



Duane Slick

(American/Meskwaki, born 1961)

Deep Blue Friend, 2025

Screenprint

Edition of 50 with 5 artist's proofs

Print Club member price: \$350

Non-member price: \$500

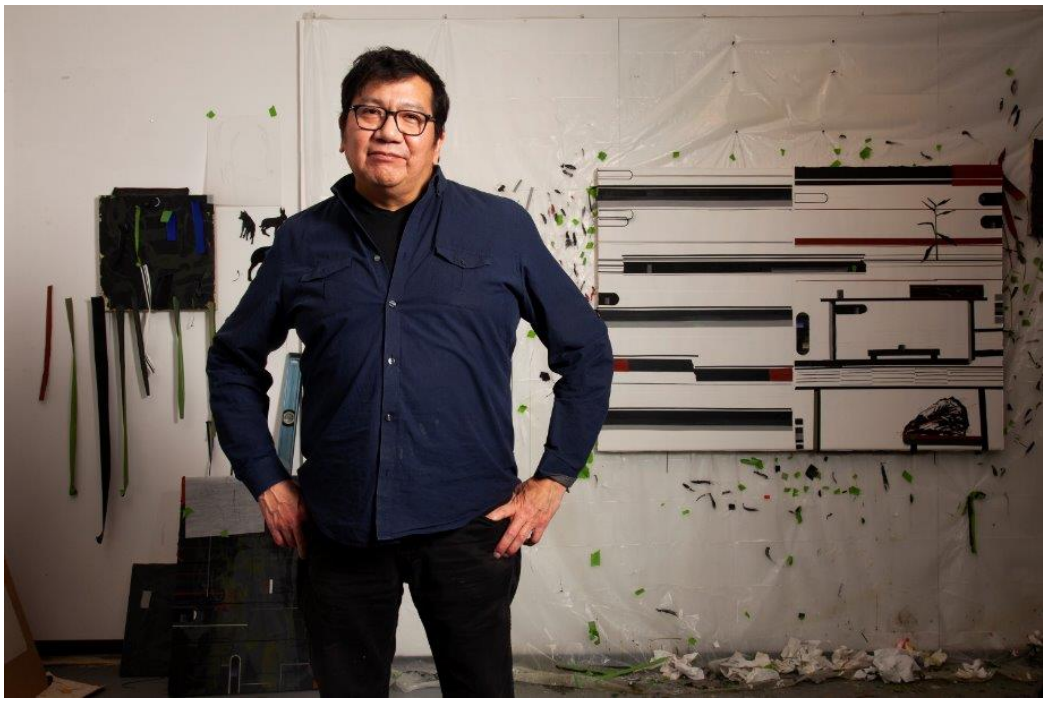


Photo: Scott Lapham

Duane Slick is a Meskwaki painter and storyteller, whose visual work includes black-and-white photo-realist paintings on linen and glass. His work has been described as “dream paintings whose aim is the exploration of matters spiritual, not physical.” Born in Waterloo, IA, Slick earned his BFA in painting from the University of Northern Iowa and his MFA in painting from the University of California, Davis. He began teaching painting and printmaking at RISD in 1995 and has also lectured at colleges and universities across the US and taught at the Institute of American Indian Arts in Santa Fe, NM.

His work has been exhibited widely – most recently at the Albert Merola Gallery in Provincetown, MA and at RK Projects in New York City – and is included in the collections of the National Museum of the American Indian in New York City, the Eiteljorg Museum in Indianapolis, and the De Cordova Museum in Lincoln, MA, among many others. Slick is currently represented by the Albert Merola Gallery in Provincetown.

Duane's works include the artist's ongoing series that reference the coyote as a seminal figure in indigenous culture, as well reflect both the landscape of Slick's upbringing in Iowa and the symbology and beliefs of his heritage as a citizen of both the Meskwaki (Fox of Iowa) and Ho-Chunk (Nebraska) Nations.



Photos: Matrix Press

Statement from the Artist:

The Deep Blue Friend follows a series of silkscreens done at Matrix Press in Missoula Montana in 2018. The blue is both a deep space and dense space, with the actual surface of the print taking on the feel and density of soft velvet to the human touch. There are three different coyote mask screens layered atop each other to create a sense of movement and agitation or unrest. Each inking of each screen of the mask is mixed separately with a transparent base so as to court the effect of movement and simultaneity, the resultant image is animated and active.

The character of Coyote in Native American Culture is the trickster. A mythical being who is part deity and part animal. They are the fool, the wiseman, the hero, they are constantly in trouble or making trouble and they seem to enjoy making light of our human foibles.

For this print, the stopping point occurs through the character of the layering, when the images from the mask takes on presence, it could be the feeling of an eye, the position of a mouth, it is a feeling of an encounter that is much akin to portraiture. The ever-present space of blue-ness is like a stage of twilight before absolute darkness, it is a space that is cool in temperature and both perceptual and actual, the blue is object and atmosphere.



Matthew Willie Garcia

(American, born 1985)

States of Existence, 2022

Mokuhanga on paper; 8 3/4 x 11 3/4 in.

Edition of 50 with 5 artist's proofs

Print Club member price: \$300

Non-member price: \$375



Matthew Willie Garcia is a printmaker whose work moves far beyond the traditional print media, which includes screen printing, mokuhanga, projection-mapping, animation, and large-scale installation. Drawing on his love of science and science fiction, Garcia explore his queer existence and the unknowable qualities of the universe. Garcia uses his knowledge of printmaking to explore these themes through color abstraction, the graphic image, and nonrepresentational forms.

In 2022, Matthew Wille Garcia's work was featured at the Des Moines Art Center in the exhibition ***Immersive***, curated by Senior Curator Laura Burkhalter.

Immersive exhibition opening celebration, guests viewing Matthew Willie Garcia's work 'We Carry Space and Time Within Us'. Photo by Eric Salmon.





Justin Favela (American, born 1986)

Taco Pizza Harvest, 2021

Screenprint on paper; 8 × 11 7/8 in. (20.3 × 30.2 cm.)

Edition of 50 with 5 artist's proofs

Print Club member price: \$300

Non-member price: \$375



Photo by Mikayla Whitmore.

Justin Favela (b. 1986, Las Vegas, NV; lives and works in Las Vegas, NV) is known for large-scale installations and sculptures that manifest his interactions with American pop culture and the Latinx experience. He has exhibited his work both internationally and across the US. His installations have been commissioned by museums including the Denver Art Museum in Colorado, Crystal Bridges Museum of American Art in Arkansas, and El Museo del Barrio in New York. He is the recipient of the 2021 Joan Mitchell Foundation Fellowship. He holds a BFA in fine art from the University of Nevada, Las Vegas.

In 2021, Justin Favela's exuberant, large-scale installations filled two gallery spaces at the Des Moines Art Center with the exhibition ***Justin Favela: Central American***, curated by Senior Curator Laura Burkhalter.



Justin Favela, *Central American*, Des Moines Arts Center.

Photo by Brittany Brooke Crow.



Heeseop Yoon (South Korean, active New York, born 1976)

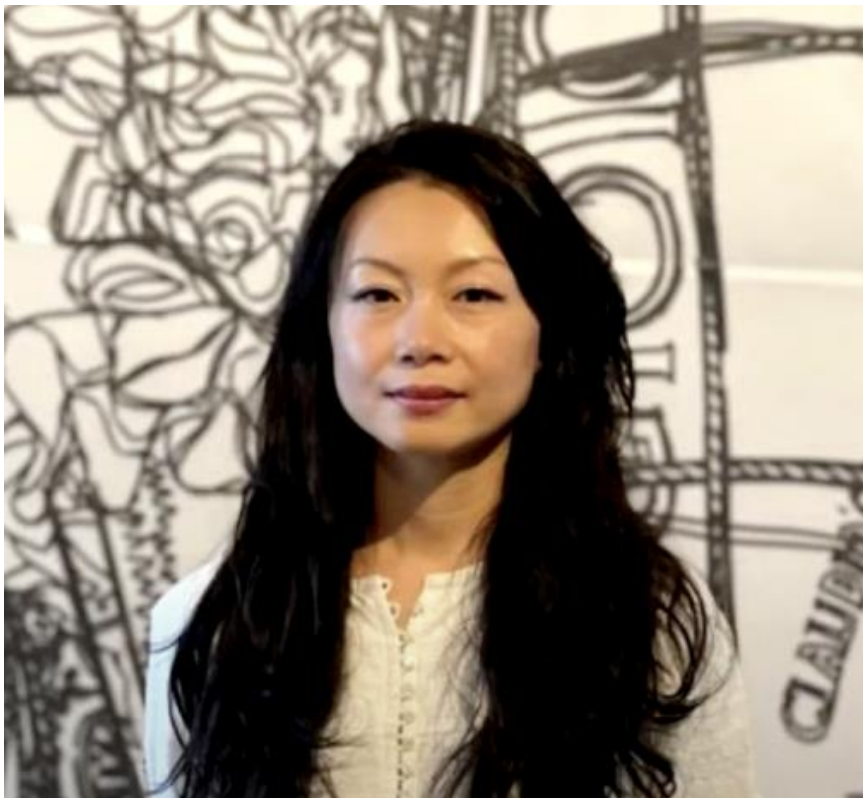
Still Life With Wires, 2018

Etching on paper; 15 x 13 inches, 10 x 8 inch plate

Edition of 60 with 5 artist's proofs

Print Club member price: \$300

Non-member price: \$375



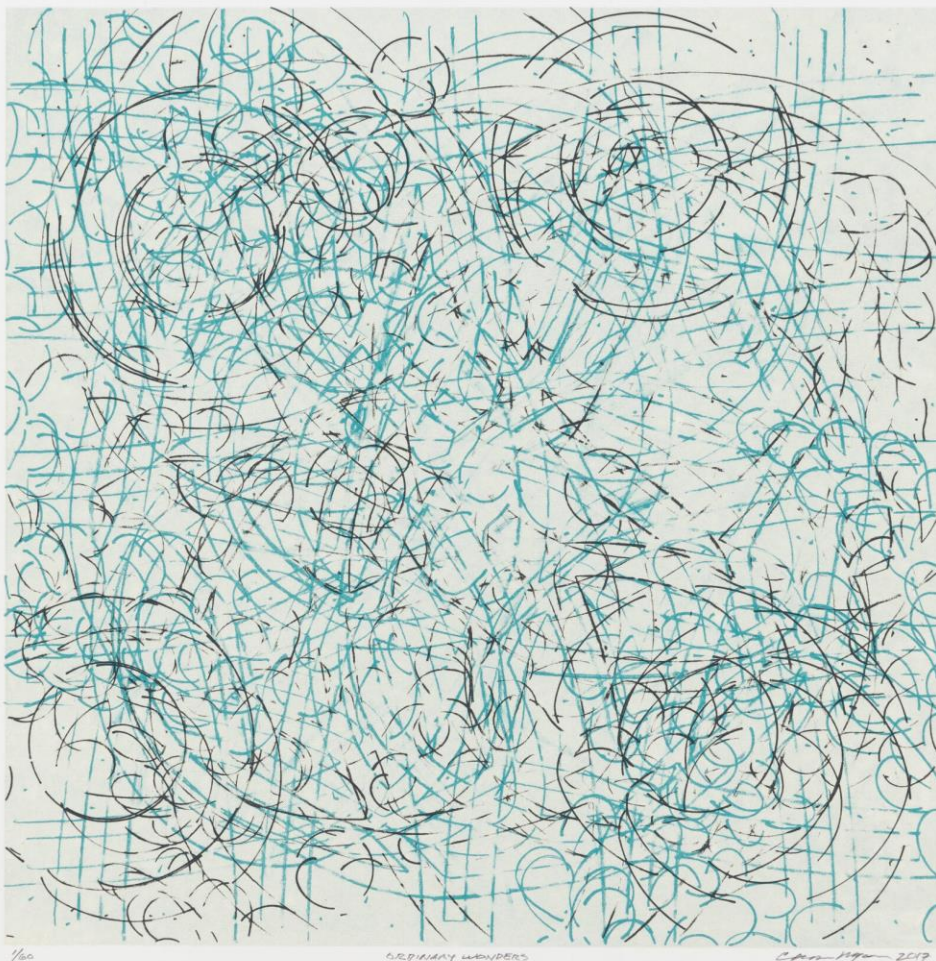
Artist statement and photo from heeseopyoon.com

"My work deals with memory and perception within cluttered spaces. I begin by photographing interiors such as basements, workshops, and storage spaces, places where everything is jumbled and time becomes ambiguous without the presence of people. From these photographs I construct a view and then I draw freehand without erasing. As I correct "mistakes" the work results in double or multiple lines, which reflect how my perception has changed over time and makes me question my initial perception. Paradoxically, greater concentration and more lines make the drawn objects less clear. The more I see, the less I believe in the accuracy or reality of the images I draw."

In 2017, Heeseop Yoon's artwork was featured at the Des Moines Art Center in the exhibition *Drawing in Space*, curated by Alison Ferris.

Heeseop's installation in the exhibition *Drawing in Space*.
Photo by Rich Sanders





Clarence Morgan (American)

Ordinary Wonders, 2017

Three-color lithograph and screen print on paper; 12 × 12 inches

Edition of 60 with 5 artist's proofs

Print Club member price: \$300

Non-member price: \$375



Artist statement and photo from clarence-morgan.com

"I am interested in an approach to art making that explores the often-conflicted relationship between the decorative traditions in geometric patterns found in other cultures and western modernism. However, the recent paintings, prints and collage-drawings avoid culturally specific subject matter in favor of a more elusive pictorial terrain of contemporary abstraction. Inasmuch, my work attempts to reflect a broader generational curiosity where the familiar and unfamiliar converge.

There is a view about art that seems intractably fixed in tradition and history. However, counter to this view is another mindset that understands art very differently. This way of seeing works of contemporary art is not so much new as simply different. Art has always possessed a malleable character and the ability to conceptually as well as materially stretch its boundaries and adapt to evolving cultural circumstances and technological innovation. By the same token, I think it is a curious paradox that art can be so entrenched in tradition, yet remain supple enough to withstand centuries of very complex (albeit gradual) changes to reach where it is today. As a catalyst for the imagination, speculation and unscripted modes of knowing, I find art to be extremely useful and necessary to the health and well being of society. However, as we know, health is a relative term based on whether we experience it ourselves as good, moderate or failing. The relationship between our spiritual well being, physical bodies and our state of mind is paramount -- so it should be with our approach to art."

Clarence Morgan was a visiting artist and guest lecturer at the Des Moines Art Center in 2017.



Laurel Nakadate (American, born 1975)

Tucson, Arizona #3, from the "Star Portraits" series, 2011, printed 2015

Type-c digital print; 7 5/16 x 11 inches

Edition of 60 with 5 artist's proofs

Print Club member price: \$400

Non-member price: \$500



Laurel Nakadate uses video, film and photography to capture her performances. Her protagonists are strangers, amateur actors or herself. Nakadate engages the viewer and her subjects in a complex relationship of desire, power, tenderness, trust, loss and betrayal.

The staged situations combine voyeurism, comedy and awkwardness; her intimate and sometimes unsettling works deal with issues of isolation and the desire for connection, even if the circumstances are uncomfortable or complicated

In 2022, several of Laurel Nakadate's works were featured at the Des Moines Art Center in the exhibition *Images Unbound*, curated by Curator Mia Laufer.

Visitors viewing Nakadate's work during the *Images Unbound* exhibition opening





Ignatius Widiapradja (American, born 1960)

Four Quartets, 2012

Digital print on paper; 7 x 10.5 inches

Edition of 60 with 5 artist's proofs

Print Club member price: \$150

Non-member price: \$188



Endi Poskovic (Bosnian-American, born 1969)
River Landscape with Salty Air in Green, 2006
Color woodcut on paper; 7 x 11 inches

Edition of 75 with 5 artist's proofs

Print Club member price: \$150

Non-member price: \$188