



DES
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ART
CENTER

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I LOVE LEARNING.

I was reminded how much I love to learn, and how important learning is to my personal and professional well-being, this summer, when I attended the executive education course Strategic Perspectives in Nonprofit Management at Harvard Business School, presented in conjunction with the university's Social Enterprise Initiative. For a full week, I was immersed in the study of systems change, innovation, community development, fundraising, crisis communication, artificial intelligence, and more. We read more than a dozen case studies on trailblazing nonprofits from California to Ireland to India. My fellow CEOs—160 in total—hailed from 19 countries. Working across a variety of fields—healthcare, education, the environment, and more—all have devoted their lives to making the world a better place. We were joined by nine professors, some of the best I have ever met. With expertise inside and outside of the classroom, they artfully choreographed our conversations. Particularly impressive was the quality of their attention: each person's insights were carefully heard, processed, and then woven into a larger tapestry of shared intelligence. Knowledge was generated collectively, and responsibility for teaching was assigned to everyone present. Each student was a teacher, and each teacher was a student. Never have I felt so empowered in a classroom before. The effort exerted during that week in Cambridge was great—as it should have been—but the reward was immense.

A scene similar to this one unfolded at the Art Center earlier in late July, when scholar Tiffany E. Barber joined a group of more than 100 guests in Levitt Auditorium. There she delivered a demanding lecture on the topic of Afrofuturism, a system of belief founded on the principle of Black freedom, agency, and liberation. Barber's presentation was riveting, but even more gripping were those moments when she paused to show a slide—usually a work of art by either



John and Mary Pappajohn Director and CEO, Kelly Baum, joins Firelei Báez at the opening of the *Firelei Báez* exhibition. The two are standing in front of Báez's large-scale arch 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)* in the I. M. Pei building.

Firelei Báez or Wangechi Mutu—and ask questions of the audience. A darkened auditorium is a notoriously inhospitable place for dialogue, but those attending Barber's lecture jumped immediately into the intellectual discussion, raising their hands, making remarks, and asking more questions. The exchange was contagious, with comments begetting more comments. The material was not easy, but attendees were emboldened to participate, and suddenly Levitt Auditorium became a classroom. Much of the energy was related to Barber's sense of humor, her generosity of spirit, and her willingness to cede the microphone to others. It was also a function of the topic—Afrofuturism, within the context of Firelei Báez's exhibition—which resonated with our guests. Urgent matters around race, gender, freedom, and injustice are at the forefront of public consciousness, and people are looking for spaces in which to discuss them. Barber's presentation was thrilling, and it reminded me once again of the power of art. It is this power that the Art Center harnesses for the sake of its communities.

DR. KELLY BAUM
JOHN AND MARY PAPPAJOHN DIRECTOR AND CEO

FRIENDS OF THE PAPPJOHN SCULPTURE PARK CAMPAIGN



NOMADE'S SPECIAL JOURNEY MARKS THE START OF A NEW FRIENDS OF THE PAPPJOHN SCULPTURE PARK CAMPAIGN

This fall, the iconic *Nomade* (2007) by Jaume Plensa will be taking its first trip away from the Pappajohn Sculpture Park in over 15 years for conservation. The 27-foot-tall stainless-steel figure will be carefully disassembled and transported by a professional rigging team to a local company who will carefully remove deteriorating paint, replace hardware, and fully repaint the entire sculpture to its original color. By spring 2026, *Nomade* will return to its home in the park—renewed and ready to welcome visitors once again.

Preservation of one of the city's most beloved sculptures was made possible with support from a Prairie Meadows Legacy Grant and the Fred Maytag Family Foundation. This project is the first of many improvements planned for the park as part of a new Friends of the Pappajohn Sculpture Park Campaign.

CAMPAIGN OBJECTIVES:

- › **Protect and conserve the park's iconic sculptures.** The campaign will fund the care and maintenance of several works, beginning with *Nomade*, including surface cleaning and repainting, while also upgrading the security system to keep sculptures in the park safe.
- › **Improve accessibility and safety.** Redesigned signage will be easier to read and more accessible for visitors of differing abilities. New user-friendly pathways will ensure that everyone, from those pushing strollers to those using wheelchairs, can experience works like Robert Indiana's much cherished *LOVE* up close.

Since 2009, this special park has greeted more than 3.2 million visitors. As we look forward to celebrating the park's 20th anniversary in 2029, this campaign will help us welcome millions more for decades to come. Please join us on this journey by making a gift today. Every donation makes a meaningful difference in helping us reach our goal of raising \$500,000 over the next three years.

If you would like to discuss the campaign, please contact Senior Director of Development Caleb Hegna at 515.271.0338 or chegna@desmoinesartcenter.org. Visit desmoinesartcenter.org/give to learn more.

ABOVE
Jaume Plensa (Spanish, born 1955)
Nomade, 2007 (inset and background)
Painted stainless steel
Des Moines Art Center Permanent Collections;
Gift of John and Mary Pappajohn, 2015.3
Photo: © Cameron Campbell

ALIZA NISENBAUM DÍA DE LOS MUERTOS

Chosen as the 2024–2025 Toni and Tim Urban International Artist-in-Residence, Aliza Nisenbaum, is known for her vibrant, large-scale portraits. She describes her paintings as a “montage of points in time.” Rather than depicting a specific moment, they capture the essence of the community she paints. The artist forms relationships with her subjects by chatting, sketching, and taking photographs before recreating them on canvas. Her colorful works are filled with references to the lives of her sitters and incorporate objects of special significance to those she represents. These images capture the personalities of her subjects and the relationships between them. Her use of bold patterns, planes of contrasting color, non-linear perspective, and symbolic imagery reflect the styles of Diego Rivera and José Clemente Orozco, founders of the Mexican Muralism movement.

Born and raised in Mexico City, Nisenbaum moved to the United States to attend a master’s program at the University of Chicago, then moved to New York in 2012. There, she began painting portraits of communities while teaching English as part of the Immigrant Movement International program in Queens. She taught her students to express themselves through art while they learned a new language, then memorialized this process in her own paintings.

In fall 2024, Aliza Nisenbaum met with pivotal members of the Art Center’s Día de los Muertos (Day of the Dead) committee, which has for the last 25 years planned and coordinated the institution’s annual festivities. The artist immersed herself in the event, taking pictures and engaging in conversation with participants. She also photographed and sketched

some of the founding committee members, many of them pillars of Des Moines’ Latino community. These encounters became the inspiration for a series of vivid portraits that Nisenbaum is debuting in this exhibition. Visitors to this year’s Día de los Muertos celebration on November 2 [SEE PAGE 22] can enjoy Nisenbaum’s interpretations in the A.H. Blank Gallery.



Aliza Nisenbaum (Mexican and American, lives and works in New York, NY, born 1977)
Ramo de Otoño, Día de Muertos, 2025
Oil on canvas
Courtesy of the artist, Anton Kern Gallery and Regen Projects

OPPOSITE
Aliza Nisenbaum (Mexican and American, lives and works in New York, NY, born 1977)
Brutalist Spire, 2025
Oil on canvas
Courtesy of the artist, Anton Kern Gallery and Regen Projects



RELATED EVENTS

FREE GUIDED TOUR
Saturday, October 4 | 1 pm
Free; No registration required

GALLERY TALK with Associate Curator Elizabeth Gollnick and Day of the Dead committee member Vince Valdez
Sunday, October 12 | 1:30 pm
A.H. Blank Gallery
Free; No registration required

PANEL DISCUSSION:
MANUEL ÁLVAREZ BRAVO
Sunday, October 26 | 1:30 pm
Levitt Auditorium
Free; Registration required
[SEE PAGE 10]

DÍA DE LOS MUERTOS
(DAY OF THE DEAD)
Sunday, November 2 | 11 am – 3 pm
[SEE PAGE 22]



Aliza Nisenbaum (Mexican and American, lives and works in New York, NY, born 1977)
Butterfly, Cempasúchil, and Pegasus in Flight, Day of the Dead Committee Members, Des Moines Art Center, 2025
Oil on canvas
Courtesy of the artist, Anton Kern Gallery and Regen Projects

LEFT
Toni and Tim Urban International Artist-in-Residence Aliza Nisenbaum (right), photographs Día de los Muertos founding committee member Ila Plasencia as part of her inspiration for creating the mural above.

THE TONI AND TIM URBAN INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

A LEGACY: WHERE GENEROSITY MEETS CREATIVITY

The Toni and Tim Urban International Artist-in-Residence program is one of the signature initiatives of the Des Moines Art Center. Through this program, which is unique among museums in Iowa, contemporary artists from around the world are selected to engage the public through gallery talks, workshops, and other interactive experiences—transforming the museum into a dynamic space for dialogue and discovery. By engaging the local and the global in conversation, this artist-in-residence program reflects one of the Art Center’s key strategic pillars: bringing the world to Iowa, and Iowa to the world.

Since the first residency in 2016, the program has introduced seven artists to the Art Center community, including Monika Gryzmala, Mark Joshua Epstein, and Rae Stern. Now in its 10th year, the tradition continues with portrait artist and muralist Aliza Nisenbaum, whose work is featured on the cover and on pages 4–6.



Des Moines Art Center Honorary Trustees Tim and Toni Urban



2018 Artist-in-Residence Monika Gryzmala with the Urbans during the *Drawing in Space* exhibition and (right), Toni Urban at the *Underneath Everything* exhibition with 2023 Artist-in-Residence Rae Stern.

This program is made possible thanks to Honorary Trustees Toni and Tim Urban, visionary leaders who have played a pivotal role in building and strengthening the Art Center through their service, leadership, and generosity. The Urbans have contributed significantly to fundraising campaigns and the annual fund for more than 40 years. The artist-in-residence program stands as a powerful testament to the Urban’s longstanding commitment to our community. To ensure this program



NEW EXHIBITION
SEPTEMBER 6 – DECEMBER 14, 2025
JOHN BRADY PRINT GALLERY
CURATED BY ASSOCIATE CURATOR ASHTON COOPER

ROBERT RAUSCHENBERG: CURRENTS, 1970

This exhibition features 17 large-scale prints and a related sound piece from Robert Rauschenberg’s *Currents* series of 1970. It marks the first time that the Art Center will display this suite of prints from our collection in its entirety. Rauschenberg’s *Currents* works were made during a tumultuous political moment, when the US was well over a decade into the Vietnam War—and gay liberation, Black Power, and the women’s movement had gained national attention. Driven by his own commitments to the antiwar and environmental movements, Rauschenberg conceptualized the *Currents* project as an experience of immersion and overstimulation meant to jar viewers into action. The idea of “currents” here, refers to current events as much as forces of nature—ocean currents, electrical currents—phenomena that can sweep someone away or jolt them to attention.

Continuing his interest in the process of collage, evident in Rauschenberg’s early, iconic “combine” works, each screenprint is composed of dozens of newspaper clippings superimposed atop one another, prompting a pattern of looking based on searching, reading, and decoding. An accompanying soundscape features a jumble of audio clips taken from newscasts of the period. The experience is overwhelming, an activation of the nervous system. Rauschenberg explicitly understood his art practice as capable of stimulating political consciousness. “I want to shake people awake,” he explained. “I want people to look at the material and react to it. I want to make them aware of individual responsibility, both for themselves and for the rest of the human race.” Though executed 45 years ago, Rauschenberg’s project remains relevant in a present moment roiled by the same daily barrage of stories of turmoil, oppression, and resistance.

With support from the Robert Rauschenberg Foundation, the Des Moines Art Center joins an international roster of institutions commemorating the artist’s 100th birthday. Rauschenberg’s conviction that engagement with art can nurture people’s sensibilities as individuals, community members, and citizens

was key to his ethos. The Centennial celebrations seek to allow audiences familiar with him and those encountering the artist for the first time to form fresh perspectives about his art work.

A year of global activities and exhibitions in honor of Rauschenberg’s Centennial reexamines the artist through a contemporary lens, highlighting his enduring influence on generations of artists and advocates for social progress. The Centennial’s activation of the artist’s legacy promotes cross-disciplinary explorations and creates opportunities for critical dialogue. Learn more by visiting rauschenbergfoundation.org.

This project is supported by the Robert Rauschenberg Foundation.

RAUSCHENBERG100

Robert Rauschenberg (1925–2008)



Robert Rauschenberg (American, 1925–2008)
Surface Series 54 (from Currents), 1970
Screenprint on paper
From an edition of 100, published by Dayton’s Gallery 12 and Castelli Graphics; produced by Styria Studio.
Des Moines Art Center Permanent Collections,
Gift of Lawrence Zicklin, New York, 1983.62.17.
©Robert Rauschenberg Foundation.



Robert Rauschenberg (American, 1925–2008)
Surface Series 52 (from Currents), 1970
Screenprint on paper
From an edition of 100, published by Dayton’s Gallery 12 and Castelli Graphics; produced by Styria Studio.
Des Moines Art Center Permanent Collections,
Gift of Lawrence Zicklin, New York, 1983.62.15.
©Robert Rauschenberg Foundation.

RELATED PROGRAMMING

GALLERY TALK

with Associate Curator Ashton Cooper
and Michael Morain, Editor of *dsm Magazine*

Sunday, November 9 | 1:30 pm

John Brady Print Gallery

Free; No registration required

FREE GUIDED TOURS

Saturdays, September 20 and October 11 | 1 pm

Free; No registration required

Manuel Álvarez Bravo

Collaborations

Manuel Álvarez Bravo is a towering figure in the history of photography. At times called the father of Mexican photography, at others simply Don Manuel, Álvarez Bravo is remembered as a solitary figure, trekking through Mexico alone, equipped only with his camera and unique aesthetic vision. The resulting images, with their dramatic shadows and unspoken narratives, reveal a mysterious beauty in the mundane and capture the essence of Mexican identity. But despite this idealized narrative, Álvarez Bravo did not reach the heights of his field on his own. He achieved his place in the history of photography through conversations and connections with some of the greatest minds of the 20th century in Mexico and abroad.

Manuel Álvarez Bravo: Collaborations is a survey of the photographer's long career viewed through the projects he created with others. Counter to popular myths of the isolated artistic genius, this exhibition celebrates the complexity and innovation of Álvarez Bravo's art while highlighting the many creative partners who helped him along the way. It is a monographic study of the artist through the lens of collaboration.

Álvarez Bravo began his photography career in the 1920s in the wake of the Mexican Revolution, a time when the art scene in Mexico City was thriving, encouraged, in part, by government efforts to establish the country's national identity. Álvarez Bravo had a gift for surveying the city's art scene and identifying gaps that needed to be filled. Over the next seven decades, he founded a portrait studio and fine arts reproduction business, contributed editorial photography to myriad publications, created film stills, and more. He also



Manuel Álvarez Bravo (Mexican, 1902–2002)
La hija de los danzantes (Daughter of the Dancers), 1933, printed 1980s
Gelatin silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2024.10



Manuel Álvarez Bravo (Mexican, 1902–2002)
Dos pares de piernas (Two Pairs of Legs) 1928–29
Gelatin silver print
Image and work courtesy Colección Archivo Manuel Álvarez Bravo

launched a number of cultural initiatives, including art galleries, film societies, and a boutique publishing house. These activities led to fruitful collaborations with Frida Kahlo, Diego Rivera, André Breton, Luis Buñuel, Gabriel Figueroa, Octavio Paz, and many more. While these projects were creatively generative, it is important not to romanticize the idea of collaboration. These

partnerships were often lopsided, providing one figure with substantially greater agency than the other.

The show features sections dedicated to various kinds of collaboration, including: the artist's early career and relationship with his first wife, fellow photographer Lola Álvarez Bravo; his commissioned work for books and magazines; his portraits of the Mexico City intelligentsia; his engagements with the Surrealist movement; his film stills taken during the Golden Age of Mexican cinema; and his book project with renowned poet Octavio Paz.

The exhibition aims to challenge the persistent myth of Álvarez Bravo as a singular figure at the pinnacle of his field and argue that collaboration was an inherent part of his creative process. In the making of a photograph, there are many decision points that confer authorship, from choosing the subject, framing the shot, clicking the shutter, and creating the print, to determining the image's final presentation. Throughout his career, Álvarez Bravo made some (and at times most) of these choices in concert with creative partners, be they mentors, friends, lovers, or rivals.

Manuel Álvarez Bravo: Collaborations is accompanied by an ambitious catalogue with essays by Mia Laufer (Chrysler Museum of Art, formerly Des Moines Art Center), Dr. Monica C. Bravo (Princeton University), Aurelia Álvarez Urbajtel (Archivo Manuel Álvarez Bravo), Dr. Rachel Kaplan (Los Angeles County Museum of Art), Héctor M. Orozco Velázquez (Colección y Archivo de Fundación Televisa), and Dr. Kristen Gresh (Museum of Fine Arts, Boston), and a poem by Octavio Paz (translated by Eliot Weinberger).



RELATED PROGRAMMING

3-SESSION ART HISTORY CLASS: MEXICAN ART, 1900 – TODAY

Led by Mia Laufer, Ph.D. over Zoom

Tuesdays, September 2, 9, 16 | 2 pm

Presented in collaboration with the Osher Lifelong Learning Institute (OLLI) at Drake University
Free; Registration required

PANEL DISCUSSION featuring Aurelia Álvarez Urbajtel (Director of the Manuel Álvarez Bravo Foundation in Mexico City), Aliza Nisenbaum (2024–2025 Toni and Tim Urban International Artist-in-Residence), and Mia Laufer (exhibition curator)

Sunday, October 26 | 1:30 pm

Levitt Auditorium

Free; Registration required

OPEN BOOK COMMUNITY STORYTELLING PROGRAM WITH CultureALL

Saturday, November 15 | 2 pm

Free; Registration required

GALLERY TALK

with Senior Curator Laura Burkhalter

Sunday, December 14 | 1:30 pm

Anna K. Meredith Gallery

Free; No registration required



Manuel Álvarez Bravo (Mexican, 1902–2002)
Frida Kahlo con globo (Frida seated with globe), ca. 1938
Gelatin silver print
Image and work courtesy Colección Archivo
Manuel Álvarez Bravo

FREE GUIDED TOURS

Saturdays | 1 pm

October 25, 2025

November 15, 2025

January 6, 2026

Free; No registration required

ABOVE
Manuel Álvarez Bravo (Mexican, 1902–2002)
Día de Todos Muertos (Day of the Dead), 1933
Gelatin silver print
Image and work courtesy Colección Archivo
Manuel Álvarez Bravo

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

Over the last several months, the Des Moines Art Center has added two major contemporary sculptures to the collection, advanced our goal of acquiring photos by 20th century African photographers, and received a number of important historic gifts to build our growing photography collection. Many of these newly acquired artworks have a connection to Iowa—a film by Iowa-raised video and performance artist Ana Mendieta, a photo taken at an Iowa landmark by Alec Soth, and a gift of noteworthy historic photos from Jack and Diane Robertson, based in Grinnell. Two works, a sculpture by Fred Eversley and a print by Peggy Bacon, are serving as inspiration for upcoming exhibitions. Read on for more details about these wonderful new additions to our collection.

Peggy Bacon

Peggy Bacon was a prolific artist and key figure in the early 20th century New York art scene, particularly within the progressive circles centered around the Art Students League. A student there from 1915–1916 and later a teacher, Bacon was influenced by artists like John Sloan and George Bellows of the Ashcan School, known for their realist portrayals of urban life. At the League, she met fellow artists John Carroll, Yasuo Kuniyoshi, Jules Pascin, and her husband, Alexander Brook—and developed a career deeply embedded in the movement for modern American art. Bacon's drypoint prints, which became her signature medium, blend caricature, realism, and satire. Her detailed, humorous depictions often placed artist friends and members of the literati in social settings. Bacon was a founding member of the American

Print Makers group and was central to networks led by Gertrude Vanderbilt Whitney and Juliana Force, who championed American artists and contributed to the founding of the Whitney Museum. In addition to publishing 19 books and illustrating more than 60 others, her work appeared regularly in popular publications like *The New Yorker* and *Vanity Fair*. Bacon's print, *A Few Ideas*, portrays a lively artist salon at George Biddle's home, capturing the humor and camaraderie of the era's modernist circles. This work will be featured in the Art Center's 2026 John Brady Print Gallery exhibition *Artists Around a Table*, which highlights rarely seen prints from the museum's collection including works by Carroll, Kuniyoshi, and Pascin and explores the social dynamics behind American modern art. Both the print and the exhibition emphasize the critical role women played in shaping modern American art and supports the Art Center's ongoing efforts to diversify its collection of 20th century art.

Nicole Eisenman

Nicole Eisenman's print, aptly titled *Beer Garden*, is a frenetic and happily chaotic portrayal of the patrons of an outdoor beer garden in the throes of nighttime revelry. Eisenman has densely packed this print with hundreds

OPPOSITE ABOVE
Peggy Bacon (American, 1895–1987)
A Few Ideas, 1927
Drypoint on paper
Des Moines Art Center Permanent Collections; Purchased with funds from the Sharon Simmons Art Acquisitions Fund, 2025.10

OPPOSITE BELOW
Nicole Eisenman (French-American, born 1965)
Beer Garden, 2012–2017
Etching, aquatint, and drypoint on Haneühle paper with chine collé
Des Moines Art Center Permanent Collections; Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2025.19



of individual subjects, rendered in a diverse array of styles. Some faces exhibit the flat and abbreviated features of a Cubist portrait; some look straight out of a comic book with bulbous noses and oversized eyes; and some have a certain degree of realism. This lack of stylistic continuity is a defining quality of Eisenman’s playful art practice, which includes monumentally sized paintings as well as drawings, prints, and sculpture.

This print evokes Pierre-Auguste Renoir’s 1876 painting, *Bal du moulin de la Galette*, a similarly condensed and energetic scene of Parisians dancing and drinking on their day off. Key to Eisenman’s intervention, however, is the artist’s inclusion of a giant hand and stein of beer that takes up the majority of the image’s lower half. Eisenman places the viewer in the middle of the madness, occupying the position of the drinker, viewing the scene through the bottom of the glass. Alternatively, the face at the bottom of the stein could be interpreted as the artist’s own self-portrait.

Since coming to public attention in New York in the mid-1990s for irreverent depictions of human bodies and human life, Eisenman has become one of the most important figurative painters of their generation. Eisenman’s early work was known for

its frank and bawdy depictions of the lesbian social groups in downtown New York to which they belonged. Eisenman frequently infuses portraiture with elements of satire and social commentary, capturing a broad range of contemporary life from Birkenstocks and beer steins to protests and political unrest.

Fred Eversley

At the height of the space race in the 1960s, the Los Angeles-based Light and Space Art movement emerged as Southern California was experiencing a massive expansion in the aerospace and engineering sectors. Young California artists, including Fred Eversley, began to use the technical materials and fabrication processes developed by these industries in their artistic practices. Light itself became the subject and the medium with which these artists worked, creating sensations of illumination, color, translucency, and reflectivity. Eversley explored the unique properties of plastic resin as a means to sculpt light and color. His parabolic lenses are the result of technical innovation and material experimentation using plastics as an artistic medium, completed over the course of 50 years.

Eversley’s *Untitled (parabolic lens)* is crafted from liquid polyester resin that has been spun in a mold on an industrial turntable. As the resin spins, centrifugal force pushes the liquid towards the edges of the mold, creating a lens shape where the center of the sculpture is mere inches thick and nearly transparent. The colored dye diffuses throughout the liquid resin until the plastic cures completely. The swirl of orange resin frozen in the center of *Untitled* exemplifies this unique casting process. Installed vertically on a pedestal, the work appears to balance delicately on its curved edge, activating the surrounding space with natural light, giving off a glow. As light is focused through the parabola, the form appears to float in space, seemingly sculpted from the surrounding atmosphere.

Eversley’s work will be featured in the upcoming

Fred Eversley (American, 1941–2025)
Untitled (parabolic lens), 2023
Cast polyester
Des Moines Art Center Permanent Collections; Purchased with funds from the Ellen Pray Maytag Madsen Sculpture Acquisition Fund, 2025.18
Image courtesy of David Kordansky Gallery



Seydou Keita (Malian, ca. 1921 – 2001)
Untitled Portrait 00315-MA.KE.073 (Three Women Together), 1952, printed 2025
Silver gelatin print
Des Moines Art Center Permanent Collections; purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2025.12

2027 exhibition, *Diffusion: Light as Material*, exploring the evolution of light as art and the use of new industrial materials by artists in the 1960s and 1970s.

Seydou Keita

A transformative figure in the history of West African photography, Seydou Keita documented modern life in the Malian capital city of Bamako between 1948 and 1962. During this period, he made more than 10,000 images featuring residents and visitors to Mali’s capital. Over time, photographs by Keita became a sought-after status symbol that signified the sitter’s cosmopolitanism and membership in a class of upwardly mobile residents referred to as the Bamakois.

In his signature style, Keita often worked outdoors in a courtyard behind his studio, taking advantage of natural light to give his subjects a luminous glow. Using a large format 13 x 18 inch view camera, he captured exacting details and the interplay between shapes and patterns of his sitters’ clothing set among fabric backdrops sourced from local markets. A series of test portraits on the wall of the studio presented visitors with the options for the composition of their photograph: sitting, reclining, half-length, full-length, facing the camera, or at an angle—poses recognizable from the history of European portraiture.

Untitled (Three Women Together) is a compelling

example of the self-styling by young Bamako residents that was Keita’s trademark. The women’s coordinated outfits suggest they are related to one another. Their cotton dresses are fashionable, based on a western style and likely produced in the English city of Manchester. They also wear peul head-dresses, a style worn by the Fulani people, identifying their tribal affiliation. The many silver rings adorning their hair signal wealth and affluence. The photo is an early example of the artist’s work as evidenced by the use of his own bedspread as the backdrop, one of the first fabrics he employed in his studio practice.

Ana Mendieta

Ana Mendieta’s innovative and multi-disciplinary contributions to the fields of photography, film, and performance art make her one of the most influential artists of the second half of the 20th century. Mendieta created some of her most significant works while living in eastern Iowa, including examples of her “Silueta (Silhouette)” series, which she began as a graduate student at the University of Iowa. Due to the frequent

use of her body as a medium and her forthright references to violence against women, Mendieta is considered a major figure in the history of feminist body art.

Grass Breathing is an important film in Mendieta's body of work, depicting the artist hidden under sheets of sod in a field of newly laid grass in rural Iowa. At first, her presence is barely perceptible as an indistinct mound, but, as the video proceeds, Mendieta exaggerates her pattern of breathing. As she inhales and exhales, the grass covering her body noticeably rises and falls. The film is meditative; Mendieta allows the action to unfold slowly and quietly at first and then build to a crescendo of movement. Using the rhythms of her own anatomy, the artist transforms a patch of earth into a respirating, dynamic, and anthropomorphic being.

Grass Breathing is one of Mendieta's "earth-body" works, a term that she used to indicate the merger of her physical form with nature as a means of contemplating universal, spiritual themes. Mendieta specifically linked the "earth-body" pieces to the trauma of leaving her birthplace. She first came to Iowa at the age of 12 where she lived in an orphanage in Dubuque after fleeing the Cuban Revolution under Operation Pedro Pan, a federal asylum program for Cuban children. She said, "Having been torn from my homeland during my adolescence, I am overwhelmed by the feeling of having been cast from the womb. My art is the way I re-establish the bonds that unite me to the Universe. It is a return to the maternal source."

Gift of Jack and Diane Robertson

The Art Center has accepted a generous gift of 32 photographs from Jack and Diane Robertson. Jack, a photographer himself, collected photos over many decades, along with his wife Diane, while working in the Development office at Grinnell College. This gift includes photographs by some of the 20th century's most influential and widely recognized artists, including Ansel Adams, Paul Caponigro, William Clift, and father and son Edward Weston and Brett Weston.

Ansel Adams, known for expansive landscapes, particularly of the American West, played a key role in establishing photography as a respected art form. Adams received his first camera at 14 during a family trip to Yosemite. His success grew in the 1920s and 30s, and in 1939 he formed Group f/64, joining with photographers such as Edward Weston and Brett Weston to embrace Modernist values and "straight" photography, which utilized the unique abilities of the

camera to capture clarity and detail. Adams helped invent the Zone System, a way of creating photographs through an almost scientific understanding of light, developing processes, and negative exposure times. This practice allowed Adams to create enhanced representations of reality, marked by dramatic tonal shifts in lightness and darkness.

Adam's *Aspens, Northern New Mexico* was taken on a return trip from working in Canyon de Chelly in Arizona. Upon seeing a grove of bright gold Aspens, the artist stopped his car, stating, "I immediately knew there were wonderful images to be made in the area." The stillness of the weather allowed for a long exposure, capturing high contrasts between the shimmering leaves and dark forest floor. This image, the first by Adams to enter the Art Center's collection, is considered one of the most notable of his career and is a masterwork among 20th century photography.

Like Adams, Edward Weston was a member of the f/64 group, and he worked alongside major figures of the early 20th century, including Gertrude Käsebier, Alfred Stieglitz, Margrethe Mather, Tina Modotti, and others. Weston became a defining voice of American Modernist photography, experimenting with abstraction and embracing technical mastery. Weston was known for his creative staging and use of shadow and light to emphasize the sensual lines and forms of his subjects, from plants to sand dunes to the human body.

Over four days in August of 1930, Weston photographed several green peppers, using a metal bowl as a backdrop. "Peppers" would become a signature body of work for the artist, with *Pepper No. 30* taking its place as one of the most iconic photographs of the Modernist era. *Pepper No. 35* shares much in common with the iconic *Pepper No. 30*, focusing on the curves and shiny skin of a pepper, set against a dark background. Weston's deceptively simple composition and ability to capture shadow, light, and texture transform a humble pepper into something resembling the human form, and an object of unique beauty.

Arlene Shechet

Arlene Shechet is one of the 20th century's most innovative sculptors. Pushing the boundaries of clay and metal, Shechet creates three-dimensional works that are simultaneously sensual, funny, voluptuous, and strange.

Janice, acquired through the generosity of the Coffin Fine Arts Trust, is one of seven monumental sculptures created by Shechet between 2021 and



ABOVE
Ansel Adams (American, 1902–1984)
Aspens, Northern New Mexico, 1958, printed 1978
Gelatin silver print
Des Moines Art Center Permanent Collections;
Gift of Jack and Diane Robertson, 2025.32



RIGHT
Edward Weston (American, 1886–1958)
Pepper No. 35, 1930
Gelatin silver print
Des Moines Art Center Permanent Collections;
Gift of Jack and Diane Robertson, 2025.33



Arlene Shechet (American, born 1951)
Janice, 2024
 Aluminum and paint
 Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2025.9

2024 as part of an exhibition titled *Girl Group*, each made of welded steel, aluminum, or both, and each in a candied pastel color. *Janice* is a charismatic, extroverted sculpture whose scale and bio-morphism seek to elicit joy, discovery, and communion. Its title is a homonym for Janus, the two-faced Roman god representing transitions, passages, beginnings, and ends. The pieces of welded aluminum that comprise *Janice* have been bent, folded, and rolled in ways that defy reason. As the artist said of the works in this series, they are “almost like a sewn garment, with darts and seams. They can have motion and life.”

The bulky shape of *Janice* is unruly and unusual. From some angles it appears anthropomorphic, but from others it looks mechanical. Its core consists of

pillars or “legs” from which sprout an irregular cube. Draped over the cube is a sheet of aluminum whose undulating curves resemble hair or water, defying the rigidity generally associated with metal. A tube of articulated aluminum—part drain, part robotic tentacle—frames the upper half while secondary shapes create nooks and crannies that invite the attention of viewers. *Janice* consists primarily of two colors, a bright butter yellow and an iridescent silver. Surface treatments alternate from matte to shiny, creating lively variations in texture and tone that change with the light and perspective of the viewer.

Alec Soth

Photographer Alec Soth's subject is often history and the passage of time. He turns his lens on places with a storied past, photographing the present while capturing memories and remnants of days gone by. Part of a larger series called “From Here to There”, Soth's photo *Surf Ballroom* portrays an icon of Iowa history, the Surf Ballroom in Clear Lake. The image of an empty stage, as seen from the vintage dance floor, shows the Surf as it operates today as a concert and event venue. However, there is a timeless quality to the image. Its depiction of a stage outlined in red curtains with a faded beach mural and an American flag nods to the Surf's place in the history of American rock n' roll and the tragedy of some of its youngest and most promising stars who died too soon. Following a concert held at the Surf on February 3, 1959, musical stars Buddy Holly, Ritchie Valens, and J.P. “The Big Bopper” Richardson

perished when their small plane crashed shortly after takeoff during a winter storm. In the decades since, the Surf and the site of the crash have become a memorial pilgrimage for fans, forever remembered for its connection to “The Day the Music Died.”

Although no figures inhabit the Surf stage in this scene, their ghostly presence can be sensed from a bygone era. Soth's choices reveal the influence of historic photographers such as Walker Evans and William Eggleston (both in the Art Center's collection) who constructed images of rural America and Americans without sentiment or nostalgia.

Alec Soth (American, born 1969)
Surf Ballroom, Clear Lake, IA, 1999
 Chromogenic print
 Des Moines Art Center Permanent Collections;
 Gift of the Pilara Family Foundation, 2025.13



DÍA DE LOS MUERTOS: CELEBRATING 25 YEARS

A LEGACY OF COLLABORATION

Join us for the 25th anniversary of Día de los Muertos at the Des Moines Art Center — one of our most beloved and popular celebrations of the year. An annual event, Día de los Muertos is a Latin American festival of Mexican origins that honors the lives of departed loved ones, celebrated with food, music, and offerings to the deceased.

Enjoy live music and dance performances, food and art vendors, hands-on activities, a Catrina costume showcase, ofrenda (altar) honoring the past 25 years, and a short documentary film tribute. Free Mexican hot cocoa and pan de muerto (bread of the dead) will be available while supplies last.

This year's celebration is inspired by the concurrent exhibitions *Manuel Álvarez Bravo: Collaborations* [SEE PAGE 10] and *Aliza Nisenbaum: Día de los Muertos* [SEE PAGE 4], both featuring important Latino artists exploring portraiture and legacy.

Performers parade through the Art Center's galleries during the 2024 celebration. Photo: Chales Borowicz



In celebration of the event's 25th anniversary, the Art Center invited Mexico City-born artist Aliza Nisenbaum, the 2024–2025 Toni and Tim Urban International Artist-in-Residence [SEE PAGE 7], to create portraits of key members of the Art Center's Día de los Muertos committee in her muralist style. For 25 years these committee members, alongside hosts of volunteers, have collaborated to create a space where community comes together through art, culture, and shared traditions. Committee members Paula Hutton McKinley, Gary McKay, Ila Plasencia, Paula Plasencia, Vince Valdez, and Connie Wilson will be featured in *Aliza Nisenbaum: Día de los Muertos*.

Join us as we continue the legacy of this event on November 2.

DÍA DE LOS MUERTOS (DAY OF THE DEAD)

Sunday, November 2 | 11 am – 3 pm

Free; No registration required

Free shuttle from Merrill Middle School available

OFRENDA (ALTAR)

October 30 – November 16

An ofrenda commemorating 25 years of legacy and collaboration will be on view in the Harriet S. and J. Locke Macomber Lobby.

Click here for video interviews with members of the Día de Los Muertos committee, created by Vince Valdez.



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

The 2025 Des Moines festival will host “A Taste of ReelAbilities.” All film screenings will be followed by a conversation with individuals from the disability community related to the specific content of the films. Films will include open captions and have audio description capabilities.

SAVE THE DATES:

November 5 – 9

Visit desmoinesartcenter.org for film details and locations.

Generous support provided by Principal® Foundation.

GAY MEN'S CHORUS WINTER PROGRAM PREVIEW

The Art Center is excited to once again partner with the Des Moines Gay Men's Chorus (DMGMC) to share early holiday cheer in advance of their upcoming concert *Silver Bells*. Part of the Chorus's 25th anniversary season, *Silver Bells* will explore the glitz, glitter, and glam of this festive time of year. By making music that matters and advocating for LGBTQ+ visibility, DMGMC champions all forms of inclusion to envision a world where unconditional acceptance is woven into our common humanity.

Friday, November 21 | 6 pm

Levitt Auditorium

Free; Registration required



DAY WITH(OUT) ART

This World AIDS Day, join us at the Des Moines Art Center for A Day With(out) Art — a day to come together, slow down, and reflect, using art as a space for healing, remembrance, and hope. Debuted at MoMA in 1989, A Day With(out) Art invites us to honor those impacted by AIDS and to break the silence with art, conversation, and community. Through art, we can hold stories, share joy, and inspire care for one another. Stop by for engaging performances, hands-on activities, and opportunities to learn alongside local partners.

Sunday, December 7 | 2 – 4 pm

Free; No registration required

This event will be documented with photography.



FINGERMAN LECTURE 2025: JEFFREY GIBSON

We invite you to join the Des Moines Art Center in welcoming artist Jeffrey Gibson as the featured speaker for our annual Fingerman Lecture series.

Jeffrey Gibson is an interdisciplinary artist, curator, and convener celebrated for his painting, installation, video, and performance work. For over two decades, he has explored how language, pattern, and music construct meaning, synthesizing Indigenous and Western traditions through vibrant color, complex patterning, and layered sound. A member of the Mississippi Band of Choctaw Indians and of Cherokee descent, Gibson represented the US at the 2024 Venice Biennale with his acclaimed exhibition *the space in which to place me*, which debuted in the US at The Broad in Los Angeles in May 2025. In June 2025, he



Jeffrey Gibson. Photo: Brian Barlow

unveiled a site-specific installation at Kunsthaus Zurich. Gibson was selected for the Metropolitan Museum’s 2025 Genesis Facade Commission and will present new work for the historic exterior this September. His work is held in major collections including MoMA, the Whitney, and the National Gallery of Art. He lives in New York’s Hudson Valley and is artist-in-residence at Bard College.

FINGERMAN LECTURE
Thursday, September 25 | 6 pm
Levitt Auditorium
Free; Registration required

The Fingerman Lecture series is made possible through generous gifts by Lois and the late Dr. Louis Fingerman. Jeffrey Gibson represents the 35th installment in the series.

Jeffrey Gibson installation at the U.S. Pavilion, 60th Venice biennale, 2024.
Photo: © Giuseppe Anello | Dreamstime.com



2026 SPRING BREAK AND SUMMER CAMPS FOR YOUTH

We’re getting ready for a creative and colorful year in our classroom studios. In 2026, the Art Center will once again offer an exciting lineup of spring break and summer camps, designed to inspire young artists of all ages.

Spring break camps will take place during the third week of March, expanded this year to better align with the schedules of most metro area public schools. These camps feature a wide variety of engaging, hands-on activities in media such as ceramics, digital art, art foundations, and manga and comic book illustration — perfect for keeping young creators busy and inspired all week long.

Soon after, the Art Center will launch its robust summer camp season, running June through August, with over 40 unique camps to choose from. Youth (ages 5 –14) can enjoy half-day sessions in the mornings and afternoons, while teens (ages 15 –18) can take part in weekly, skill-building classes. Popular returning themes include Fantastic Creatures, Time Traveling Artists, and Clay for All Ages, alongside new and exciting offerings like Comic Books & Superheroes, Eco Art Making, and Movement & Dance.

Whether your child is discovering art for the first time or deepening their artistic skills, the Art Center’s 2026 camps offer something for every young artist.

Registration for both spring break and summer camps opens in early January for Art Center members, and to the public one week later. Don’t miss your chance to foster imagination, learning, and artistic adventure!



CELEBRATING

25

YEARS OF
COMMUNITY
ACCESS
PROGRAMS
2000–2025

COMMUNITY ACCESS

“I want to acknowledge the thousands upon thousands of students who have graced our studios and classrooms over the years...You are not just students, you are also teachers. The learning that happens in a CAP classroom is reciprocal, and we thank you for making us better, smarter humans.”

KELLY BAUM, JOHN AND MARY PAPPAJOHN DIRECTOR AND CEO

For three days in August 2025, the Art Center was bursting with art and creativity in celebration of Community Access Program’s 25th Anniversary.

For a quarter century, the Art Center’s Community Access Program (CAP) has united local artists, non-profit agencies, social service organizations, and the transformative power of creativity to provide free arts experiences to individuals of all backgrounds.

The program’s mission is simple: offer universal accessibility by removing as many barriers as possible to participation in the arts. We believe creativity is a universal right, offering wellbeing, joy, agency, and empowerment for all.

The Art Center extends a heartfelt thank you to the funders who make these programs possible — especially Fred and Charlotte Hubbell, whose leadership gift named the Community Access Program four years ago and whose support spans four decades. We extend our thanks to Art Center trustees and members, and to the following businesses and foundations: Corteva Agriscience, HyVee, Iowa State Bank, Lincoln Savings Bank Foundation, Meier Bernstein Foundation, David J. Noble Foundation, Prairie Meadows, Variety—the Children’s Charity of Iowa, and Voya Financial. A special thank you to our presenting sponsor, Art Bridges Foundation’s Access for All program.

STUDIO DEMONSTRATIONS



Teaching artists delivered 514 free workshops to more than 2,000 students last year. Pictured above are participants engaging in a popular activity using LEGOs and stamping featured in our Art Spectrums workshops.

RIGHT Teaching artist Leo Bird delivering a stand-up comedy sketch about being a person with autism.



Dancers from Swan Project presented a performance titled *Threads*, to honor Gateway Dance Theatre, whose multi-generational and community-based approach to dance has created a vital space for artists of all backgrounds for over 50 years. OPPOSITE Swan project dancer Candice Carr performs during the weekend celebration.

BELOW Gateway Dance Theatre dancers take a bow in Levitt Auditorium.

TEACHING ARTIST EXHIBITION

In honor of CAP’s 25th anniversary, Des Moines teaching artists were invited to showcase their artwork at a reception honoring their talents and creativity.

BELOW LEFT Teaching artist Branscom Chavaque
BELOW RIGHT Teaching artist Nikkia Koelling



THANK YOU TO OUR 2025 CAP TEACHING ARTISTS

Jo Allen
Marquas Ashworth
Kelsey Kay Bigelow
Leo Bird
Emma Bowen
Gerald Brown Jr.
Branscom Chavaque
Jasper Chung
Micah Ferin
Rachel Gai
Siricasso “Siri” Garcia
Katie Gazzo
Jen Geigley
Kevin “Kujo” Ha
Jahan Hamilton
Sarah Jae
Jazmine Johnson
Aron Johnston
Izzy Kelai
Shelby Kellis
Nikkia Koelling
Sage Love
Menna Mahmoud
Amber Montoya
Indigo Moore
Aminah Nalani
Abby Niederhauser
Melanie Palma
Emmett Phillips
Taylor Ross
Anna Stratton
Victoria Story
Cindy To
Tobias “Borg” Tyler
Jill Wells
Wyatt Whelchel
Lizzie White
Eric Wickes

PERFORMANCE + DANCE



Click to view
a 25 year CAP timeline



PRINT CLUB COMMISSIONED PRINTS FOR SALE IN THE MUSEUM SHOP

Did you know that you can add new, original artwork to your home and support the Des Moines Art Center Print Club at the same time?

The Print Club member group has worked with multiple artists to commission a new print each year on behalf of the club. These prints are exclusive to the Des Moines Art Center and are produced in limited editions of 50–60.

Duane Slick, this year’s commissioned print artist, is a Meskwaki and Ho-Chunk 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.”

These commissioned prints are available in the museum shop.
Find more information at desmoinesartcenter.org/support/membership/print-club



Matthew Willie Garcia
(American, born 1985)
States of Existence, 2022
Mokuhanga on paper
Print Club member price: \$300
Non-member price: \$375



Endi Poskovic (Bosnian-American, born 1969)
River Landscape with Salty Air in Green, 2006
Color woodcut on paper
Print Club member price: \$150
Non-member price: \$188



Laurel Nakadate (American, born 1975)
Tucson, Arizona #3, from the “Star Portraits” series, 2011, printed 2015
Type-c digital print
Print Club member price: \$400
Non-member price: \$500



Clarence Morgan (American, born 1950)
Ordinary Wonders, 2017
Three-color lithograph and screen print on paper
Print Club member price: \$300
Non-member price: \$375



Heeseop Yoon (South Korean, active New York, born 1976)
Still Life With Wires, 2018
Etching on paper
Print Club member price: \$300
Non-member price: \$375



2025 Print Club commissioned artist Duane Slick working on *Deep Blue Friend* during an artist-in-residence at the University of Montana’s Matrix Press.

Slick’s work includes an ongoing series that references the coyote as a seminal figure in Indigenous culture, reflecting both the landscape of his Iowa upbringing and the symbolism and beliefs of his heritage.

Print Club has been a member group since 1981 and encourages the study and appreciation of prints, with an emphasis on supporting and growing both personal collections and the print collections of the Art Center. All Art Center members are invited to join Print Club.

Visit the Museum Shop to see the prints in person and make your next purchase. You do not have to be a member of Print Club to purchase the commissioned prints, however Print Club members receive a discounted rate. All proceeds support Print Club programming, the purchase of gift prints, print exhibitions, and related publications.

“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.”

DUANE SLICK
2025 PRINT CLUB COMMISSIONED ARTIST



2025 PRINT CLUB COMMISSIONED PRINT

Duane Slick, (American, Meskwaki, and Ho-Chunk, born 1961)
Deep Blue Friend, 2025
Screenprint
Print Club member price: \$350
Non-member price: \$500

SUPPORT FREE ADMISSION. CHAMPION ART. GIVE WISELY.

As the year draws to a close, help us keep the Des Moines Art Center free and accessible to all. Your gift will support our renowned art collection, world-class exhibitions, engaging public education, community programs, and the Pappajohn Sculpture Park—ensuring that everyone in our community, regardless of income, can experience the transformative power of art.

Every gift—large or small—helps us keep art free and accessible for all. Make your year-end contribution today and let your generosity inspire countless others.



GIVE IN A WAY THAT’S MEANINGFUL—AND SMART:

CASH GIFTS
Simple, impactful, and deductible if you itemize.

QUALIFIED CHARITABLE DISTRIBUTIONS (QCDS)
If you’re 70 1/2 or older, a gift from your Individual Retirement Account (IRA) can count toward your required minimum distribution (RMD) and reduce your taxable income.

GIFTS OF STOCK
Avoid capital gains tax and maximize your impact by donating appreciated securities.

DONOR-ADVISED FUNDS (DAFS)
Recommend a gift from your DAF to support our mission.

For more information on how to support the Art Center, contact
Senior Director of Development Caleb Hegna
at 515.271.0338 or chegna@desmoinesartcenter.org.

VISIT THE MUSEUM SHOP

SPECIALTY BOOKS
JEWELRY
HOME GOODS
TOYS & GAMES
GREETING CARDS
ACCESSORIES
UNIQUE GIFTS

Shop during museum hours or online anytime at desmoinesartcentershop.org.

Watch for the Museum Shop’s annual UNVEIL event on Wednesday, December 3 from 5 to 7 pm.



Bahamian-made pottery by artist Jessica Colebrooke

MEMORIAL + HONORARY GIFTS

TRIBUTES AND GIFTS RECEIVED
APRIL 1 – JULY 31, 2025

In Honor of Jay Ewart
Mary and Jon Doidge

In Memory of Ann Anderson
Johnnie Friedman

In Memory of Cecilia Ehrecke
Brad and Michelle Morford

In Memory of Ann Hintz
Elizabeth and Steven Bennett
Nancy Bone
Colleen Burgeson
Anna Carrie and Jeff Brooks
Holly and Fritz Craiger
Peg and Nick Dawes
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Rachel Stauffer and James Lawson
Mary and John Witmer
Steven and Kathy Zumbach

In Memory of Janet Metcalf
Cathy Gately
Susan Gruening
Marilyn and Russell Hayes
Steve Schodde
Sara Sersland

In Memory of Katie Peverill
Johnnie Friedman

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Stacey Baker
Jamie Ouverson

In Memory of Michael Van Dyke
Daniel Cleary
Jeni Dooley
Tiffany Greenheck
Amanda Hyde
Perry Klein

In Memory of Russell Wilson
Caleb Hegna

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DES MOINES ART CENTER

FREE ADMISSION

MUSEUM HOURS

Tuesday | Wednesday 10 am – 4 pm
Thursday | Friday 10 am – 7 pm
Saturday | Sunday 10 am – 5 pm
Closed Monday

PAPPAJOHN SCULPTURE PARK

Open daily from sunrise to midnight
Free admission
Free cell phone tours

CLASSES

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

ART CENTER CAFÉ

Tuesday | Wednesday 10 am – 3 pm
Thursday | Friday 10 am – 6 pm
Saturday | Sunday 10 am – 4 pm
Closed Monday

MUSEUM SHOP


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

MORE INFORMATION

desmoinesartcenter.org
515.277.4405

 DesMoinesArtCenter

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

ON THE COVER
Aliza Nisenbaum (Mexican and American,
lives and works in New York, NY, born 1977)
Mantilla, 2025 (detail)
Oil on canvas
Courtesy of the artist, Anton Kern Gallery
and Regen Projects

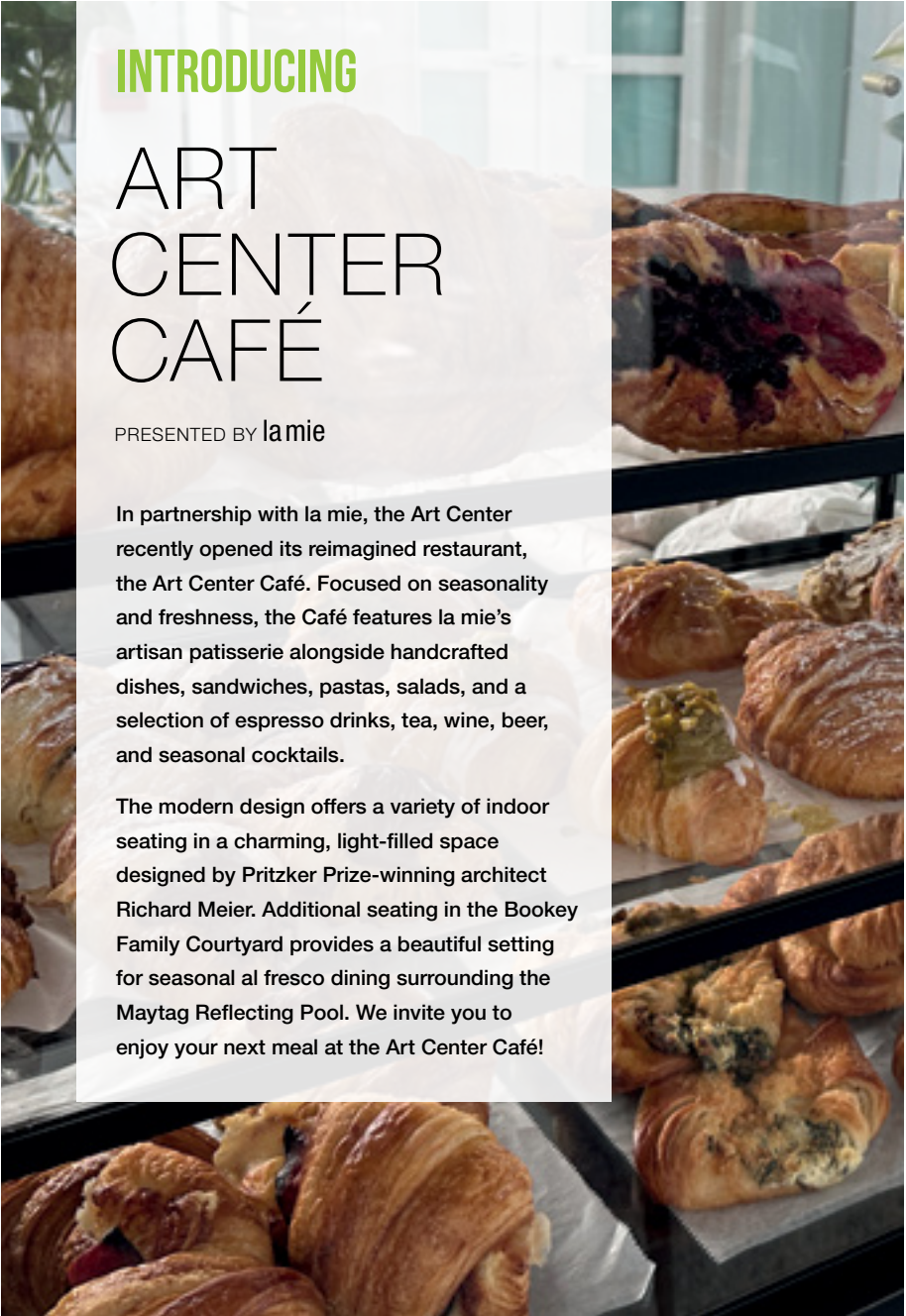
INTRODUCING

ART
CENTER
CAFÉ

PRESENTED BY **la mie**

In partnership with **la mie**, the Art Center recently opened its reimagined restaurant, the Art Center Café. Focused on seasonality and freshness, the Café features **la mie's** artisan patisserie alongside handcrafted dishes, sandwiches, pastas, salads, and a selection of espresso drinks, tea, wine, beer, and seasonal cocktails.

The modern design offers a variety of indoor seating in a charming, light-filled space designed by Pritzker Prize-winning architect Richard Meier. Additional seating in the Bookey Family Courtyard provides a beautiful setting for seasonal al fresco dining surrounding the Maytag Reflecting Pool. We invite you to enjoy your next meal at the Art Center Café!



**THIS IS HOW THEY SHOULD LOOK
AND DO ON MY PDFS.**

PAGE 3

**FRIENDS OF THE
PAPPAJOHN SCULPTURE PARK
CAMPAIGN**

PAGE 7

**THE TONI AND TIM URBAN INTERNATIONAL
ARTIST-IN-RESIDENCE PROGRAM**