

LARGE PRINT LABELS &
DESCRIPTIVE TRANSCRIPTS
TOPOGRAPHIES

MAPPING BEING AND BELONGING



Nancy Graves American, 1940 – 1995

MONTES APENNINUS REGION OF THE MOON 1972

Acrylic on canvas

Des Moines Art Center Permanent Collections; Gift of the Jay H. and Beverly B. Perry Foundation, Inc., Scarsdale, New York, in Memory of Mr. A. H. Blank, 1973.2

This brightly colored, abstract composition was inspired by a chart made from information gathered by

the Lunar Orbiter in advance of the first US moon landing in 1969. Nancy Graves notes that the image that inspired the painting was itself an abstraction: "The airborne camera is a fact-collecting instrument. It works with a company of translating, interpreting, rectifying, interpolating, extrapolating, and drafting instruments." To transform the data into a legible map, workers from the US Geological Society interpreted and organized the satellite's mechanically recorded information as an arrangement of dots delineating geographic elements and elevations. Graves's painting transforms this schematic into a meditation on shape and color.



Lewis Baltz American, 1945 – 2014

CANDLESTICK POINT 1988

Seventy-two gelatin silver prints and twelve
chromogenic prints

Des Moines Art Center Permanent Collections; Gift
from the artist, 1989.8.a-.ffff

Lewis Baltz was a founding member of the New
Topographics movement. Beginning in the 1970s, this
group recorded human intervention in the natural
world in a detached, documentary style that differed

from the romanticized, picturesque landscape images common among earlier generations of photographers. “The ideal photographic document would appear to be without author or art,” said Baltz. Made between 1984 and 1988, these photographs are straightforward images of Candlestick Point, an area that had been a dumping ground for San Francisco residents since the early 1900s. After years of organizing by local residents, it was designated California’s first urban park in 1977. While not explicitly intended to promote an ecological message, Baltz’s images record the ongoing impact of the waste created by modern living and the carelessness with which it is often discarded.



Carrie Mae Weems American, born 1953

UNTITLED (HOUSE), FROM THE SERIES "SEA ISLANDS"[JSR3.1] 1992

Three gelatin silver prints and one text panel
Des Moines Art Center Permanent Collections; Gift of
the Bohen Foundation, 1996.6.a-.d



Carrie Mae Weems American, born 1953

UNTITLED (BONEYARD), FROM THE SERIES "SEA ISLANDS" 1992

Three gelatin silver prints and one text panel
Des Moines Art Center Permanent Collections; Gift of
the Bohen Foundation, 1996.7.a-.d



Carrie Mae Weems American, born 1953

UNTITLED (EBO LANDING), FROM THE SERIES "SEA ISLANDS" 1992

Two gelatin silver prints and one text panel

Des Moines Art Center Permanent Collections; Gift of the Bohen Foundation, 1996.11.a-.c



Carrie Mae Weems American, born 1953

UNTITLED (BOONE PLANTATION), FROM THE SERIES
"SEA ISLANDS" 1992

One gelatin silver print and one text panel
Des Moines Art Center Permanent Collections; Gift of
the Bohen Foundation, 1996.10.a-.b

In Carrie Mae Weems's "Sea Islands" series, the artist combines enigmatic images and text drawn from local folklore to depict the history of the Gullah Geechee, the descendants of enslaved West and Central Africans

who were abducted and brought to labor on the Sea Islands off the coast of Georgia and South Carolina. Photographs of a graveyard, quarters for the enslaved, and island landscapes accompany texts that feature stories and prescriptions drawn from Hoodoo, a spiritual tradition that incorporates European, Indigenous, and African influences. Weems foregrounds the vestiges of African heritage in contemporary Gullah culture, linking landscape to lineage.



Kiki Smith American, born 1954

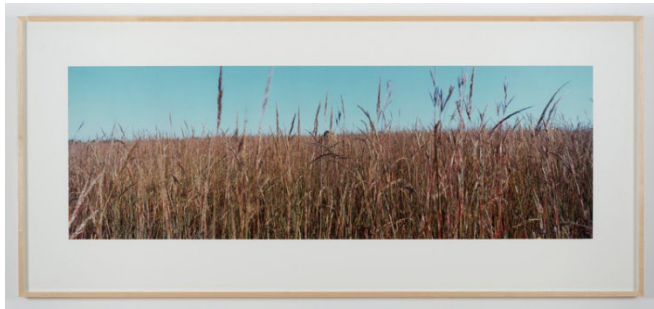
TIDAL 1998

Photogravure, photolithography, and silkscreen on paper

Des Moines Art Center Permanent Collections;
Purchased with funds from the Edmundson Art
Foundation, Inc., 1999.3

Long inspired by astronomical phenomena, Kiki Smith worked with professors at Columbia University and staff of the Rutherford Observatory to photograph the full moon using a special camera attached to the university's telescope. Here, she includes thirteen iterations of this image to represent the thirteen full moons that occur over the course of the year. The

format of the piece adopts the accordion-fold style of medieval manuscripts. On this undulating paper, the moons are printed above a panoramic photograph of the ocean that references the gravitational pull of the moon that causes the tides. Smith is interested in the interdependence of the human body and the natural world, and this imagery also alludes to the menstrual or moon cycle.



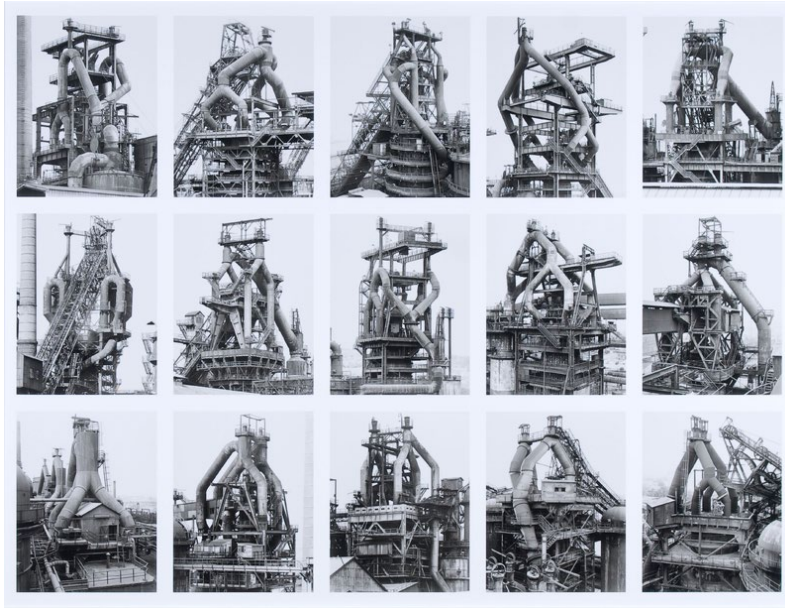
Andy Goldsworthy British, born 1956

PRAIRIE CAIRN / FOR MY FATHER / GRINNELL, IOWA
2001-2002

Suite of fifteen Cibachrome prints and one smaller framed title panel Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2002.15.a-. p

A cairn is a mound of rough stone that serves as a landmark or memorial, a practice that can be traced to prehistoric times. Andy Goldsworthy has frequently

used this form in his sculpture. The photographs seen here document an ephemeral component of the artist's *Three Cairns* project (2002), for which he constructed companion permanent sculptures on the grounds of the Des Moines Art Center. *Prairie Cairn* was built in the spring of 2001 at Grinnell College's Conard Environmental Research Area, near Kellogg, Iowa. Goldsworthy's cairns are made through dry-point masonry, in which no mortar is used; instead, the stones are precisely fitted together, relying on weight and friction for their stability. Goldsworthy photographed *Prairie Cairn* over eighteen months: with varying heights of grass, in snow, and while the area was subjected to a controlled maintenance burn. This cairn is intended to collapse in time as it is eroded by wind and weather.



Bernd Becher German, 1931 – 2007

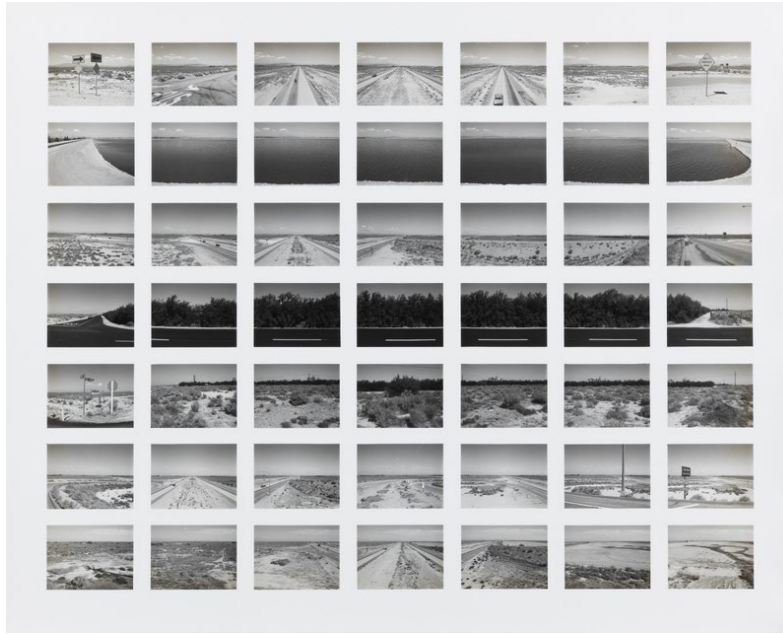
Hilla Becher German, 1934 – 2015

HOCHÖFEN (BLAST FURNACES) IMAGE V, FROM THE
SERIES "TYPOLOGIES" 2007

Digital pigment print on photo paper
Des Moines Art Center Permanent Collections;
Purchased with funds from the Gardner and Florence
Call Cowles Foundation in memory of Thomas
Hutchinson, 2009.68

The Bechers are known for their "Typologies"—grids of black-and-white photographs showing varying examples of a single type of structure. The couple traveled to mines and steel mills across the United

States and Western Europe, photographing buildings using a large-format camera. Shown here is a selection of blast furnaces—buildings used for smelting and refining metal ore. Seen together, subtle variations between the furnaces become noticeable. The artists referred to the subjects of their typologies as “anonymous sculpture,” explaining: “They are generally buildings where anonymity is accepted to be the style. Their peculiarities originate not in spite of, but because of, the lack of design.” These images serve as documents of a vanishing era of large-scale industrial production.



Robbert Flick Canadian, active United States,
born 1939

EAST OF LANCASTER, CALIFORNIA, FROM THE SERIES
"SEQUENTIAL VIEWS" 1981

Vintage gelatin silver composite print
Des Moines Art Center Permanent Collections;
Gift of Steven Schwartz, 2017.145

In his "Sequential Views" series, Robbert Flick
constructs grids composed of images he photographed
from his car in and around Los Angeles. Here, he

depicts a desolate stretch of road along Highway 14 in the western Mojave Desert. To create each grid, the artist stopped at predetermined intervals to incrementally document the surrounding landscape. The grid format suggests a system, yet the images themselves derive from the photographer's intuitive sense of composition. Flick seeks to mimic the experience of driving, in which one experiences shifting vistas in quick succession.



Frank Gohlke American, born 1942

AERIAL VIEW—TULSA, OKLAHOMA 1981-1982

Vintage gelatin silver print

Des Moines Art Center Permanent Collections; Gift of
Steven Schwartz, 2017.146

In 1980, Frank Gohlke was commissioned by the Tulsa Airport Trust to create photomurals for the city's new international airport. While there, he made a series of aerial photographs, including this image of a newly constructed freeway interchange. Gohlke was one of ten artists included in the groundbreaking exhibition *New Topographics: Photographs of a Man-Altered Landscape* (1975) at the George Eastman House in

Rochester, New York. Gohlke sought to counteract the romanticized style of depicting the American landscape that was common among previous generations of photographers; instead, he documented the effects of modern intervention in the natural world. Gohlke asks the viewer to consider landscape photography as a human-defined concept.



Mary Mattingly American, born 1978

OVER AND OVER AND, FROM THE SERIES “. . . THERE IS STILL POETRY” 2018

Chromogenic dye coupler print

Des Moines Art Center Permanent Collections; Gift of Mary Mattingly, 2018.14

Mary Mattingly's photographs reimagine the traditions of still-life and landscape photography through an ecological lens. The photographs from the “. . . There Is Still Poetry” series are incisive critiques of

contemporary mining practices as well as poetic meditations on the material nature of photography. In *Over and Over and*, she mimics the structure of a tabletop specimen display against a backdrop depicting a landscape subjected to mining. Mined materials—including cobalt, coal, granite, and phosphate—appear in piles in the foreground. Mattingly explains: “The repeated ‘Over and Over and’ points to the cyclicity or inescapability of systems like that of extraction, and also often into image-making itself: document, process, store, repeat.”



Mary Mattingly

American, born 1978

BETWEEN BEARS EARS AND DANEROS MINE, FROM
THE SERIES ". . . THERE IS STILL POETRY" 2018

Chromogenic dye coupler print

Des Moines Art Center Permanent Collection; Gift of
Laura Burkhalter in honor of Amy Jane Burkhalter,
2026.5

The background image of this scene, made in the
artist's studio, is a panoramic view depicting Bears
Ears National Monument in Utah, adjacent to the

controversial Daneros Uranium Mine, which sits on public land. A plan that calls for a significant increase in the size of the mine and trucking millions of tons of uranium through Bears Ears has faced legal challenges from conservation groups and the Bears Ears Intertribal Coalition since 2018. Mattingly pictures samples of ore and soil from the area, signifying the transformation of the land into a commodity. A cluster of spent shell casings and parts from army transport trucks reference the military infrastructure being developed in the region. Additionally, the artist displays a quotation from Samuel Beckett's novel *The Unnamable* (1953): "It's because there is nothing or because I have no eyes." For Mattingly, this sentiment is a reflection on perception: how land is often viewed only as a resource from which value must be extracted.



Julie Mehretu American, born Ethiopia, 1970

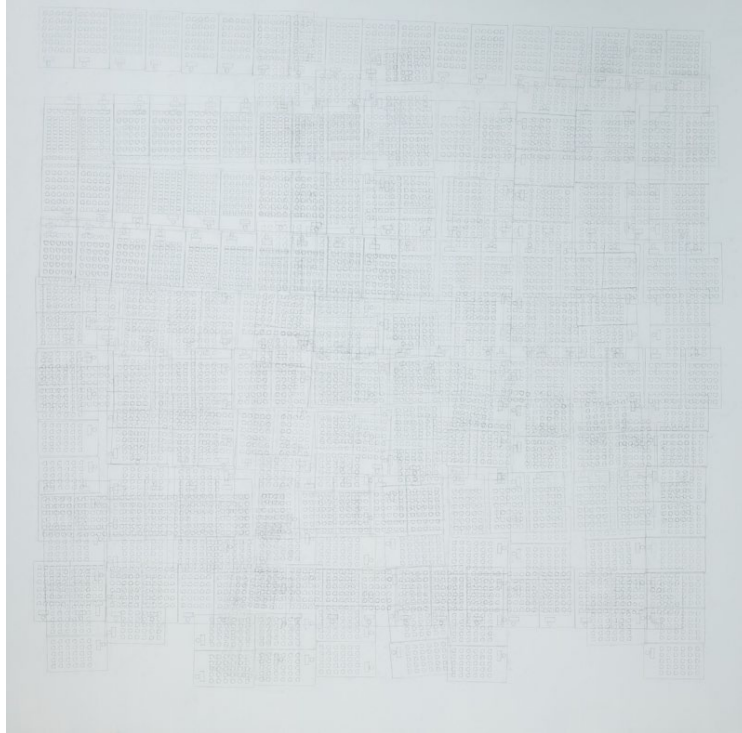
UNCLOSED 2007

Color hard-ground etching with spit bite aquatint and drypoint on paper

Des Moines Art Center Permanent Collections; Gift of Jim and Ellen Hubbell, 2020.36

Julie Mehretu's work is rooted in a process of mark making through which she both builds up and obscures meaning. In her etchings, Mehretu prints multiple plates onto a single page. "A mark could be a marker

of some kind of behavior, a social system," she explains. "Marks have agency. Combinations of them exist as symbols, signs, diagrams, maps, architectural plans, and other talismans of our lives." However, she also contends that the meanings of these marks should never be fully legible. Speaking about the creation of this piece, she says, "If I put too much more in it, it will become definitive. I want it to allude, suggest."



Guillermo Kuitca Argentinian, born 1961

POEMA PEDAGÓGICO IV (PEDAGOGIC POEM IV) 1996

Graphite and acrylic on canvas

Des Moines Art Center Permanent Collections;

Purchased with funds from the Des Moines Art Center
75th Anniversary Campaign, 2023.31

Maps, theater designs, genealogical charts, plans, and musical scores serve as sources of inspiration for Guillermo Kuitca's work. Each represents an abstract system in which symbols stand in for elements in the

world, such as built environments or sounds. In *Poema Pedagógico IV*, the artist uses simple graphite marks to suggest a gridded space that is itself composed of smaller grids. Each grid contains thirty shapes, joined by a thirty-first that is positioned next to a rectangle. The title of the piece translates as “pedagogical poem” and is drawn from Soviet writer Anton Makarenko’s *Road to Life* (1933–35), a novel based on the author’s experience of rehabilitating juvenile offenders at a reeducation center in the Soviet Union. The arrangement of shapes recalls a classroom in which all of the human elements have been reduced to anonymous, disembodied units—an allegory for how individualism can be repressed by institutional authority.



Sky Hopinka Ho-Chunk Nation / Pechanga Band of Luiseño Indians, born 1984

MNEMONICS OF SHAPE AND REASON 2021

HD video, stereo, color; [4 min. 12 sec]
Des Moines Art Center Permanent Collections;
Purchased with funds from the Pamela Bass-Bookey
and Harry Bookey Moving-Image and Time-Based Art
Fund, 2025.1

Sky Hopinka interweaves landscapes filmed during his travels with layers of audio, poetry, and music. In this enigmatic piece, the artist refuses the ordering structure of a linear narrative, instead structuring the

work around the idea of a mnemonic, a device meant to trigger memory. He creates a soundscape where language, vision, and sonic forms interact to reflect on ideas of spirituality tied to the land and Ho-Chunk sacred stories. The artist describes the piece as a “poetic meandering around the histories imbued in these places but also mnemonics for other spaces and emotional registers that are difficult to describe but feel like they’re present everywhere.”



Ana Mendieta American, born Cuba, 1948 – 1985

GRASS BREATHING ca. 1974

Super 8 film, color, silent; [4 min.]

Transferred to 2K/HD DPX/ProRes file (2014)

Des Moines Art Center Permanent Collections;

Purchased with funds from the Stanley and Gail Richards Art Acquisition Endowment; the Sharon Simmons Art Acquisitions Fund; and the Edmundson Art Foundation, Inc., 2025.11

The only evidence of Ana Mendieta's presence is the slow movement of her breath that slightly raises and

lowers the grass above her body, concealed beneath a layer of sod. Mendieta made *Breathing* when she was a student in the Intermedia program at the University of Iowa; it is recognized as an early example of her “earth-body” series. In these pieces, Mendieta entwines her body with nature, creating a dialogue with the landscape both as the subject of a performance and as a sculptural object.



Mark Bradford

American, born 1961

MY WHOLE FAMILY IS FROM PHILLY 2014

Mixed media on canvas
Courtesy of Masterworks

In this massive collage, Bradford combines remnants of construction paper, old newsprint, posters, and flyers found in his Los Angeles neighborhood to create thick strata of discarded material. He used power sanders to cut into the layers and excise an intricate

network of negative space and color representing the city of Philadelphia. This work is a gesture to his personal familial relationship with the city and its role in the founding of American democracy (Philadelphia was the site of the First and Second Continental Congresses, the signing of the Declaration of Independence, and the drafting of the US Constitution). Bradford refers to his process as “social abstraction” because the materials he uses hold the residue of urban social, economic, and political life.



Otobong Nkanga Nigerian, born 1974

BEACON-CADENCE 2024

Ceramic, steel, cat's claw

Collection of Lucilo Peña and Lee Cobb

Beacon-Cadence is a cylindrical tower of blackened, bark-like ceramic forms made using the raku firing process, in which red-hot clay is immersed in combustible material. The smoke from the fire causes

a blackened and crackled finish on exposed clay. Resembling a tree charred in a forest fire, the piece references the destructive power of fire but also its symbolic role as an agent of transformation. The tower rests in a basin filled with cat's claw, a tropical vine used by herbalists for its immune-boosting properties. Otobong Nkanga's piece considers the destructive power of nature and the effects of global warming while also presenting the possibility for change and renewal.



Trevor Paglen American, born 1974

PAN (UNKNOWN; USA-207) 2010

Chromogenic print

Courtesy of the artist, Jessica Silverman, and Pace
Gallery

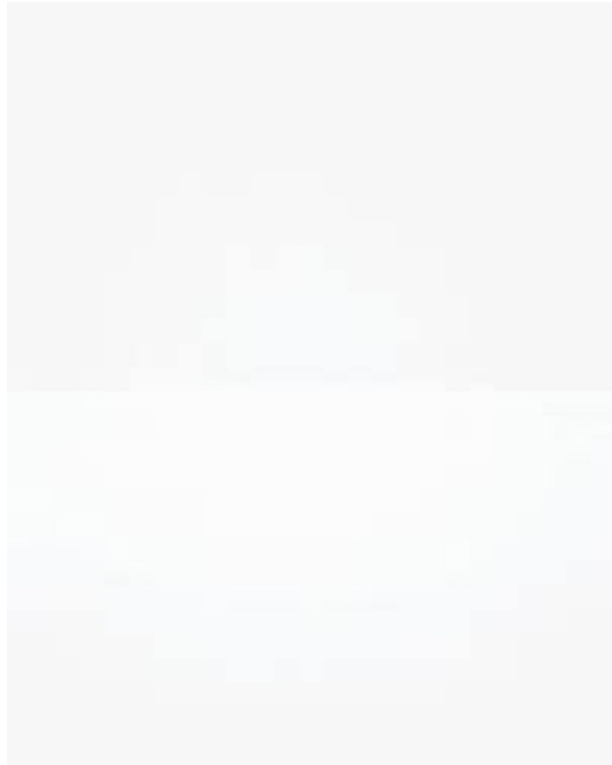


Trevor Paglen American, born 1974

OPEN HANGAR; CACTUS FLATS, NV; DISTANCE ~ 18
MILES; 10:04 A.M. 2007

Chromogenic print

Courtesy of the artist, Jessica Silverman, and Pace
Gallery



Trevor Paglen American, born 1974

WHITE SANDS MISSILE RANGE; ALAMOGORDO, NEW MEXICO; DISTANCE ~ 35 MILES 2012

Chromogenic print

Courtesy of the artist, Jessica Silverman, and Pace Gallery

Trevor Paglen's camera uncovers hidden systems of surveillance concealed within the landscape. Hazy images of military bases photographed from miles

away and a secret American satellite, seen as a bleary streak across the night sky, highlight the limits of vision, even when enhanced by technology. The blur becomes a metaphor for how power operates by hovering at the edge of perception. By revealing the limits of sight as a form of knowledge, he exposes how government systems operate in the shadows.

Yu-Wen Wu Taiwanese, born 1958

STATES OF BEING 2023-2026

Mixed media

Courtesy of the artist and Praise Shadows, Boston, MA

In this installation of her *States of Being* project, designed specifically for the Des Moines Art Center, Yu-Wen Wu uses objects and materials that reference her lived experience as a Taiwanese immigrant and connect her story with the broader Chinese diaspora. Included in this piece is a set of crescent-shaped moon blocks (*jiaobei*), a divination tool that the artist's grandmother used before her family departed Taiwan to determine the success of their journey. Ephemeral lotus leaves, cast in porcelain, create delicate sculptural forms. Depictions of the sea, moon, and stars elicit the experience of a journey in constant progress. Wu explains: "In migration, in leaving one space and moving to another, new forms of identities evolve that are associated with place, cultural practices, what it means to belong, and ways of being across time."



Richard Long British, born 1945

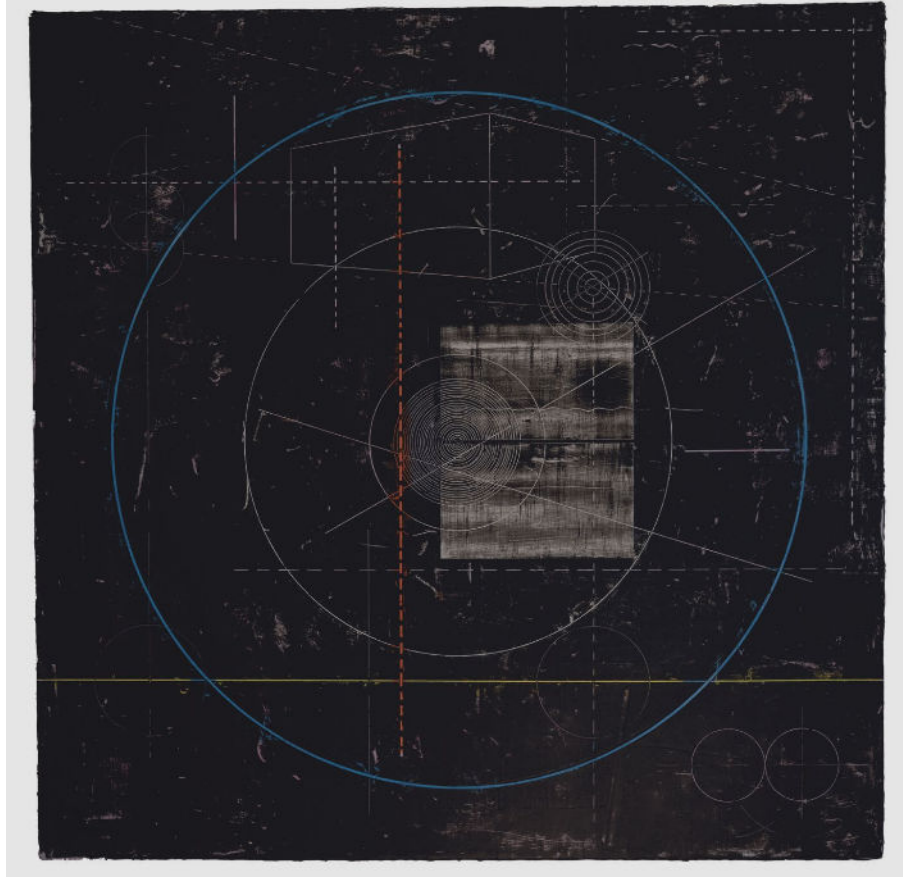
RIVER AVON MUD DRAWINGS 1998

Grano-lithograph on paper

Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club in honor of Richard and Kay Ward, 1999.12.1-.3

Richard Long's lithographs are based on a series of "mud drawings" the artist made by submerging pieces of paper in murky water sourced from the River Avon, near his hometown of Bristol, England. As the mud

flowed down the page, it left traces behind, creating patterns composed by gravity and chance. The finished works are displayed inverted so that the mud appears to branch upward. River mud sourced near his home is a common material for the artist, whose practice explores his body's interaction with materials found in nature.



Jack Whitten American, 1939 – 2018

DEAD RECKONING 1980

Acrylic on canvas

Collection of Wellabe, Des Moines, IA

Jack Whitten draws on his training as a pilot at the Tuskegee Institute as a metaphor to describe the creative process. In navigation, “dead reckoning” is a system in which the current position of a moving

object is extrapolated from a previously known fixed location. This abstract painting contains a series of concentric circles reminiscent of a plane radar screen. Enigmatic geometric figures and lines are scratched into a thick layer of black acrylic paint, but these nonsense figures have no underlying meaning. Whitten argues that the abandonment of logical systems is essential to artmaking: "You throw away all your navigational tools. Get rid of all your tools. Learn to plot, to navigate, no tools. Just go by your heart, go by your feeling."

DESCRIPTIVE TRANSCRIPTS

TOPOGRAPHIES

MAPPING BEING AND BELONGING

Ana Mendieta
Grass Breathing, c. 1974



Descriptive Transcript (English)

Onscreen: White letters on a black screen read, "ANA MENDIETA. Grass Breathing. circa 1974. Iowa." There is no sound with this film.

[0:33]

A view of a grassy lawn nearly fills the screen, with only a sliver of bushes, perhaps a building, and blue sky in the deep distance in the upper right corner.

The grass is mostly green with some bare, dry patches. Three seams make two strips in the lawn, like seated lengths of sod stretching diagonally from near the lower left corner up toward the upper right.

After about ten seconds, the left strip lifts a bit. A slow, steady lifting rhythm continues as a breeze gently ruffles the grass.

[1:30]

The lifting motion has become more pronounced, so the long seam between the two strips starts to lift off the ground.

Soon, the entire seam lifts from the surrounding grass, and a little fold in the middle of the seam stays open like a tiny cave.

[2:05]

The motion continues to become more noticeable and is now disconnected from the earth except at the closer narrow end. Over the next minute or so, the thrusting motion picks up the pace a little.

[3:15]

The motion starts to slow, though the mini cave opening remains and the grass does not return flat to the ground.

[3:35]

The lifting gradually stops. The wrinkles in the strip of grass remain, and the breeze continues to brush across the lawn.

[3:49]

Screen to black. Then the closing credit reads, "Ana Mendieta Filmworks No. 34, copyright The Estate of Ana Mendieta Collection, LLC."

Sky Hopinka

Mnemonics of Shape and Reason, 2021



Descriptive Transcript (English)

Onscreen: As hollow, echoing tones begin, white text on a black screen reads, “Mnemonics of Shape and Reason.”

Insistent but light tones make a soundscape as the film opens on a desert landscape, viewed as if through the windshield of a moving car. A few scrubby bushes dot sandy and rocky landscapes to either side of the road, which travels toward low, rocky mountains. Bands of puffy white clouds stretch across a vivid blue sky.

A moment after this begins, a second view is overlaid on the first, initially giving the impression of driving through a cave. Then we realize the new scene is a second landscape through which we move, and this is overlaid upside-down on the first. In the second, inverted landscape, we move first to the side toward sheer, red-and-white striped rocky cliff faces. Some of the cliff faces are pocked with holes, and others are deeply striated.

Deeper tones join the driving soundscape as the top of the cliffs loom down the screen, first to sandwich a sliver of blue sky and then engulf

the whole view. Now sparse vegetation along our path on the upside-down landscape lines the top of our screen, which is momentarily filled with the bands of red and white stone.

[0:54]

The landscapes are abruptly replaced with vertical streaks in light blue and tan, as if we're moving so fast no details are discernible. Rattling joins the soundscape.

[0:59]

Now we are underwater in a world shaded entirely in green. We seem to move slowly through the water as the same upside-down landscape returns, this time shaded emerald and jade green, but moving as it had over the desert. The soundscape becomes ethereal with long tones, and yellow text appears, reading, "Soaking on the Soaking Mountain."

The dark silhouette of a fish swims into view from the bottom right, fills the vertical height of the screen, and then turns to linger for a few moments as more yellow text appears.

Over the next twenty seconds, text reads as follows: "In the brush sit serpents, of the land and the water, waiting, and protected-protecting, and decrying a humid world." As the text concludes, the upside-down landscape fades to give a clearer view of a pile of rocks on the sandy

ocean bottom. Seaweed or other plants grow up from the marine floor. We are still, and realize that the sense of movement came from the overlapping landscape. A white fish flickers like a flame in the water for a moment before the next scene appears.

[1:45]

Now almost halfway through the film, a band of molten clouds stretches across the top half of the screen. The sound of sloshing water joins the tonal soundscape. At first, the clouds are sepia-brown with black, ruffled edges. The sky is shaded ultramarine blue below where it meets the horizon. A few pale blue slivers slice through a band of dark water that stretches across the bottom quarter of the screen.

The vertical streaks, like blurred motion, from before are now overlaid on the landscape, now evoking driving rain. The clouds move to the left as our view shifts so the horizon comes higher, more than halfway up the screen over the course of several seconds.

Our view continues to shift a little but stays mostly steady for about twenty seconds as high-pitched human voices join the soundscape.

[2:20]

The bottom edge of the screen lightens to show amber-yellow rippling water for a few moments before it is replaced with a mostly black screen with a few ripples of gold and patina-green water near the bottom, alleviating the darkness.

In the next section, opalescent water in shades of soft green, blue, and purple ripples under a high horizon lined with flame red, orange, and yellow under a narrow band of silvery blue sky. These are only visible in the roughly human-shaped outline of light, which acts like a reverse silhouette, against the otherwise dark water and a few bright bronze ripples there. The voices end, but the sound of water still accompanies the haunting tones.

[2:35]

After a few seconds, the human-shaped reverse silhouette continues, but the background changes, now to a blanket of iron-gray clouds seen from above. The vivid, fire-bright horizon remains. The person's form seems to walk back and forth across the screen as the clouds shade to black with smoky purple edges. The horizon stays steady, though it's slightly brighter in the space of the reverse silhouette. The landscape outside the silhouette becomes inky black, sometimes with plum-purple ruffles of the cloud edges.

Scratchier tones and high ringing sounds join the soundscape as the reverse silhouette continues moving across the screen for almost a

minute. During this time, new sounds are layered in, including resonating bell tones, shaky, vibrating notes, buzzing, insectoid sounds, sonorous, deep notes, and warbling sounds.

[3:30]

This scene slowly fades as a new landscape appears. Now a band of long grass, slanted to the left in the constant wind, lines the bottom of the screen. Beyond, pewter-gray water shifts as a single body toward us and to our left. The horizon comes two-thirds of the way up our view, and thin clouds veil the blue sky above.

After a few seconds, the scene becomes blurred, again as if moving quickly past us but now to create horizontal bands of icy blue, marine blue, and straw brown. The soundscape fades away. The streaks continue in silence for about ten seconds.

[3:55]

For the closing credits, white text on a black screen reads, "Camera, sound, edit: Sky Hopinka; Music by Room Thirteen. This was commissioned by ICA Miami. ICA Miami's Digital Commissions series is supported by the Knight Foundation and continues the museum's commitment to fostering artistic experimentation and commissioning new works, as well as engaging audiences with innovative artistic voices." The final slide reads, "Sky Hopinka, 2021" at the bottom center above a plus sign.