / AUGUST 22 – 24, 2025

We invite the public to celebrate 25+ years of no-cost art experiences for our community.

AUGUST 22 – SEPTEMBER 28

TEACHING ARTIST EXHIBITION

Adrienne and Charles Herbert Galleries /
Education Wing

FRIDAY, AUGUST 22 / 4:30 – 6:30 PM

COMMUNITY ACCESS TEACHING ARTIST EXHIBITION + OPENING RECEPTION

Enjoy artwork, original poetry, music, and complimentary refreshments. Teaching artists will be in attendance to discuss their work.

SATURDAY, AUGUST 23 / 11 AM – 2 PM

TEACHING ARTIST DEMONSTRATIONS AND HANDS-ON ACTIVITIES

SUNDAY, AUGUST 24 / 2 – 4 PM

DANCE PERFORMANCE + RECEPTION

By Gateway Dance Theatre and Swan Project, produced in homage to the legacy of Gateway Dance Theatre by Sarah Jae, Izzy Kelai, Aminah Nalani, and Syd Furgerson

The Art Center is a magnificent space for performances of all variety. Dating back to 1975, Penny Furgerson's Gateway Dance Theatre tapped into the museum's iconic architecture and inspiring artwork, and put their bodies in motion in powerful, challenging, and beautiful ways. Today, Swan Project honors the legacy of Gateway Dance Theatre and the spirit of art access and collaboration by activating the Art Center with THREADS, a multigenerational dance and video performance.



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

RIGHT Gateway Dance Theatre performing in the
lower I. M. Pei building in 1976.



DES MOINES PUBLIC SCHOOLS
BROTHER 2 BROTHER



IMAGINE A WALK THROUGH THE PARK...

The Pappajohn Sculpture Park has welcomed more than 3.2 million visitors since opening in 2009, providing a rich backdrop for wedding proposals, prom photos, family reunions, school fieldtrips, and relaxing afternoons. With large-scale sculptures that include beloved favorites such as Jaume Plensa's *Nomade*, Robert Indiana's *LOVE*, and Mark di Suvero's towering red *T8*, the park is always open — free and accessible to all, with no barriers, fences, or admission fees.

What may not be quite as visible to passersby is the ongoing conservation and protection undertaken by the Art Center year-round. Every sculpture requires routine care and occasionally repairs, such as Tony Smith's *Willy*, which received a new protective finish over the winter. This essential conservation work is made possible thanks to support from our community partners. Please join us in ensuring the Pappajohn Sculpture Park remains a vibrant and accessible destination to inspire generations to come. Gifts may be made at desmoinesartcenter.org/give.

Tony Smith (American, 1912–1980)
Willy, 1962, fabricated 2005
Painted steel / Des Moines Art Center Permanent Collections;
Gift of John and Mary Pappajohn, 2015.25



A team of specialists led by the Art Center installations crew carefully packs, deinstalls, and reinstalls pieces as they need conservation work.



PLANNING A TRIP THIS SUMMER?

Be sure to pack your Des Moines Art Center membership!

AMBASSADOR LEVEL MEMBERSHIP (\$140+)

Members at this level benefit from free admission and reciprocal benefits at over 1,400 museums, gardens, zoos, and more across North America through the North American Reciprocal Museum Association (NARM). Visit the NARM website at narmassociation.org to search by city, state, or zip code to locate member institutions where you'll be travelling.

Check out these nearby museum favorites during your next road trip:

MINNEAPOLIS, MINNESOTA
Walker Art Center and
Minneapolis Institute of Art

KANSAS CITY, MISSOURI
Nelson-Atkins Museum of Art

BENTONVILLE, ARKANSAS
Crystal Bridges Museum of American Art

SALON LEVEL MEMBERSHIP (\$250 +)

Members at this level have access to an additional 80+ modern and contemporary art museums through the Modern and Contemporary Reciprocal Program offered by Chicago's Museum of Contemporary Art. **Explore the full list online at mcachicago.org.**

Popular destinations in the Modern and Contemporary Reciprocal Program:

CHICAGO, ILLINOIS
Museum of Contemporary Art

NEW YORK CITY, NY
New Museum

LOS ANGELES, CALIFORNIA
Hammer Museum

HOUSTON, TEXAS
Contemporary Arts Museum

Join or upgrade your membership today to take advantage of these reciprocal benefits.

For questions or to upgrade your membership mid-cycle, contact Cassandra Tant, senior manager of membership and development, at ctant@desmoinesartcenter.org.



How to download your digital membership card

- 1 Download the eMembership Card application on your smartphone. If you have an iPhone, you can find the app by searching "eMembership" on the App Store.
- 2 Search for "Des Moines Art Center" and select it.
- 3 Click the button "Find My Membership Cards."
- 4 On the first line, enter your Des Moines Art Center membership number. On the second line, enter your last name.
- 5 Click "Find." When your membership card pulls up, click "Download My Cards" to save it.

To access your downloaded card, go to the app and click "Show My Membership Cards." If you have an iPhone, you can also save your card to your Apple Wallet.

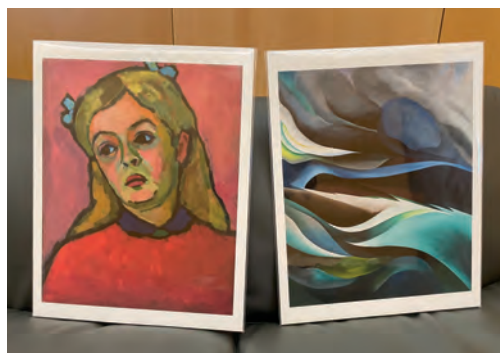


SURROUND YOURSELF WITH ART CENTER MASTERPIECES AT HOME

The Museum Shop is celebrating the Des Moines Art Center's remarkable collections by releasing a limited quantity of giclée (pronounced gee-clay) prints beginning with two perennial favorites, *From the Lake No. 1* by Georgia O'Keeffe and *Junges Mädchen* (*Head of a Young Girl*) by Gabriele Münter.

From the Lake No. 1, which entered the collections in 1984, was recently on loan to the Art Institute of Chicago and the High Museum of Art in Atlanta. The first giclée print produced was done in honor of its homecoming to Des Moines. Our newest print features the striking colors used by Gabriele Münter in *Junges Mädchen* (*Head of a Young Girl*). This painting entered our collections in 1983 as a bequest of Mildred M. Bohen, and now with this beautiful reproduction, visitors can take a small piece of the Art Center home.

These quality prints are produced in the USA by 1000 Museums in Ashland, Oregon. Their giclées are printed on acid-neutral, all-cotton, museum quality paper using ink with a minimum 200-year permanence and a resolution of 1200 dots per inch (dpi) in archival packaging. Prints currently retail for \$32 and can be purchased in the Museum Shop or at desmoinesartcenter.org.



These high quality giclée prints of Art Center favorites by Gabriele Münter (left) and Georgia O'Keeffe can be purchased in the Museum Shop.



WHAT'S OUR FAVORITE SEASON? WEDDING SEASON.

The Des Moines Art Center's unmatched combination of stunning architecture, park-like setting, and flexible mix of indoor and outdoor space provide a truly unique backdrop for beautiful weddings, special occasions, and corporate events. We are currently accepting venue reservations for 2026, with a few dates still remaining in 2025.

The Richard Meier building boasts our newest rental location with an outdoor patio set against the iconic curve of white porcelain-covered tiles on the building's facade. This elevated terraced location offers ample seating for guests on the Art Center's "front lawn," making a perfect setting for weddings and parties, especially during the twilight hours of early evening.

Newly added benefit: Bridal couples have the opportunity to include a professional photography session in select locations of the museum's galleries and architectural spaces on the day of their ceremony. This benefit is available exclusively to couples who hold their wedding at the Art Center.

"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. If you are having a smaller wedding, booking this venue is a no-brainer!" LAUREN, JULY 2024

Contact Grace Abbe, senior events manager, at gabbe@desmoinesartcenter.org to reserve your special date.

chiaroscuro

2025 DES MOINES ART CENTER GALA

SATURDAY, SEPTEMBER 20, 2025

A NIGHT OF ART, CELEBRATION, GLAMOUR + MYSTERY

KRAUSE GATEWAY CENTER | 1459 GRAND AVENUE | DES MOINES, IOWA 50309

PATRON PACKAGES ON SALE NOW | INDIVIDUAL TICKET SALES BEGIN IN JUNE

FOR MORE INFORMATION, CONTACT GALA AND DEVELOPMENT EVENTS COORDINATOR
JESS LANE AT JLANE@DESMOINESARTCENTER.ORG



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MEMORIAL + HONORARY GIFTS

TRIBUTE GIFTS RECEIVED DECEMBER 1, 2024 – MARCH 31, 2025

In Honor of Amy Day

Caleb Hegna

In Honor of Bellamy and Vivienne Weston

Lauren Taylor

In Memory of Barbara Demetrien

Amy Worthen

In Memory of Cecilia Ehrecke

Thomas and Diane Apel

Clifford and Jane Augspurger

Kip and Jane Augspurger

Rodney and Patricia Bean

Paul and Susan Bishop

John and Jill Bouslog

Timothy and Kathleen Budelier

Gary and Sheryl Carlson

Jeffrey and Rebecca Cassat

Jean Combs

Elizabeth Irene Cox

K'Ann Dearie

Douglas and Heather Den Adel

Teresa and Timothy Dunbar

Gregory and Joanne Edwards

Vincent and Jo Ann Ehrecke

Sheri Elsen

Gary and Margaret Epstein

Julienne Ferry

Jerome Fitzgerald

Jeanne Frick

Harvey Giller and
Barbara Hirsch-Giller

Allan Goldberg

Deborah and David Hansen

Dennis and Maria Harding

Kathy and Norton Hatlie

Nick and Dee Henderson

Brent Highfill

David Jorgensen

Brian and Linda Kading

Joe Kelly

Bill and Lori Knobbe

Ellen Knudsen

Jolene and Merritt Krause

Paul and Mary La Liberte

Tiffany La Liberte

Robert and Nancy Landess

Victoria Lensing

Nicholas and Chelsea Lerud

Terry and Barbara Lowe

Mike McMullen

Steve and Bronya Metzger

JC Milner

Gary Mishler

Mike and Mary Origer

James Paulsen

Judy Pertzborn

Steve and Stepahanie Pick

Douglas and Kathryn Pierce

Bob and Dean Rafferty

Cheryl Rigler

Jeffrey and Linda Rodman

Craig Rohlf

Claudia and Bill Ross

Jeanne and Edward Samame

Eric and Megan Schettler

William Eugene Schettler and
Susan Markee Schettler

John and Lynnette Sorensen

Clair Urbain

Thomas Venner and
Julie Knobbe Venner

Susan and Craig Walter

Lenis and Susan Weih

Lori Weih

Angela Weller

In Memory of Charlotte and Harry Elms

Jo Ann Friedman

In Memory of Lou Fingerman

Caleb Hegna

In Memory of Norman Iverson

Christine and Terry Hines

In Memory of John James

Diane Dollison

In Memory of Dale Jansen

Pat McFarland

In Memory of Rejman Jirsa

Louise Jirsa

In Memory of Jean L. Johnson

Jeff and Shelly Steele

**In Memory of
James and Mary Ellen Kimball**

Pamela Bass-Bookey and Harry Bookey

Lois Fingerman

James and Nancy Hopkins

Jennifer Lock Oman

Steven and Keely Rosenberg

In Memory of Janet Metcalf

Valerie Canter

Deanna Lehl

Sharie Sutton

**In Memory of
Clare and Miles Mills, Jr.**

Sue Rutledge Brenton and J.C. Brenton

In Memory of John Pappajohn

Jo Ann Friedman

In Memory of Ann Thye Smith

Brian Smith

In Memory of Barbara Tate

Nancy Waldman

In Memory of Nancy Welch

Diane Morain

In Memory of Tom Worthen

Marie-Louise and Mark Kane

The Art Center is proud to offer FREE ADMISSION to galleries, programs, and events, unless otherwise noted.

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DES
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ART
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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
515.277.4405

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

ON THE COVER

Firelei Báez, *A Drexycen chronocommons*
(*To win the war you fought it sideways*)
(detail), 2019. Two paintings, hand-painted
wooden frame, perforated tarp, printed mesh,
handmade paper over found objects, plants,
books, Oman incense, and palo santo.
373 1/4 x 447 1/8 x 157 1/8 inches
(948.1 x 1135.7 x 399.1 cm). The Joyner/Giuffrida
Collection. Image courtesy the artist and Hauser
& Wirth, New York. Photo by Phoebe d'Heurle.
© Firelei Báez



TAKE A SUMMER ART CLASS!

The Des Moines Art Center offers a variety of studio classes
for all ages and skill levels through our art school.

Find everything from 1-day workshops to semester long
classes, all taught by highly qualified teaching artists. Visit our
website for a full listing of summer offerings.

MEMBERS SAVE 20% ON CLASS ENROLLMENT