



HAPPY NEW YEAR

I'm thrilled to introduce the Art Center's 2026 winter season, which builds on a very successful 2025 during which our institution fired on all cylinders. Last year, thanks to an electrifying exhibition program, excellent events, and expanded amenities, we saw attendance in our galleries grow by almost 30%. The Art Center's name was praised across media outlets inside and outside of the state. We were recognized in the *Des Moines Business Record* not once, but twice, as the metro's two favorite cultural attractions, both for our museum campus and our John and Mary Pappajohn Sculpture Park. There is no better evidence that we are fulfilling needs and serving as a vital community resource than great press, a full parking lot, and tens of thousands of happy guests.

The Art Center will never rest on its laurels. Indeed, we're only one year into our strategic plan, and we have more ambitious goals to meet. To that end, we'll be introducing something new in 2026. In January, the Art Center will launch Social Saturdays, an initiative inspired by the first pillar of our strategic plan, "Be a Welcoming Home for All." Whether one is a learner, artist, maker, dreamer, or thinker, whether one seeks awe, comfort, or social engagement, the Art Center is a place for everyone. Held on the second Saturday of the month, Social Saturdays are devoted to fun, creativity, and socializing for all ages. Visitors will have the chance to choose between many different possible adventures, some planned, others unstructured, from those in the galleries to those in the café and the surrounding park. We will open our art studios for all visitors to enjoy artist-led workshops and creative projects. All free of charge.



John and Mary Pappajohn Director and CEO Kelly Baum and 2025 Gala Honorary Chair Connie Wimer, owner and Chairman of Business Publications, celebrate at the black and white themed 2025 Chiaroscuro Gala, which raised \$300,000 to support the Art Center's mission.

The fourth pillar of our current strategic plan, "Champion Caretaking and Stewardship," will shape a great deal of our work in 2026 and beyond. The Art Center is committed to making strategic investments in its visitors and team members as well as its collections and architecture. As announced in our last newsletter, we have launched a fundraising campaign that will allow us to make the greatest investment in our magnificent sculpture park since it opened 16 years ago, in 2009. On the horizon are enhanced security, improved accessibility, and restored sculptures, including the iconic *Nomade*, by Jaume Plensa (SEE PAGE 20–21). Thanks to gifts already secured from Prairie Meadows and the Fred Maytag Foundation, *Nomade* is being restored by a team of experts as we speak. We are already planning the sculpture's triumphant return to the park in 2026, where it will once again assume pride of place as the city's centerpiece.

A very happy 2026,

DR. KELLY BAUM
JOHN AND MARY PAPPAJOHN DIRECTOR AND CEO

SOCIAL SATURDAY



WHERE
ART
MUSIC
IDEAS
+ PEOPLE
CONNECT

SNOW DAY

A DAY TO REFLECT + GET COZY
JANUARY 10, 2026 | 11 AM – 2 PM

We invite you to gather on the second Saturday of every month for special activities inspired by the creativity that fills our walls. Enjoy a relaxing outing while you gaze at incredible works of art, make art of your own in our studios and galleries, wander our light-filled buildings, explore our beautiful grounds in Greenwood Park, and savor delicious food and beverages in the Art Center Café.

SOCIAL SATURDAY is free, for all ages, with unique experiences you won't want to miss.

JANUARY 10: SNOW DAY

Join us for our inaugural Social Saturday. Celebrate all things comfy and cozy with a SNOW DAY! Dress for sweater weather as we warm up with hot chocolate, create snowmen prints in the Studio, enjoy a film featuring artist Hilma af Klint, take a free guided tour, and peruse our exhibitions. Don't forget to stop by the Museum Shop to bundle up with our cozy scarves, hats, and mittens.

UPCOMING DATES: FEBRUARY 14: LOVE IT OR LEAVE IT | MARCH 14: ENTIRELY KIDS DAY

NEW EXHIBITION

FEBRUARY 14 – MAY 17, 2026

ANNA K. MEREDITH GALLERY

CURATED BY ASSOCIATE CURATOR ASHTON COOPER, Ph.D.

Honey, You're a Wonderful Model

MARIA LASSNIG's Animated Films

An immersive installation of moving images, *Honey, You're a Wonderful Model* presents Austrian artist Maria Lassnig's (1919–2014) hand-drawn animated films from the 1970s. Lassnig is well known as a painter of unflinching self-portraits, but she also spent a decade in New York working as an experimental and feminist filmmaker. Her animated films are a unique part of her practice in which she was not only overtly silly but also used comedy to interrogate the human experience. Lassnig's animations are populated by a cast of zany characters, frequently including Lassnig herself, who engage in physical comedy and slapstick antics while addressing the complexities of relationships, sexuality, grief, artistic creation, and embodiment. The exhibition, which features a 16mm projection, a black box theater, and a series of suspended screens, is the artist's first solo exhibition in the Midwest and the first exhibition in the United States dedicated to her funny and irreverent animations. Viewers will have the opportunity to see Lassnig's films alongside 11 drawings created in New York in the 1970s and her 1975 painting *Fischbild / Einen Fisch essen* (Fish Picture / Eating a Fish), shown publicly for the first time since it was acquired by a private collection in the 1970s.

In 1976, Lassnig completed the film *Art Education*, which pokes fun at so-called masterworks of painting in a series of slapstick vignettes. In the opening scene, Lassnig reimagines the artist and model in Jan Vermeer's *The Art of Painting*, c. 1666–68, as a bickering

OPPOSITE LEFT
Maria Lassnig (Austrian, 1919–2014)
Selfportrait, 1971 (film stills)
16 mm (color, sound, English OV). 4 min
© Maria Lassnig Foundation / Courtesy sixpackfilm

OPPOSITE RIGHT
Maria Lassnig (Austrian, 1919–2014)
Chairs, 1971 (film stills)
16 mm (original on Super 8, color, sound). 2 min
© Maria Lassnig Foundation / Courtesy sixpackfilm



couple with a fraught power dynamic. This dynamic is ultimately upended when the female model claims the artist's place behind the easel, posing a nude Vermeer at the window in her stead while quipping, "Honey, you're a wonderful model." This strategy of reversal was not only a popular weapon in the second-wave feminist arsenal, but a classic comedic trope.

Lassnig's animations were built on a foundation of looseness, freedom, and play. In these films, Lassnig took elements of her previous work and transformed them through movement, narration, and, often, song. She compared the process of animation to "a Buddhist monk driving a racing car." She equates herself with the figure of the monk — who, via the act of animation, climbs into a Lamborghini and floors it. Lassnig's theorization of her animation practice itself follows the structure of a joke, with the surprising status reversal of the speeding monk mirroring that of the nude Vermeer. Lassnig's willingness to experiment with comedy and with animation as a medium are tied to her arrival in New York, her zealous participation in the American women's movement, and her immersion in the downtown Manhattan experimental film community. Lassnig dove into an entirely new medium in her 50s, constructing a DIY, unpolished aesthetic that reflected her experience of animation as an art of pleasure and childlike delight.

The exhibition will be accompanied by a fully illustrated catalogue with essays by Melissa Broder, Ashton Cooper, Nora Ephron, and Maria Lassnig.

Support for this exhibition is provided by the Maria Lassnig Foundation and the Harriet S. and J. Locke Macomber Des Moines Art Center Fund.

RELATED PROGRAMS

OPENING CELEBRATION

Friday, February 13, 2026 | 5–7 pm

Free; No registration required

"EXPLORING MARIA LASSNIG'S NEW YORK YEARS"

Conversation with artist Hans Werner Poschauko, Lassnig's long-time assistant, and exhibition curator Ashton Cooper

Saturday, February 14 | 1:30 pm

Levitt Auditorium

Free; Registration required

GALLERY TALK with Associate Curator Ashton Cooper

Thursday, March 12 | 5:30 pm

Anna K. Meredith Gallery

Free; No registration required

FILM SCREENING

Experimental Animation in the Era of Women's Liberation, with introduction by Associate Curator Ashton Cooper

Sunday, March 29 | 1:30 pm

Levitt Auditorium

Free; Registration required

COMMUNITY ANIMATION SHOWCASE

Saturday, May 9 | 1:30 pm

Seeking entries. Submission instructions

at desmoineartcenter.org

Levitt Auditorium

Free; Registration required

FREE GUIDED TOURS

Saturdays | 1 pm

February 21 | March 21 | June 6

No registration required

OPPOSITE ABOVE

Maria Lassnig (Austrian, 1919–2014)

Art Education, 1976 (film still)

16mm (color, sound, English OV). 8 min

© Maria Lassnig Foundation / Courtesy sixpackfilm

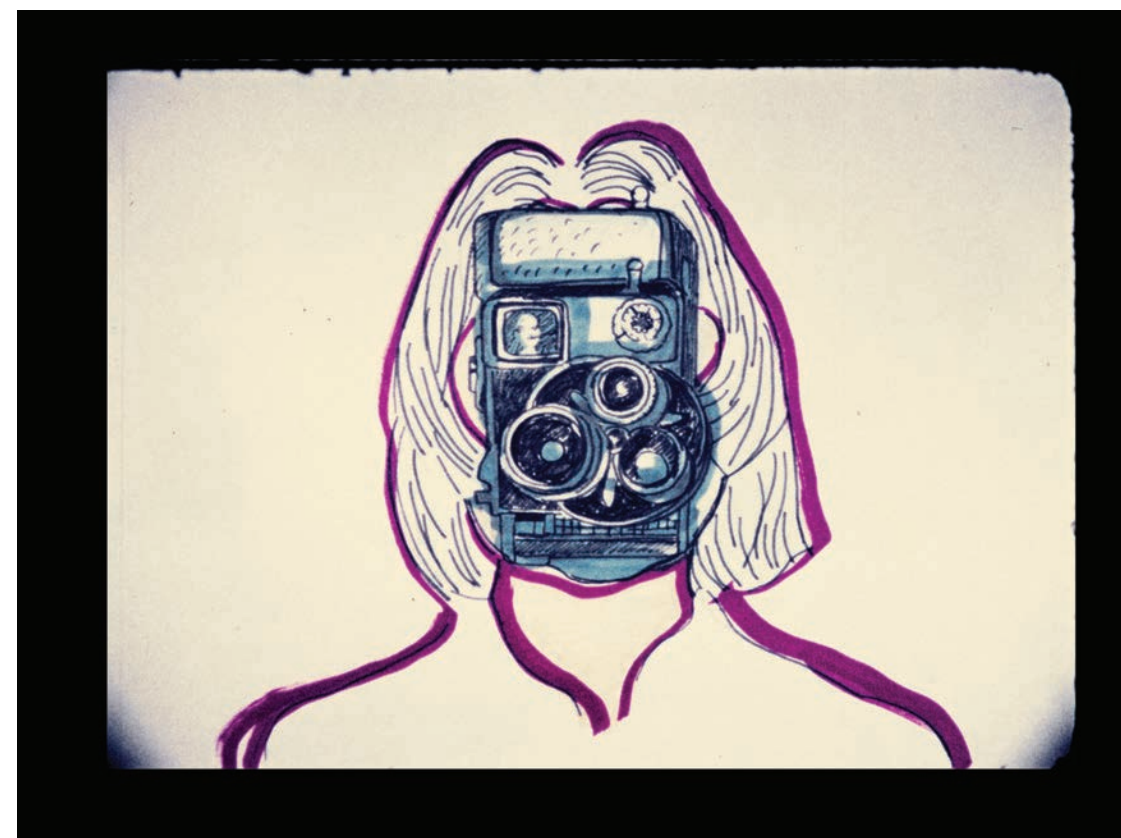
OPPOSITE BELOW

Maria Lassnig (Austrian, 1919–2014)

Selfportrait, 1971 (film still)

16mm (color, sound, English OV). 4 min

© Maria Lassnig Foundation / Courtesy sixpackfilm



NEW EXHIBITION

DECEMBER 18, 2025 – MARCH 29, 2026

PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY

CURATED BY ASSOCIATE CURATOR ASHTON COOPER, Ph.D

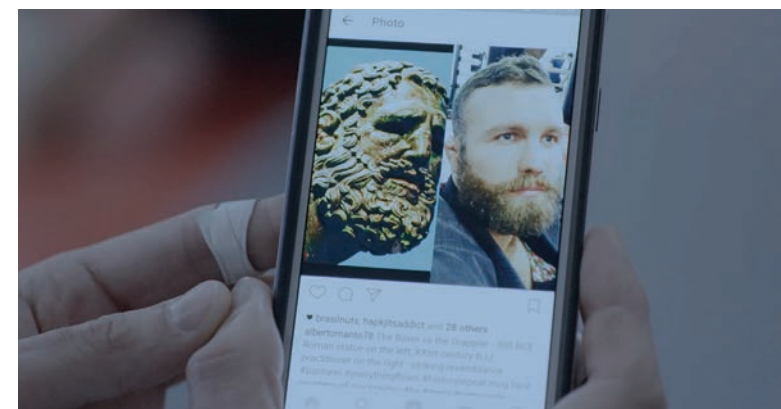
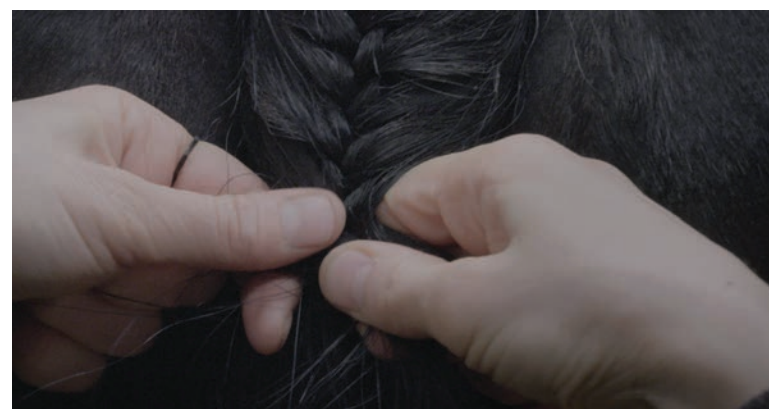
Throughout the film, Camille Henrot uses slow motion to transform moments of conflict and athleticism into scenes of intimacy and sensuality.

Camille Henrot: Tuesday



The Des Moines Art Center is excited to present French artist Camille Henrot's 2017 film *Tuesday*, a gripping meditation on the dynamics of dominance and submission. Inspired by the ancient meaning of "Tuesday" as "a day of war," this 20-minute film juxtaposes footage of Brazilian Jiu-Jitsu fighters with images of large, muscular racehorses and their caregivers. Throughout the film, Henrot (born 1978) uses slow motion to transform moments of conflict and athleticism into scenes of intimacy and sensuality. Due to Henrot's technique, the locks and

chokeholds characteristic of Jiu-Jitsu suddenly seem caring, even gentle, while the braiding and grooming of the horses' manes appears especially tactile. Infusing her film with cinematic flair, Henrot lingers on moments of human-to-human and human-to-animal touch. Wrestling mats like those found in a dojo are installed on the floor of the gallery, transforming the museum into a space primed for contact. In this way, Henrot creates for visitors an experience that is meant to be both physical and visual.



Camille Henrot (French, born 1978)
Tuesday, 2017 (film stills)
Video HD, colour, sound
20 min. 50 sec.
© ADAGP Camille Henrot. Courtesy of the artist,
Mennour and Hauser & Wirth.

BILL OWENS WORK & LEISURE

Bill Owens (born 1938) documented the United States suburbs of the 1970s, capturing the lives of prosperous, predominantly white Americans during a transitional period after the seismic social and cultural shifts of the 1960s but before the dawn of the digital age. Shot mainly in California and the Midwest, Owens' photographs were compiled in the best-selling coffee table books *Leisure* (1972), *Our Kind of People* (1975), and *Working: I Do It For the Money* (1977). Images from these three publications form the backbone of the exhibition *Bill Owens: Work & Leisure*. Together they reveal Owens' unique comedic eye, which pokes gentle fun at his subjects while remaining predominantly sympathetic in spirit. The artist's compositions find both the genuine and the absurd in everyday

life. Now 50 years old, these scenes will look charmingly familiar to many viewers and beamed from the distant past to others. Owens titled his images with quotes from his subjects, allowing their voices to reach us decades later. Through the artist's lens, they invite us into their homes, share a day at the office, and take us along to several kinds of parties. These photos allow us all to take a moment to join the fun.

Bill Owens: Work & Leisure will feature over 30 photographs by Owens as well as first editions of his bestselling books. This exhibition is organized by Senior Curator Laura Burkhalter and is comprised entirely of generous gifts to the collection from Dr. Steven and Yasemin Miller and by Jeff Perry, in honor of Jacqueline and Myron Blank.



RELATED PROGRAMS

GALLERY TALK
 with Senior Curator Laura Burkhalter
Sunday, February 1 | 1:30 pm
 John Brady Print Gallery
 Free; No registration required

FREE GUIDED TOURS
Saturdays | 1 pm
 January 17 | March 7 | April 18
 No registration required

COMMUNITY PHOTO ALBUM
 Share your favorite 1970s–80s snapshots for a virtual photo gallery. Submission instructions at desmoinesartcenter.org

RIGHT
 Bill Owens (American, born 1938)
McDonald's modern day care center keeps the boys out of my hair an lets me have a moment to myself.
 Houston, Texas, from the "Leisure" series, 1976, printed 2000
 Gelatin silver print
 Des Moines Art Center Permanent Collections:
 The Jeff Perry Photography Collection given in honor of Myron and Jacqueline Blank, 2024.115

OPPOSITE
 Bill Owens (American, born 1938)
Livermore, California, from the "Leisure" series, 1973, printed 2004
 Gelatin silver print
 Proposed gift to the Jeff Perry Photography Collection given in honor of Myron and Jacqueline Blank



NEW EXHIBITION

JANUARY 17– MAY 17, 2026

A.H. BLANK GALLERY AND KYLE J. AND SHARON KRAUSE ATRIUM

CURATED BY ASSOCIATE CURATOR ELIZABETH GOLLNICK, Ph.D.

IOWA ARTISTS 2026: HENRY PAYER

Aagakinak Haciwi: We Live Opposite Each Other

For the 76th edition of *Iowa Artists*, the annual exhibition celebrating homegrown creativity, the Art Center welcomes Sioux City-born artist Henry Payer (born 1986). A member of the Ho-Chunk people, whose ancestral territory spans areas in Illinois, Iowa, Minnesota, and Wisconsin, Payer explores his history and identity as an Indigenous American. *Aagakinak Haciwi: We Live Opposite Each Other* features his signature mixed media works that combine imagery from both Native traditions and Western popular culture. On view in the A.H. Blank Gallery is a suite of collages inspired by historical archives and personal experience, mixing past and present. “My personal histories are also Ho-Chunk histories,” explains the artist. The Winnebago, a recreational vehicle bearing the name imposed on Ho-Chunk people by white settlers, features frequently in his work, where it symbolizes the multiple forced migrations his ancestors endured as they were repeatedly relocated by the United States government to reservations in multiple states. In the Kyle J. and Sharon Krause Atrium of the Richard Meier Building, Payer will present a new sculpture based on the form of a traditional canoe, a symbol of the Ho-Chunk’s enduring search for a homeland that remains always out of reach. The exhibition’s title, *Aagakinak Haciwi: We Live Opposite Each Other*, draws upon a Ho-Chunk phrase for neighbors living on opposite sides of a river, a metaphor for the sharing of space and exchange of perspectives.

RELATED PROGRAMS

OPENING CELEBRATION

Friday, January 16, 2026 | 5–7 pm

CONVERSATION WITH 2026 IOWA ARTIST HENRY PAYER and Associate Curator Elizabeth Gollnick

Saturday, January 17 | 2 pm

Levitt Auditorium

Free; Registration required

This lecture is supported by the
Margaret Ann (Dudie) Ash Fund.



Henry Payer

GALLERY TALK with Associate Curator Elizabeth Gollnick

Sunday, February 8 | 1:30 pm

A.H. Blank Gallery and Kyle J. and Sharon

Krause Atrium Free; No registration required

FREE GUIDED TOURS

Saturdays | 1 pm

January 31 | April 4 | May 30

No registration required



ABOVE

Henry Payer (Ho-Chunk, born 1986)

The Wandering Winnebago No. 5, 2025

Postcard, paper, cardstock, food wrapper, stamp, wrapping paper, fabric, book cover, paper bag, envelope, ration stamp, oil pastel, pencil, Prismacolor pencil, charcoal, and acrylic on ledger paper. Courtesy of the artist

BELOW

Henry Payer (Ho-Chunk, born 1986)

Eponymous (Dozen Grey Wolves), 2019

Acrylic, prismacolor pencil, oil pastel, screen, and pencil on ledger paper
Courtesy of the artist

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

The Art Center continues to collect boldly from many corners of the globe, making good on its promise to “Bring the World to Iowa” by welcoming several works by international artists into the institution. Whether purchases or gifts, every acquisition is made possible by the generosity of Art Center donors.

Commemorating our summer 2025 exhibition *Light within Ourselves: Haitian Art in Iowa*, the Art Center purchased its very first work of art by a Haitian artist: **George Liautaud's *Metamorphose***, made around 1960. Liautaud (1899–1991) was one of Haiti's most important artists. *Metamorphose* represents his signature contribution to Haitian art called fé koupé or cut metal. Here Liautaud used a hammer and chisel to cut, flatten, and shape a discarded oil drum (one of thousands left behind after the American occupation of Haiti from 1915–1934) into a figure with the head of a goat and the body of a human. This figure is likely a representation of the soul known in Haitian Vodou as a met tet or “master of the head,” while the goat is probably related to the Ghede lou, associated with the afterlife. Liautaud trained as a blacksmith while employed by the Haitian American Sugar Company, whose railroad tracks he worked to maintain. He was also highly sought-after for the elaborate cemetery crosses he forged in his spare time. In the last decades of his life, Liautaud created metalwork and sculpture for the international art market.

In anticipation of a 2026 exhibition, the Art Center also acquired two photographs by **Elle Pérez**, who was born in the Bronx to Puerto Rican parents and currently teaches at Harvard University. Conceived as a pair, and comprised of dramatic contrasts between dark and light, ***Petal*** and ***inverting*** leverage the power of tactility to explore vulnerability, intimacy, and desire. The deep black background in *inverting* highlights the delicate, open form of a blooming white lily. In *Petal*, darkness appears at the recesses of the image, highlighting the charged encounter between two people, one of them, poet Charles Theonia. A hallmark of Pérez's practice is arranging poignant vignettes like this one, which generates a kind of poetic resonance between two images.

Continuing our focus to build a collection of photography from the African continent, the Art Center recently acquired two works by Malian photographer **Malick Sidibé**, who documented the social lives of Mali's citizens in the aftermath of the country's liberation from French colonialism. These two photographs represent the breadth of Sidibé's career. One, ***Untitled***, of a fashionable Malian couple, was created in 1967. The artist commissioned a bespoke frame, created through a reverse-glass painting technique in 2004. The

OPPOSITE
Georges Liautaud (Haitian, 1899–1991)
Metamorphose, before 1960
Recycled steel oil drum metal
Des Moines Art Center Permanent Collections; Purchased
with funds from Lisa Melton, given in memory of her father,
Thomas Gordon Bartels, 2025.37





Elle Pérez (American, born 1989)
inverting, 2020/2021
 Digital silver gelatin print
 Des Moines Art Center Permanent Collections;
 Purchased with funds from the Rusty and Ellen and
 Jim Hubbell Photography Acquisition Fund, 2025.38



Elle Pérez (American, born 1989)
Petal, 2020/2021
 Digital silver gelatin print
 Des Moines Art Center Permanent Collections;
 Purchased with funds the Rusty and Ellen and
 Jim Hubbell Photography Acquisition Fund, 2025.39



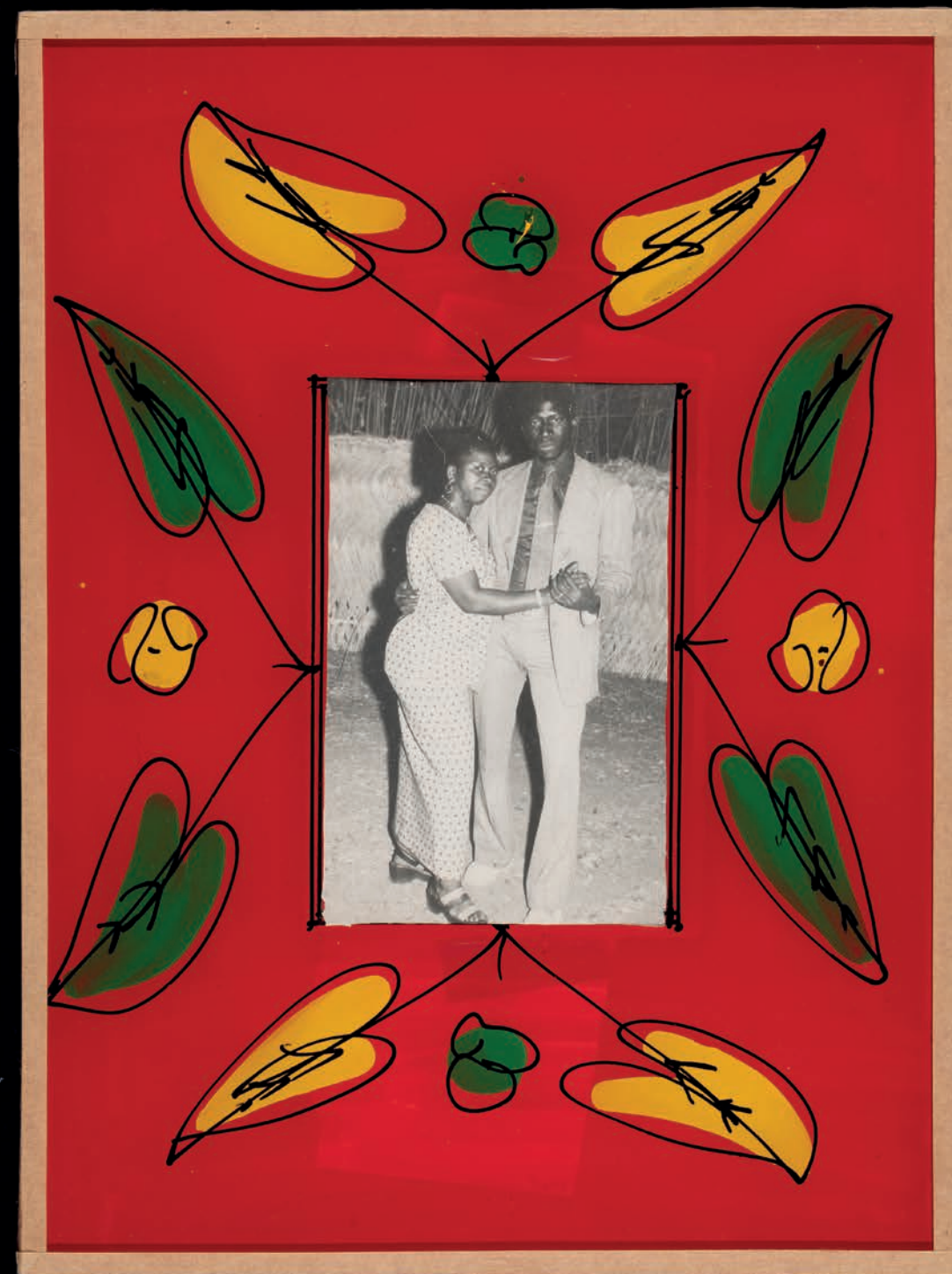
other, **Vue de Dos**, part of a series of images of women's backs (a subject the artist considered too risqué for a Malian audience) was taken some time between 2001 and 2004. Sidibé made his name as a street photographer, recording the people of Bamako as Mali transformed into an independent nation. A fixture of the city's nightlife, the photographer roamed the streets, documenting dancing and celebration within the quickly modernizing city. In 1958, he founded Studio Malick on a side street in the Bagadadi neighborhood of Bamako. Sidibé's studio was a place to see and be seen, open at night and into the early morning hours.

The monumental painting **War at Home** by Iraqi born artist **Mohammed Sami** (ON THE COVER) represents the collecting area for which the Art Center has become nationally recognized: contemporary global art. Sami's paintings combine memories of his life in wartime Iraq with images from news footage, propaganda, and other documentation. Many of his scenes depict spaces and places menaced by violence. *War at Home* brings the specter of warfare directly to the doorstep of regular citizens residing in

ordinary homes. On the other side of a window bisected by lace curtains are missiles, which rain down from the night sky. Two children's toys, a clown and a soldier, stare through the window in the direction of the viewer, adding to the painting's ominous tone. Sami's work is expertly painted, with a variety of techniques, which lend it texture and tactility. Its imposing size serves to emphasize the surreal, nightmare scenario. Sami began his artistic career after studying at the Institute of Fine Arts, Baghdad, where he worked for the Iraqi Ministry of Culture. The artist found asylum in Sweden in 2007, eventually settling in Great Britain, where he earned his MFA from the prestigious Goldsmiths College in 2018.

ABOVE
Malick Sidibé (Malian, 1935–2016)
Vue de Dos, 2001–2004
Vintage gelatin silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2025.36

OPPOSITE
Malick Sidibé (Malian, 1935–2016)
Untitled, 1967–2004
Vintage silver gelatin print, glass, paint, cardboard, tape, and string
Des Moines Art Center Permanent Collections; Gift of Jack Shainman Gallery, 2025.41



CONSERVATION KEEPS THE MAGIC ALIVE IN THE PAPPAJOHN SCULPTURE PARK

This winter, take a walk through the John and Mary Pappajohn Sculpture Park and step into a magical world where imagination meets the elements. Across the landscape, you'll encounter an ensemble of striking sculptures that transport you through space and time. From Gary Hume's *Back of Snowman (Black)* and *Back of Snowman (White)* who seem right at home on Iowa's cold tundra to Mark di Suvero's hot-red *T-8* that looks like it landed from outer space — the park is full of unexpected wonders.

But this season, you might notice one is missing: *Nomade*, the iconic 27-foot-tall figure made of alphabet letters, is taking a winter break for some important conservation work. Jaume Plensa's *Nomade* will return in the spring, refreshed with a new coat of paint and updated hardware, ready to welcome visitors once again. *Nomade*'s conservation is a part of an exciting new three-year initiative to conserve and protect sculptures throughout the park.

Art conservation is both a science and an art form in its own right. Behind the scenes, a team of expert conservators, riggers, installers, and skilled tradespeople — from metal fabricators to industrial painters — work together to restore and protect these masterpieces. The process begins with an onsite assessment by a professional conservator, who develops a conservation treatment plan. These specialists typically hold advanced degrees in conservation, along with backgrounds in chemistry, studio art, and art history. Depending on the sculpture's condition and materials, some work can be completed onsite. More complex restorations,



Gary Hume's *Back of Snowman (White)* and *Back of Snowman (Black)* seem very at home in the snowy Pappajohn Sculpture Park.

like sandblasting, metal fabrication, or full repainting, may require the piece to be carefully disassembled and transported to an offsite facility, as was the case with *Nomade*. All of this is done in conversation and collaboration with the artists, if they are living, and their studios.

Conserving these iconic works is no small task, but an important commitment. *Nomade* is just one of several sculptures in need of restoration — and we need your help. Join the Friends of the Sculpture Park campaign to support this important conservation work. Every donation makes a meaningful difference and helps ensure that these remarkable pieces continue to inspire all who visit the park.

To talk more about the Friends of the Sculpture Park campaign, please contact Senior Director of Development Caleb Hegna at 515.271.0338 or chegna@desmoinesartcenter.org. Visit desmoinesartcenter.org/give to learn more.

Jaume Plensa's *Nomade* being dismantled to be conserved over the winter and return anew in the spring to the park.



MEMBERS ENJOY EXCLUSIVE EVENTS

Not only do members support **FREE ADMISSION** and **community access programming**, they also enjoy **exclusive benefits and event invitations throughout the year!** Here are some highlights by membership level for the year ahead.

INDIVIDUAL (\$50), **DUAL HOUSEHOLD** (\$75), and **AMBASSADOR** (\$140)

- NEW for 2026 is a special member and donor celebration on Saturday, July 11 from 11 – 2 pm. Join us at the Art Center for member only opportunities.

SALON (\$250)

- NEW this year, be among the first to see the newest works of art added to our permanent collection. A curator will talk about the significance behind the newly acquisitioned work, how it fits within our permanent collection, and its relation to other works on view.

Members enjoy an October Art Noir flashlight tour of the Art Center and the *Aliza Nisenbaum: Día De Los Muertos* exhibition.

CURATOR'S CIRCLE (\$550)

- Get a deeper dive into our permanent collection or special exhibitions with the Art Center's curators. Enjoy refreshments with the curator and fellow members after the discussion.

DIRECTOR'S CIRCLE (\$1,250+)

- Invitation to preview new exhibitions before they open, visit private collections, and participate in special tours with John and Mary Pappajohn Director and CEO, Kelly Baum.
- The first invitation to travel internationally with Kelly to explore and learn about the art, historic sites, and culture of another country — more information coming soon for 2026 travel!
- Be the first to get a sneak peek of the next year's exhibitions at the Preview Party. Following the presentation is a reception in the Harriet S. and J. Locke Macomber Lobby.



ENHANCE YOUR ART CENTER MEMBERSHIP JOIN PRINT CLUB

Explore and learn about the world of works on paper through programs about collecting and hands-on workshops for printmaking. Grow the permanent collection by voting on a print to be added to the collection, selected and purchased exclusively by Print Club.

ABOVE AND BELOW Print Club event held at Mainframe Studios where members participated in workshops and artist studio tours.



2026 ART CENTER GALA

**SAVE THE DATE:
SATURDAY, SEPTEMBER 19, 2026**

We extend our deepest gratitude to our sponsors, committee, and all who attended the 2025 Chiaroscuro Gala! Together we raised more than \$300,000 to ensure world-class art, exhibitions, programs, and education at the Art Center remain free and accessible to our community.



COMMUNITY ACCESS PROGRAM INTRODUCES CREATIVE CAREERS

The Community Access Program is proud to introduce Creative Careers, an initiative designed to open pathways to creative futures for students with individualized education plans at North High School. This innovative program helps students explore diverse career opportunities in the arts and creative fields. Through hands-on workshops and mentorship, students collaborate directly with local artists and experienced teaching artists with the Des Moines Art Center to build confidence, strengthen communication and teamwork, practice creative problem-solving, and begin developing their own artistic portfolios. Participants gain valuable real-world experience, explore creative business development, and make meaningful connections within the greater Des Moines arts community. Fifteen students have begun weekly classes that continue through spring 2026 and culminate in an exhibition at the Momentum Art Program space in Mainframe Studios, showcasing their work and celebrating their achievements with peers, families, and community members.

Creative Careers is made possible through partnerships with the Momentum Art Program and The Center at Sixth. The Momentum Art Program is a nonprofit art studio that supports



Students in the Creative Careers program learn to talk about themselves as artists and pitch their work to an audience. They are building confidence with public speaking, championing each others' art, and receiving constructive feedback from teaching artists.

individuals with disabilities and mental health conditions through artmaking, community, and professional development. Momentum is a program of Community Support Advocates — learn more at teamcsa.org.

The Center at Sixth is a new small business incubator located at 1714 Sixth Avenue in Des Moines, providing resources, mentorship, and more for emerging entrepreneurs and creatives. Together, these partnerships foster inclusion, opportunity, and creativity, empowering young artists to build confidence, explore their potential, and thrive in a supportive, connected arts community.

FACILITATING ENGAGED LEARNING: SPECIAL WORKSHOP WITH CLAIRE BOWN

The Des Moines Art Center recently welcomed international museum educator Claire Bown, author of *The Art Engager* and host of *The Art Engager Podcast*, for a special workshop with the Art Center docent team. Docents are dedicated and knowledgeable volunteer tour guides who help bring art to life for visitors of all ages and backgrounds. Bown is the creator of the Thinking Museum® Approach, which emphasizes slow looking, inquiry, and dialogue to foster meaningful connections between people and art.

Through an interactive day of exercises and discussion, docents explored strategies to encourage curiosity and conversation in



Claire Bown

I believe every museum visit has the potential to spark wonder and create lasting connections.

CLAIRE BOWN | THINKING MUSEUM

the galleries. They practiced techniques for asking open-ended questions, creating space for visitors' voices, and shifting from delivering information to facilitating shared discovery.

This workshop was part of a comprehensive training that supports Art Center docents in offering engaging, visitor-centered tours for all audiences. The insights gained from Bown's workshop will help docents spark richer dialogue, deeper reflection, and memorable moments for the thousands of students, families, and community members who experience our tours each year.

We are proud to provide our docents with access to innovative practices and leading voices in the field of museum education. We are grateful for the opportunity to bring Claire Bown's expertise to Des Moines.

"Claire's training changed the way I conduct my tours. I saw the value of asking the students to reflect on our time together, such as asking, 'What is one thing you will take away from your visit today?'"

PATTY HALSEY | ART CENTER DOCENT (LEFT)



FILM

The Art Center is excited to present this documentary about the world's first abstract artist, Hilma af Klint, as part of our inaugural Social Saturday event.

(SEE PAGE 3)

JANUARY 10 | NOON

Hilma af Klint was an abstract artist before the term existed; a visionary, trailblazing figure who, inspired by spiritualism, modern science, and the riches of the natural world around her, began in 1906 to reel out a series of huge, colorful, sensual, strange works without precedent in painting. The subject of a smash retrospective at the Guggenheim Museum in 2018–2019, af Klint was for years an all-but-forgotten figure in art historical discourse, before her long-delayed rediscovery. Director Halina Dryschka's dazzling, course correcting documentary describes not only the life and craft of af Klint, but also the process of her mischaracterization and erasure by both a patriarchal narrative of artistic progress and capitalistic determination of artistic value.

Beyond the Visible-Hilma af Klint, 2019

Director: Halina Dryschka

93 minutes

English, German, and Swedish with

English subtitles

Free; No registration

Levitt Auditorium

First come, first served seating



Film still detail from *Beyond the Visible-Hilma af Klint*.

ARTIST SPOTLIGHT

ART CENTER INSPIRES ARTIST FOR MORE THAN 50 YEARS

Originally from Des Moines and a frequent visitor of the Des Moines Art Center in the late 1960s and early 70s, Stephen Procter is a nationally recognized ceramist who has been making a living creating large vessels for more than three decades. Now residing in Brattleboro, Vermont, Procter recently contacted the Art Center leading up to the opening of his newest exhibition, *Making a Life in Craft*, produced by the League of New Hampshire Craftsmen. He was searching for photos of a time period that deeply inspired him then, and continues to today. Here, he shares his thoughts about the impact the Des Moines Art Center has had in his personal and professional endeavors.



Stephen Procter has fond memories of the early days of Art in the Park in Greenwood Park behind the Art Center.

“As a lost high school kid who made random afternoon visits to the Des Moines Art Center in the early 1970s, I knew the museum as a place of solace and refuge. I was unaware of seeds being sown that would profoundly shape my life.

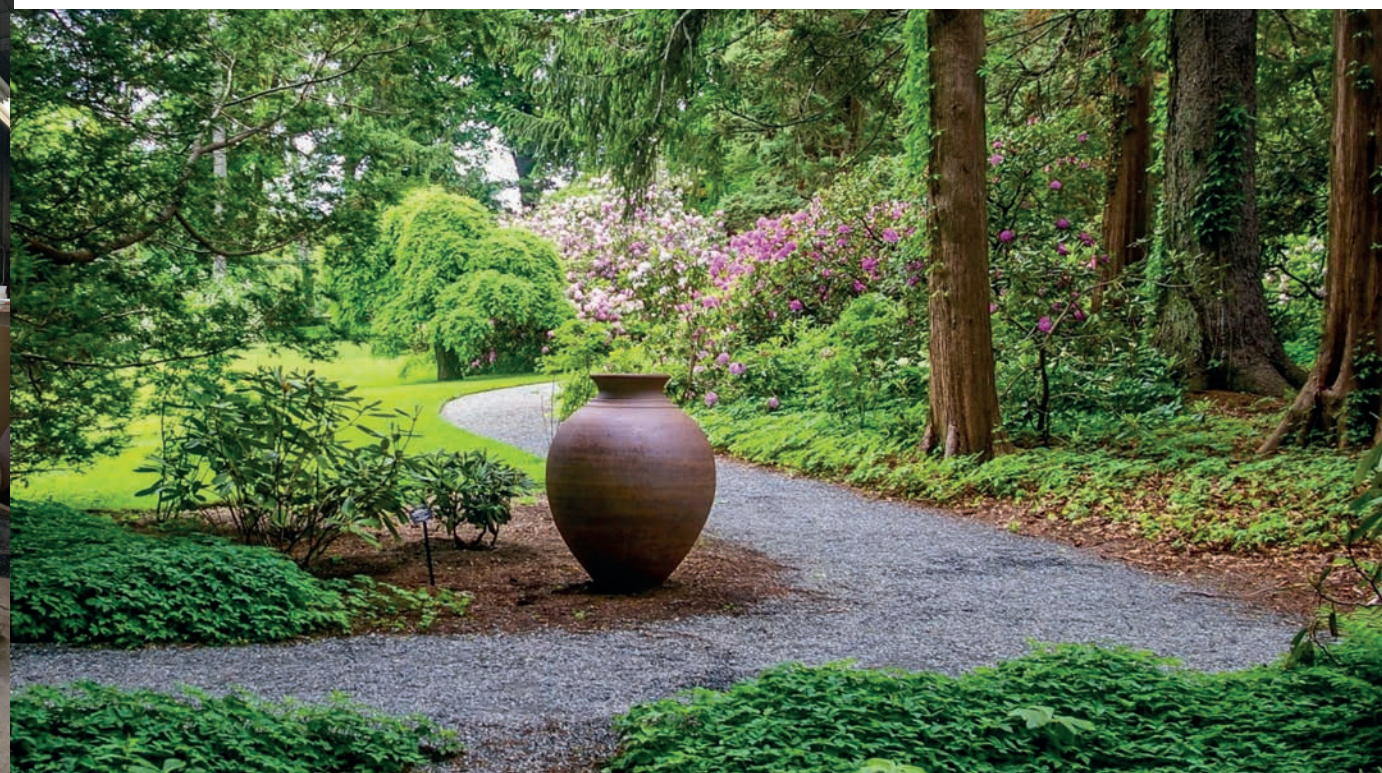
Unknowingly, I formed life-long friendships with a handful of artworks in the permanent collection that I liked spending time with. After an absence of two decades (life had taken me to Vermont), I reunited with them in the course of a visit back to the Midwest. Being in their presence again evoked an utterly unexpected depth of emotion and communion unlike anything else I have known. I had no idea!

Art in the Park (then in the park behind the Art Center, now grown into Des Moines Arts Festival) was my first introduction to fine craft and the tribe of people who make it. I still remember vividly — and with nostalgia — work that I saw there, even after more than 50 years. The language beckoned, even though at the time it was foreign to me.

Seeds long dormant took root in me after a chance encounter with clay in the mid-1990s, and they have since blossomed into my present career as a ceramic artist. My practice investigates the sculptural qualities of vessel forms. How is it that line, volume, and scale on their own terms can be so evocative? How do the works emanate a palpable quality of living presence, and what is the subtle sustenance they offer? The same mysteries that a lost high school kid was introduced to all those years ago.”
Thank you, Des Moines Art Center!

I still remember vividly — and with nostalgia — work that I saw there, even after more than 50 years. The language beckoned, even though at the time it was foreign to me. STEPHEN PROCTER

Read more about Stephen Procter and view examples of his work at stephenprocter.com.



WORKSHOPS AND CAMPS FOR ALL AGES IN THE STUDIO

The Art School at the Des Moines Art Center is gearing up for another year of programming for adults and youth. Whether you're looking to try something new or deepen your artistic practice, the Des Moines Art Center offers a wide variety of classes for all skill levels. From one-day workshops to in-depth 12-week courses, there's something to fit every schedule and interest. Come explore traditional and contemporary techniques in ceramics, painting, photography, mixed media, and more — all taught by experienced teaching artists in a supportive studio environment.

The Art School offers youth classes for students ages 3–18 year round, including after-school and weekend classes during the academic year. In addition, our 2026 spring break and summer camps offer hands-on experiences designed to spark imagination and foster creativity. Spring break camps return this March to coincide with most area school breaks. These week-long sessions offer an exciting mix of media from ceramics and digital art to foundational drawing and painting.

As the seasons shift, summer youth camps will take center stage, running from June through August with more than 40 options to choose from. Children ages 5–14 can attend half-day morning and/or afternoon camps, while teens ages 15–18 can dive into more advanced, skill-focused three-week art intensives. Fan-favorite camp themes like Fantastic Creatures, Time Traveling Artists, and Clay Creations return, alongside newer offerings like Art and the Outdoors and Storytelling Through Art.

Get inspired in the studios this year! With expert guidance from teaching artists, learn a variety of new skills or refine your existing art practice.

Early registration for summer camp opens in January for Art Center members, with general registration following one week later. Extended care is available before and after camp for an additional fee.

We're also excited to continue our caretaker tour program. While campers are creating in the studios, parents and guardians are invited to enjoy free guided tours of the Art Center's exhibitions and collections. Tours take place every Wednesday during summer camps with new themes each week.

We look forward to welcoming you in the studios all year long!





A SPECTACULAR BACKDROP FOR YOUR WEDDING CELEBRATION

PHOTO: ANNA JONES PHOTOGRAPHY

The Des Moines Art Center's stunning architecture, Bookey Family Courtyard, and Maytag Reflecting Pool create a beautiful indoor or outdoor backdrop for your special event.

CONTACT
Senior Events Manager Grace Abbe
at gabbe@desmoinesartcenter.org
or 515.271.0301 for details.

MUSEUM SHOP EVENTS

Sip 'n' Shop

THURSDAY, JANUARY 15 | 4 – 6 PM

Mimosa Morning

SATURDAY, MARCH 7 | 10 AM – 12 PM

Art Center members receive a year-round 10% discount in the Museum Shop, plus a 20% discount during Double Discount sales like these. JOIN TODAY!

ART CENTER CAFÉ

PRESENTED BY **lamie**



Cozy up all winter long at the Art Center Café with handcrafted coffees, cappuccinos, lattes, and hot teas.



DEVELOPMENT

MEMORIAL + HONORARY GIFTS

TRIBUTES AND GIFTS RECEIVED
AUGUST 1 – OCTOBER 31, 2025

In Honor of Lois Fingerman
Miriam and Dana Levitt
Gail Pearl
Linda Solar

In Honor of Jeanne Levitt
Eskie Shepard

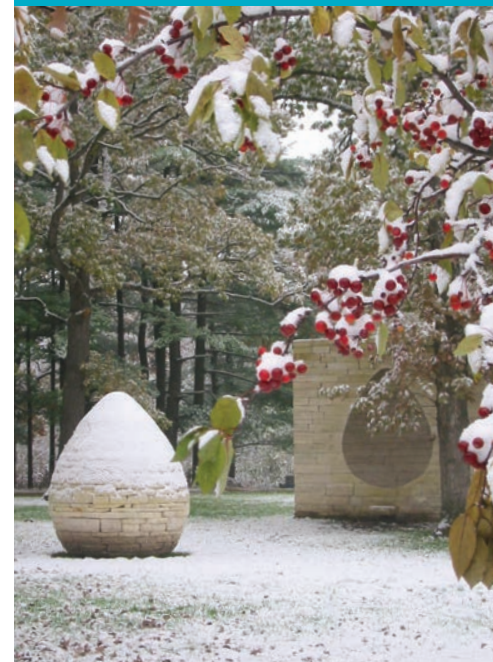
**In Memory of Steven
and Sara Marquardt**
Alan and Beth Weiss

In Memory of Katie Peverill
Jeanne Levitt

In Memory of Connie Plank
Shawn and Susan Plank

**In Memory of
Dan Kavanaugh Jr.**
Karen Bailey

Andy Goldsworthy's (British, born 1956)
Three Cairns, 2002, invites visitors to
explore the Art Center grounds year-round.



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

ANNUAL ART ACQUISITION AND EXHIBITION SUPPORT IS GENEROUSLY PROVIDED BY

THE
HARRIET S. AND J. LOCKE
MACOMBER
ART CENTER FUND

FREE ADMISSION IS SUPPORTED BY

Art Bridges Foundation | **ACCESS** FOR ALL | **Principal** Foundation | Des Moines Art Center Members

GENERAL ART CENTER SUPPORT PROVIDED BY

BRVO
GREATER DES MOINES
REGIONAL ARTS COUNCIL

AND THE SUPPORTING COMMUNITIES OF

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

YOUTH LEARNING AND ENGAGEMENT PROGRAMMING SUPPORT PROVIDED BY

Principal Foundation

PRairie Meadows | **variety**

COMMUNITY ACCESS PROGRAMMING SUPPORT PROVIDED BY

Fred and Charlotte Hubbell

CORTEVA | **HyVee** | Lincoln Savings Bank Foundation | Meier Bernstein Foundation
David J. Noble Foundation | **PRairie Meadows** | **VOYA**

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

Albertine Foundation & Villa Albertine | **ASK** STUDIO | Pamela Bass-Bookey and Harry Bookey
Moving-Image and Time-Based Art Fund

JACQUELINE AND MYRON BLANK EXHIBITION FUND | **BLICK** Art Materials | Richard L. Deming, M.D.

Des Moines Art Center Print Club | **Every Page** foundation | Fingerman Family Foundation
for the Fingerman Lecture

Helen Frankenthaler Foundation | Charles Gabus Ford | **Homesteaders** Life Company | **Ilse Funeral Homes**

IOWA Economic Development | Krause Group | Maria Lassnig Foundation | **HENRY** LUCE FOUNDATION | **Nationwide** Foundation

O'Brien Courage and Hope Foundation | John & Mary Pappajohn Scholarship Foundation

Henry G. and Norma A. Peterson Charitable Trust | Robert Rauschenberg Foundation

Scheels | Mike Simonson | **IOWA** STATE HISTORICAL SOCIETY OF IOWA | **TERRA**

Toni and Tim Urban International Artist-in-Residence Fund | Robert L. and Ruth E. Wiese Trust

Laurie Wolf and Jeff Freude

PAPPAJOHN SCULPTURE PARK SUPPORT

PRairie Meadows | **EMC** | Fred Maytag Family Foundation | Edwin McIntosh

MEDIA SUPPORT PROVIDED BY

IOWA PUBLIC RADIO

DES
MOINES
ART
CENTER

MUSEUM
ART SCHOOL
SCULPTURE PARK

DES MOINES ART CENTER

FREE ADMISSION

MUSEUM HOURS

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

PAPPAJOHN SCULPTURE PARK

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

CLASSES

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

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.

ACCESSIBILITY INFORMATION

desmoinesartcenter.org/visit/accessibility

MORE INFORMATION

desmoinesartcenter.org | 515.277.4405

 DesMoinesArtCenter

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

ON THE COVER

Mohammed Sami (Iraqi, active London, born 1984)
War at Home, 2024

Mixed media on linen

Des Moines Art Center Permanent Collections;
purchased with funds from the Kyle and Sharon
Krause Family Art Acquisition Fund, 2025.40.

© Mohammed Sami; Courtesy of the artist, Luhring
Augustine, New York, and Modern Art, London.

PHOTO: ERIK BROCKMEYER



SOCIAL
SATURDAY

ENTIRELY KIDS DAY

SATURDAY, MARCH 14 | 11 AM – 2 PM

Join your creative community for Entirely Kids Day — a free, family-friendly celebration of art, play, and connection. Make memories together through hands-on activities, performances, and creative exploration designed for all ages. Come spend the day discovering in the galleries and studios — finding and creating wonder together!