

The background of the entire page is an abstract, high-contrast artwork. It features a complex, overlapping grid of lines in shades of blue, red, and black. The grid is irregular and fragmented, with some areas appearing more solid and others more like a web of thin lines. The overall effect is one of dynamic tension and intricate detail.

DES
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During Women’s History Month in March, I had more chances than usual to ponder and celebrate the contributions of women, especially those who played a pivotal role in the Des Moines Art Center’s history. Women were here from the beginning—indeed, there would be no Art Center without them. Women have been responsible for catalyzing some of our most thrilling accomplishments. Their courage, ambition, and creativity inspire me every day.

Between 1940 and 1947, Elizabeth Kruidenier and Louise Noun served on the Art Center’s first Buildings and Grounds Committee, helping select both the site and the architect for our first building by Eiel Saarinen. Saarinen’s museum would eventually be recognized by the National Register of Historic Places for its architectural significance. After decades of service to both the Des Moines metro and the Art Center, Noun would go on to donate an astounding collection of art by women artists, creating one of the Art Center’s most celebrated treasures, the Louise Noun Collection of Art by Women.

In the footsteps of Kruidenier and Noun would come honorary trustee Lois Fingerman, who, with her husband Lou Fingerman, established the Fingerman Lecture series in 1986, which has brought some of the most celebrated artists of our time to Iowa. Former trustee Mary Pappajohn helped fuel, alongside her husband John Pappajohn, a creative renaissance in Des Moines that led to the creation of a marvelous outdoor art gallery in 2009: the John and Mary Pappajohn Sculpture Park. The Art Center would not be the artistic powerhouse it is today without Winnie Ewing Coffin. Coffin passed away in 1937 while the museum was



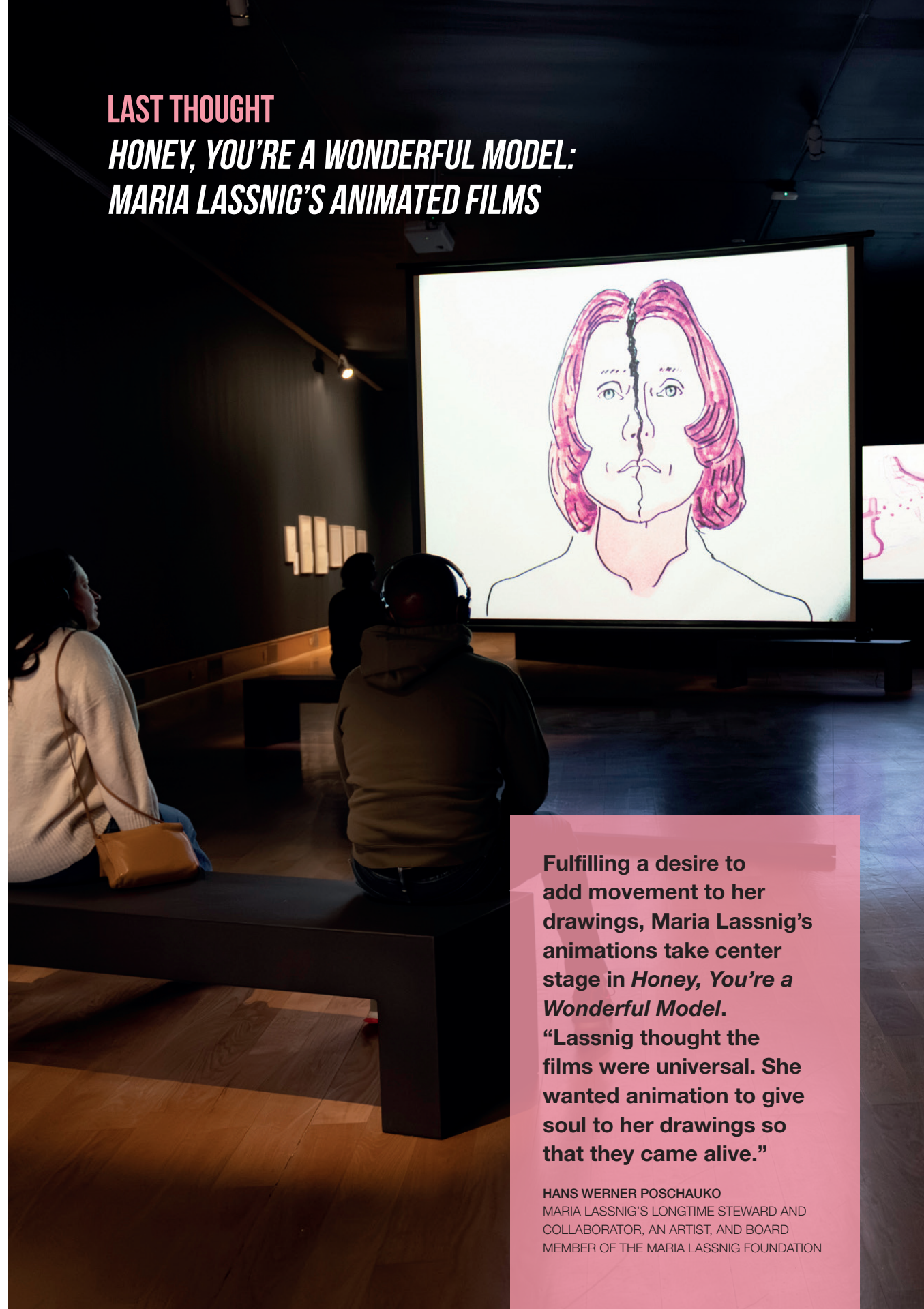
Lee Krasner (American, 1908 – 1984)
Black and White Collage, 1953
Collage and oil on paper
Des Moines Art Center’s Louise Noun Collection of Art by Women, 1992.2

still a vision 11 years on the horizon. In a feat of extraordinary perspicacity, Coffin recognized the need for an art collection that would rival those in cities like Cleveland and Chicago. She laid the groundwork for the creation of a trust that would eventually name the Art Center as its beneficiary, providing for the purchase of masterpieces for perpetual enjoyment and education of visitors.

Each of these remarkable women was committed to taking risks, to creating something new, and to stewarding institutions towards excellence. We have embraced this same mindset as we consider what we need to do—and what we need to change—in order to best serve the people of Iowa and remain a beacon of creativity, learning, and community in the 21st century. It compels us to invest boldly in the buildings, parks, collections, and programs that Coffin, Fingerman, Kruidenier, Noun, Pappajohn, and many others helped bring into being decades ago and to revitalize that which they helped establish. In the coming months, we will continue to share a bold new vision that leads us ever closer to our 100th anniversary in 2048.

DR. KELLY BAUM
JOHN AND MARY PAPPAJOHN DIRECTOR AND CEO

LAST THOUGHT HONEY, YOU’RE A WONDERFUL MODEL: MARIA LASSNIG’S ANIMATED FILMS



Fulfilling a desire to add movement to her drawings, Maria Lassnig’s animations take center stage in *Honey, You’re a Wonderful Model*. “Lassnig thought the films were universal. She wanted animation to give soul to her drawings so that they came alive.”

HANS WERNER POSCHAUKO
MARIA LASSNIG’S LONGTIME STEWARD AND COLLABORATOR, AN ARTIST, AND BOARD MEMBER OF THE MARIA LASSNIG FOUNDATION

NEW EXHIBITION

JUNE 13 – SEPTEMBER 20, 2026

ANNA K. MEREDITH GALLERY

CURATED BY ASSOCIATE CURATOR ELIZABETH GOLLNICK, Ph.D.

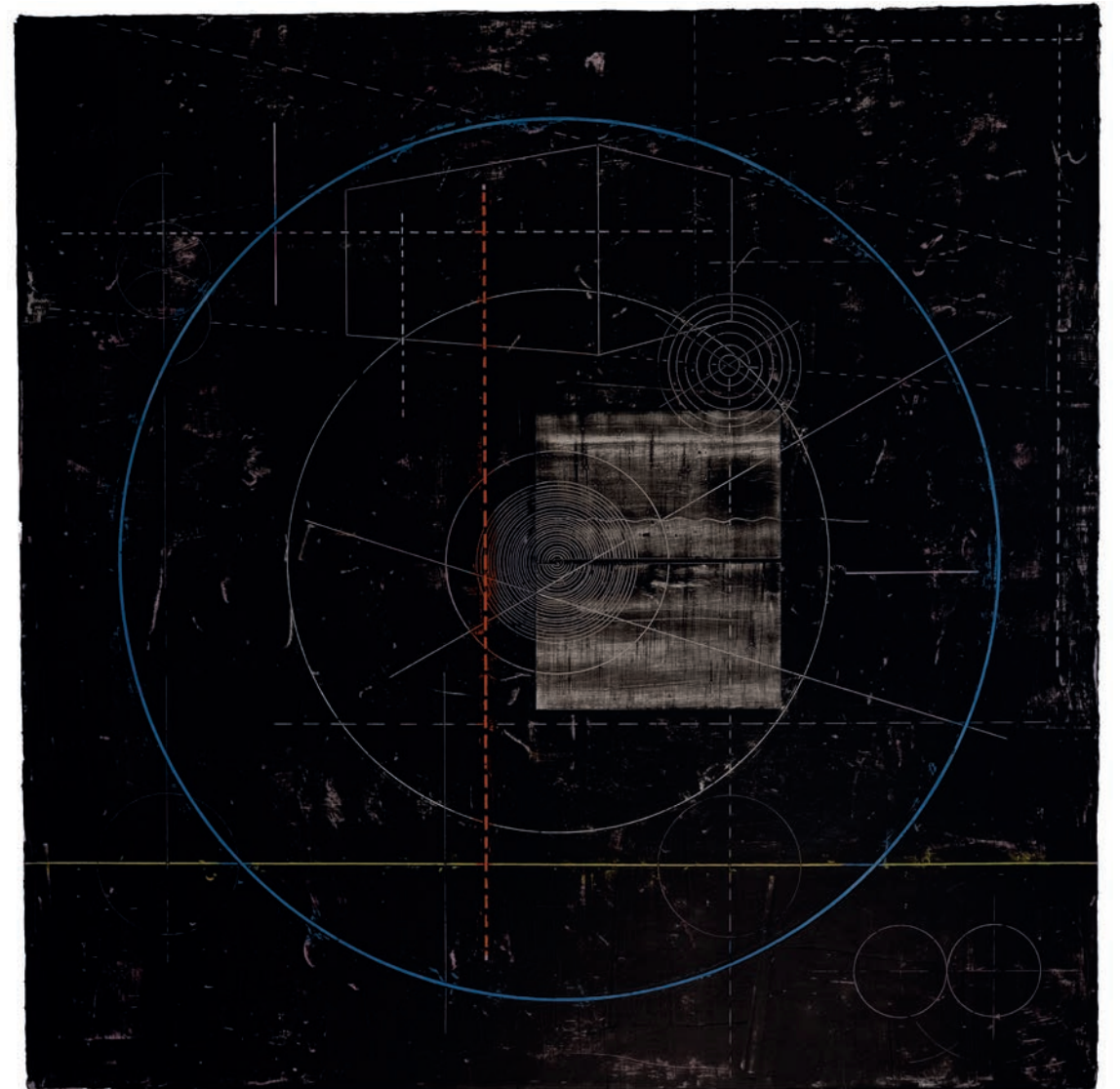
TOPOGRAPHIES

MAPPING BEING AND BELONGING

Humans have long used mapmaking to make sense of the world around them. Mapping is an act of interpretation, one that organizes sprawling information, draws out hidden patterns, and lays bare invisible power structures. Topography (drawn from the Ancient Greek words *topos*, meaning place, and *graphia*, meaning writing) is a form of visual mapping that represents both the natural and human-made features of a place. At a moment when the discussion of boundaries and borders has led to critical conversations about definitions of community, *Topographies: Mapping Being and Belonging* considers mapping as a metaphor for navigating both the physical world and the societal forces that shape it. Spanning the 1950s to the present, the exhibition highlights the Des Moines Art Center's

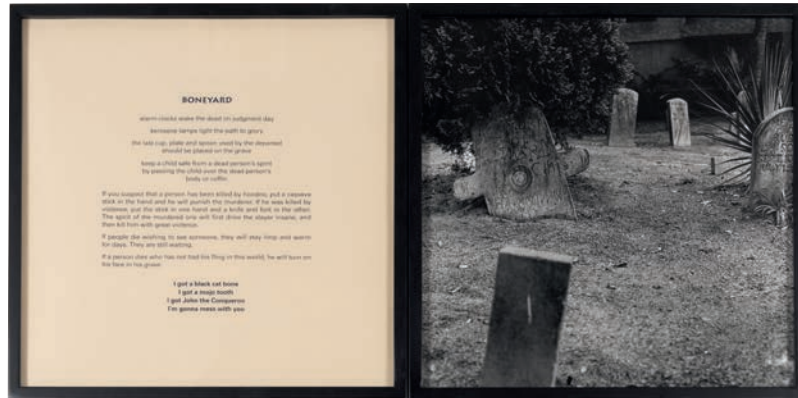
collection, showcasing rarely seen works in a wide range of media, from paintings and sculptures to videos and drawings, alongside unfamiliar pieces borrowed from local and national lenders. The artists in this show, who hail from the United States, Great Britain, Germany, Nigeria, Ethiopia, Taiwan, and Cuba, expand topography beyond a tool for exploring physical space into a method for considering questions of being and belonging.

Some artists in the exhibition imbue land, sea, and sky with symbolic meaning, redefining the landscape genre to address social, geographic, and ecological concerns. In her "Sea Islands" series (1991–1992), Carrie Mae Weems combines enigmatic images and text drawn from local folklore to depict the history of the Gullah Geechee, the descendants of enslaved West and Central



Jack Whitten (American, 1939–2018)
Dead Reckoning, 1980
Acrylic on canvas
Collection of Wellabe, Des Moines, IA
© Jack Whitten/Artist Rights Society (ARS) New York
Photo: Cory Doss

OPPOSITE
Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians, born 1984)
Mnemonics of Shape and Reason, 2021 (still)
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. Image appears courtesy of the Artist and The Green Gallery, Milwaukee



Carrie Mae Weems (American, born 1953)
Untitled (Boneyard), from the "Sea Island" series (1992)
 Three gelatin silver prints and one text panel
 Des Moines Art Center Permanent Collections;
 Gift of the Bohlen Foundation, 1996.7.a.-d
 © Carrie Mae Weems

Africans who were kidnapped and brought to labor on the Sea Islands off the coast of Georgia and South Carolina. A graveyard quarters for the enslaved, and views of an island landscape accompany texts featuring stories and prescriptions drawn from Hoodoo spiritual tradition. "Sea Islands" explores Weem's interest in connecting oral history to the land on which the Gullah Geechee still reside. *Topographies: Mapping Being and Belonging* also includes an 84-photograph installation by Lewis Baltz, a founding member of the postwar New Topographics movement, which documented the changes wrought upon the landscape in the United States by industrialization and suburban sprawl using a detached, documentary style. Baltz's assemblage of photographs critiques the romanticized images produced by previous generations of landscape photographers by documenting a dumping site used by San Francisco residents since the early 1900s. The artist's images record the ongoing impact of waste created by modern living and the carelessness with which it is often discarded.

The concept of a map as a diagram, in which physical spaces are represented symbolically, inspires other artists to dissolve the boundary between representation and abstraction. In Mark Bradford's monumental mixed media collage, *My Whole Family is from Philly* (2014), which debuts in Iowa, Bradford shellacs remnants of construction paper, old newsprint, posters, and flyers found in his neighborhood in Los Angeles onto the surface of a canvas, creating

thick layers. He then uses a power sander to cut into the strata and excise an intricate network of negative space representing the city of Philadelphia. He refers to his work as "social abstraction" because the materials he uses hold the residue of the social, economic, and political life of the urban environment.

In *Dead Reckoning* (1980), a generous loan from the Wellabe art collection in Des Moines, Jack Whitten draws upon his training as a pilot at the Tuskegee Institute to imagine an abstract space of the mind where creativity flies free. 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 and enigmatic figures reminiscent of a plane's radar screen, but these signs are nonsensical and have no underlying meaning. Whitten represents the abandonment of logical systems as essential to the creative process: "[Y]ou throw away all your navigational tools. Get rid of all your tools. Learn to plot, no tools. Just go by your heart, go by your feeling."¹

In other works, artists use allusive materials to represent both personal and historical narratives of place. For an installation of her *States of Being* project (2023–present) designed

specifically for the Art Center, Yu-Wen Wu combines her prints and drawings with shards of porcelain, tea, and lotus leaves to evoke her experience as an immigrant from Taiwan and connect with stories of the broader Chinese diaspora. "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," she explains.²

Together, the artists in *Topographies: Mapping Being and Belonging* claim mapping as a deeply human act: one rooted not just in geography, but in memory, identity, and the creative process. They teach us to imagine new futures by mapping our present.

¹ Oral history interview with Jack Whitten, 2009 December 1-3. Archives of American Art, Smithsonian Institution.
² "Conversation Yuton Shi and Yu-Wen Wu" in Yu-Wen Wu, *Under the Same Moon* (West Haven, CT: GHP, 2024), 24.

RELATED PROGRAMS

OPENING CELEBRATION
 Thursday, June 25 | 5 – 7 pm

TOPOGRAPHIES OVER TIME: A HIKE SERIES WITH WANDER WOMEN MIDWEST
 Wednesdays, 6 – 8 pm | Jester Park
 May 27, July 15, and September 9
 \$12 per session; Registration required

DOCUMENTARY FILM SCREENING
 Saturday, July 11 | 12 pm

Powwow People, 2025
 Director: Sky Hopinka
 Levitt Auditorium
 Free; No registration required
 For accessibility information, visit desmoinesartcenter.org/visit/accessibility

Step into a contemporary Native American powwow. Told through the poetic lens of visual artist and filmmaker Sky Hopinka (Ho-Chunk/Pechanga), the film is an intimate portrait of Native identity expressed through song and dance.



Film still from *Powwow People*, 2025, directed by Sky Hopinka.
 © Sky Hopinka / Image appears courtesy of the Artist and The Green Gallery, Milwaukee

GALLERY TALK with Associate Curator Elizabeth Gollnick
 Sunday, July 19 | 1:30 pm | Anna K. Meredith Gallery
 Free; No registration required

FREE GUIDED TOURS
 Saturdays | 1 pm
 August 15 and September 19
 No registration required

NEW EXHIBITION

APRIL 25 – AUGUST 30, 2026

JOHN BRADY PRINT GALLERY

CURATED BY ASSOCIATE CURATOR ASHTON COOPER, Ph.D.

Artists Around a Table: Artmaking and Merrymaking, 1927–1952

Artists Around a Table presents works on paper made by a vibrant social network of artist-printmakers who moved between New York City, Woodstock, Paris, and beyond in the first decades of the 20th century. Drawing on a wealth of prints from Iowa collections including the Des Moines Art Center (many of which have never before been on view), the Stanley Museum of Art, the Figue Art Museum, and private individuals, this exhibition explores a group of artists, friends, and lovers who constructed figurative works of art inflected with humor and merrymaking in the 1920s, 30s, and 40s. The exhibition takes its starting point from two scenes of art world bonhomie that are held in the Art Center collection: John Carroll's *Artists Around a Table* (1928), and Peggy Bacon's *A Few Ideas* (1927) — both rollicking depictions of a circle of friends gabbing, preening, debating, and drinking, that included Carroll and Bacon as well as artists Alexander Brook, Adolf Dehn, Mura Dehn, Yasuo Kuniyoshi, Jules Pascin, and Katherine Schmidt. On view are Kuniyoshi's drawings of circus and burlesque

performers; Adolf Dehn's mythological scenes and landscapes; Peggy Bacon's ribald sendups; Alexander Brook's portraiture; and Jules Pascin's portraits and scenes from Parisian cafés. In addition to these works on paper, this exhibition features a film with dancers Mura Dehn and Roger Pryor Dodge, archival photographs of artist parties from the early 20th century, and Bacon's bestselling satirical book *Off With Their Heads!*



Yasuo Kuniyoshi (American, 1889–1953)
Burlesque Queen, 1933
Lithograph on paper
John C. Huseby Print Collection of the
Des Moines Art Center through Gift, 1991.51



John Carroll (American, 1892 – 1959)
Artists Around a Table, 1928
Lithograph on paper
Des Moines Art Center Permanent Collections;
Gift of Carl Weeks, 1954.109

Saturdays | 1 pm
May 16, August 29, and September 26
No registration required

Friday, May 29 | 6 – 9 pm
Culinary Annex, 304 5th Street #102,
West Des Moines, Iowa
Registration required

NEW EXHIBITION

APRIL 11 – AUGUST 23, 2026

PAMELA BASS-BOOKEY AND HARRY BOOKEY GALLERY
CURATED BY ASSOCIATE CURATOR ASHTON COOPER, Ph.D.

2026 TONI AND TIM URBAN ARTIST-IN-RESIDENCE

CHRISTINE REBET: SOUND OF TIME

Paris-based artist Christine Rebet is the Des Moines Art Center 2026 Toni and Tim Urban Artist-in-Residence. This survey exhibition presents five films made between 2015 and 2025, playing consecutively in the Pamela Bass-Bookey and Harry Bookey Gallery. Rebet has devoted her practice to the act of drawing, creating lush and labor-intensive hand-drawn animations marked by vivid color and lively images that change and morph alongside lyrical voice-over narrations. “I am interested in preserving hand-drawn animation for myself because it is my act, my gesture,” Rebet has explained. “My gesture is to draw. The magic of the hand.”

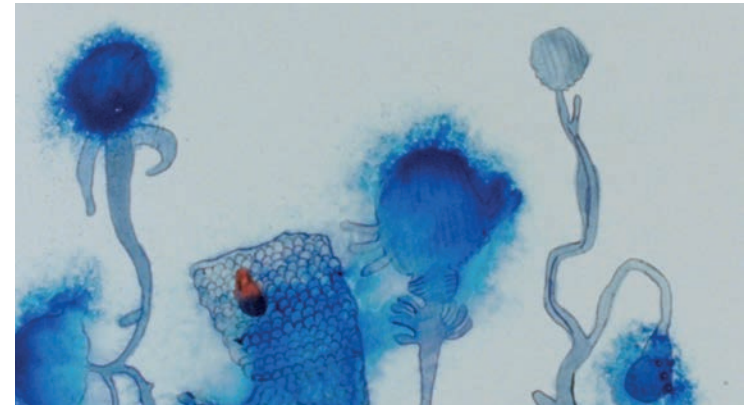
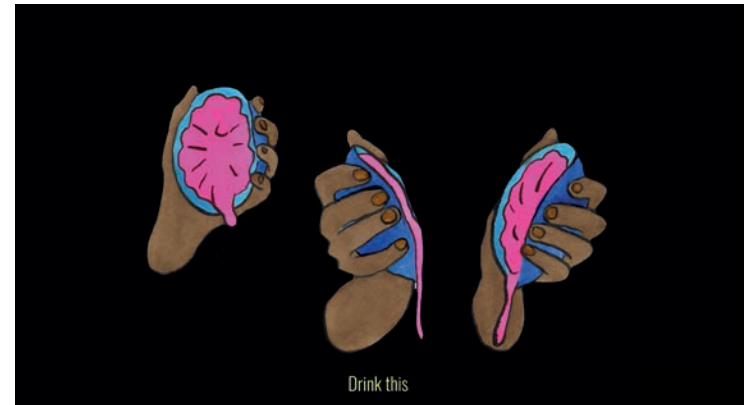
In her films, Rebet imagines and invents visual forms for forgotten rituals, sacred landscapes, and oral histories. Her works are born out of travel and research in places as diverse as Jamaica, the Persian Gulf, Thailand, London, and Rebet’s own childhood home in Lyon, France, sites where she meets and collaborates with local experts—including musicians, monks, and archaeologists—bringing their knowledge to life through the medium of

drawing. The films put historical fact in tension with objects, ideas, and traditions whose forms are unknown, emphasizing the slippery and unknowable aspects of human knowledge and history.

As part of her residency in Des Moines, Rebet premiered a new performance in collaboration with Kingston, Jamaica-based performer Simone Harris, a seventh generation descendant of Queen Nanny, the Jamaican revolutionary and leader of the Windward Maroons community of escaped, formerly enslaved individuals. The performance is an extension of Rebet’s and Harris’s work on *The Fall*, 2025, a film narrated by Harris that imagines the powerful effect of a lunar eclipse on resistance fighters. The film is “an animated remedy that activates resilience, the reaffirmation of oneself, and even the power of feminine forces against patriarchal colonial oppression,” as Rebet describes it.



In collaboration with Christine Rebet, Simone Harris honors Queen Nanny’s spirit in her performance as Lady Blake Ophelia Stratum at the Art Center in April. Watch a recording of the production on the Art Center website.



Christine Rebet (French, born 1971)
The Fall, 2025 (Film stills)
Animation shot on HD, sound.
5 min. 19 sec.
Courtesy of the artist and Bureau,
New York

NEW EXHIBITION

JUNE 25 – NOVEMBER 29, 2026

A.H. BLANK GALLERY

CURATED BY ASSOCIATE CURATOR ASHTON COOPER, Ph.D

ELLE PÉREZ

La DESPEDIDA

Artist Elle Pérez constructs lush and tactile photographs born from careful attention to the objects, settings, and individuals in their everyday life. As Pérez describes it, they are after “the desire for something to be felt viscerally — to feel like you’re able to hit a certain note that has to do with a fact of living previously undescribed and, in my case, achieving a photographic description of the ephemeral condition of living. What is being communicated often isn’t discursive but is somatic.”

This exhibition includes 11 photographs from Pérez’s recent body of work “La Despedida (the world is always ending, the world is always again beginning)”, which combines color images taken in the backyard garden of Pérez’s grandparents’ home in Puerto Rico with those from Claude Monet’s garden in Giverny, France. Pérez’s

photographs frequently deploy close cropping, zooming in on lush expanses of blooming flowers, lace curtains, and metal grating on a doorframe. They reveal a meticulous attention to the craft of photography, creating images that are carefully composed and printed. Pérez is also known for arranging pictures in poignant vignettes called “configurations” that allow them to communicate poetic resonances between subjects, places, and, in this case, vastly different cultural contexts. Pictures of Monet’s famous pond and water lilies sit alongside photos of plantain groves and foaming salt water. Here, the setting of the garden is used to explore memory and history, both art historical and personal.

RELATED PROGRAMS

OPENING CELEBRATION

Thursday, June 25 | 5 – 7 pm

GALLERY TALK with Associate Curator

Ashton Cooper

Thursday, July 23 | 5:30 pm

A.H. Blank Gallery

Free; No registration required

FREE GUIDED TOURS

Saturdays | 1 pm

July 18, October 24, and November 28

No registration required

OPPOSITE ABOVE

Elle Pérez (American, born 1989)
untitled (cleaning the pond), 2025

Archival pigment print

Image courtesy of the artist and 47 Canal, New York

Photo: Joerg Lohse

OPPOSITE BELOW

Elle Pérez (American, born 1989)
untitled (light window), 2025

Archival pigment print

Image courtesy of the artist and 47 Canal, New York

Photo: Joerg Lohse



RECENT ADDITIONS TO THE PERMANENT COLLECTION

LOLA FLASH

Basking, Provincetown, Mass (1988), by Lola Flash, depicts an unidentified couple in an intimate embrace taken on the beach in Provincetown, Massachusetts, a haven for the queer community since the mid-20th century. The couple's identities are obscured by the inversion of light and shadow. The green tinge of their skin contrasts with the magentas and yellows of the beach scrub behind them. *Basking* was produced with Flash's innovative cross-colour technique, developed in the 1970s. Shot on slide film instead of the typical color negative film, cross-colour photographs create images that are particularly bright and saturated. Flash further turned conventional photography on its head by using negative paper to print her images, which has the result of reversing the hues, turning blues into reds and whites into blacks, as seen in *Basking*.

Flash was a member of ACT UP (AIDS Coalition to Unleash Power) in the 1980s, at the height of the AIDS epidemic, and she appeared in Gran Fury's famous 1989 "Kissing Doesn't Kill: Greed and Indifference Do" campaign. Her photographs are inextricable from her activism and advocacy.

Lola Flash (American, born 1959)
Basking, Provincetown, Mass, from the series "Cross-Colour", 1988
Chromogenic print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, and the Edmundson Art Foundation, Inc., 2025.126

MARY MATTINGLY

Between Bears Ears and Daneros Mine from the "...There Is Still Poetry" series, belongs to a body of work by Mary Mattingly that reimagines the traditional genres of still life and landscape through a contemporary ecological lens. *Between Bears Ears and Daneros Mine* is a photograph of a tableaux constructed in the artist's studio. In the background of the photograph is another photograph, this one of Bears Ears National Monument in Utah. It is positioned behind soil samples sourced from the area around Bears Ears as well as spent shell casings and fragments of Army transport trucks. Located near the Daneros Uranium Mine, Bears Ears has become the focal point of debate between large-scale industry, the United States military, conservation groups, and the Bears Ears Intertribal Coalition over land use and resource extraction. Between the photograph of Bears Ears and the collection

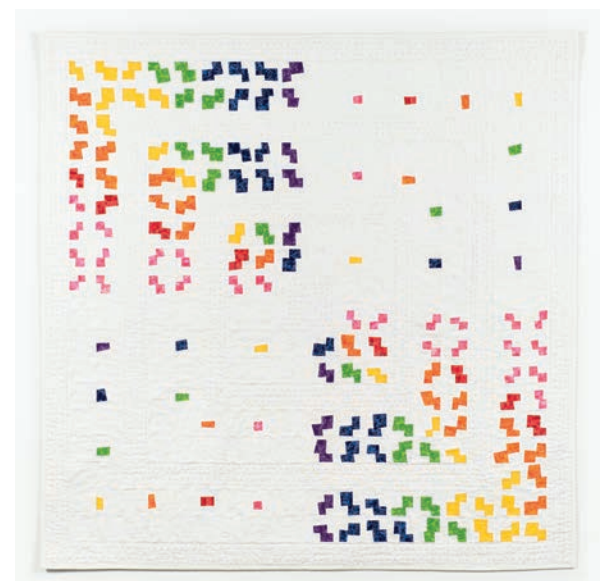


Mary Mattingly (American, born 1978)
Between Bears Ears and Daneros Mine, from the series "...There Is Still Poetry", 2018
Chromogenic dye coupler print
Des Moines Art Center Permanent Collection; Gift of Laura Burkhalter in honor of Amy Jane Burkhalter, 2026.5

of found materials is a wooden crate with phrases borrowed from Samuel Beckett's 1953 novel *The Unnamable*, which introduces a philosophical reflection on perception and the limits of sight.

BEN MILLETT

Iowa-based artist, Ben Millett, the focus of the Art Center's *Iowa Artists 2025* exhibition, expands the possibilities of contemporary quilting, drawing on traditional techniques while incorporating influences from painting, color theory, and LGBTQ+ activism. Through his use of pattern and color, Millett weaves personal and collective histories into quilted objects, blurring the boundary between craft and conceptual art. In many of Millett's quilts, the colors of the



Ben Millett (American, born 1979)
Hanky Code, 2023
Cotton fabric, batting, and thread; quilted by hand
Des Moines Art Center Permanent Collections; Purchased with funds from Lisa Melton in memory of her father, Thomas Gordon Bartels, and funds from the Edmundson Art Foundation, Inc., 2026.2
Photo: Brittany Brooke Crow

rainbow pride flag serve as both visual and symbolic elements. His quilt *Hanky Code* references a discreet system once used by gay men to communicate their identity and their desires through colored bandanas worn in specific pockets. In the quilt, Millett cuts patterned fabric reminiscent of bandanas into slightly irregular squares and hand-stitches them onto a largely white surface. Some squares appear alone, while others form pairs clustered near the center, with both matching and contrasting hues subtly suggesting different forms of connection and intimacy. Entirely hand-stitched, *Hanky Code* stands as both a tribute to Queer history and a deeply personal reflection on identity and visibility.



Richard Misrach (American, born 1949)
Drive-in Theater, Las Vegas, from “American History Lessons”, 1987, printed 2025
 Archival pigment print
 Des Moines Art Center Permanent Collections;
 Gift of Allie Haeusslein, 2025.334

RICHARD MISRACH

Flooded House foundation, Salton Sea (1985) and *Drive-in Theater, Las Vegas* (1987) exemplify the distinctive contributions of photographer Richard Misrach. Both belong to his series “Desert Cantos,” whose title references Ezra Pound’s unfinished epic poem. Misrach’s ethereal images of the desert landscape are visually seductive representations of nature devastated by unchecked human intervention. In *Drive-in Theater, Las Vegas*, Misrach captures an eerily beautiful empty drive-in theater in the Nevada desert. From the subseries “American History Lessons,” this is a theater without an audience, a metaphor for the increasing atomization of American life. In *Flooded House foundation, Salton Sea*, Misrach finds beauty in ecological disaster. The Salton Sea was an accidental man-made creation when a poorly

constructed irrigation canal failed in 1905. Since that time, the lake has been contaminated by agricultural runoff. As the sea continues to dry up, this runoff has led to noxious algal blooms and dying wildlife. *Submerged House* is a part of Misrach’s sub-series “Canto III: The Flood,” whose title alludes to the biblical story of the flood. In the artist’s image, destruction has been wrought by human neglect and a lack of care for the natural environment, not divine wrath.

JORDAN NASSAR

Jordan Nassar’s work reflects Palestinian cultural traditions and the complex meanings of home, heritage, and displacement. Nassar is widely known for textile compositions created using

tatreez, a traditional Palestinian embroidery method. In 2022, he began exploring the ancient art of mosaic as another medium for sharing historical memory.

Bethlehem-In-The-Galilee [see page 18] draws inspiration from a fragment of a mosaic floor excavated from a Byzantine church dating to the 5th or 6th century in Bethlehem of Galilee. Today, that archaeological fragment is displayed in the Ben Gurion Airport. Using a photograph taken on his phone, Nassar carefully reconstructed two surviving sections of the historic design, including a braided geometric border with medallions depicting local plants and animals. Composed of hand-poured glass tesserae, the work can be installed in multiple orientations—horizontally, vertically, or across two adjoining walls. Nassar’s version is intentionally creative as he alters colors, adapts stylistic details, and reconstructs missing elements. The result is a blend of historical references and personal reflection that considers

how archaeology, memory, and cultural identity intersect.

ALIZA NISENBAUM

Aliza Nisenbaum’s vibrant, dynamic *Ofrenda, Day of the Dead Committee Members, Des Moines Art Center* (2025) was created for the artist’s 2024–2025 Toni and Tim Urban Artist-in-Residence Program, which overlapped with two iterations of the Art Center’s community-led Día de los Muertos celebration. The painting depicts members of the original Day of the Dead committee at work and at thought, surrounded by objects of personal significance. For the finished painting, Nisenbaum sourced details from the multiple preparatory drawings and photographs she made during a 2024 visit to Des Moines, collapsing different times, spaces, and views into a single scene. Rich in allegory, *Ofrenda* includes a wide range of cultural and social symbols, from candles and animated skeletons or calacas to monarch butterflies and the vibrant orange marigold known as cempasúchil, or “flower of many petals,” all elements of a traditional ofrenda, or altar. Nisenbaum’s portrait commemorates a location, a community, and a tradition—Día de los Muertos—giving visual form to a gathering that embraces love for friends, family, and neighbors.

Aliza Nisenbaum (Mexican and American, lives and works in New York, NY, born 1977)
Ofrenda, Day of the Dead Committee Members, Des Moines Art Center, 2025
 Oil on canvas
 Des Moines Art Center Permanent Collections; Purchased with funds from the Kyle and Sharon Krause Family Art Acquisition Fund, 2026.1.a-.b
 Image courtesy of the artist



JEFF PERRY PHOTOGRAPHY GIFT

Jeff Perry has given the Art Center several hundred photographs over the last decade. In December 2025, he made a gift of over 200 photographs. This is the second installment of a multi-year gift that will encompass nearly 700 photographs, and like all of his generous donations is done in honor of his grandparents Myron and Jacqueline Blank. The dynamic range of art and history represented by Mr. Perry's donation will add to the museum's ability to present encompassing art historic narratives and create new exhibitions for years to come. Highlights of this segment of his gift include several works by Bill Owens, which were recently featured in the John Brady Print Gallery exhibition *Work and Leisure*; multiple Associated Press photographs of Civil Rights leaders in the 1960s and the dynamic protests of that era; and 19th century photographs of the architecture and art of Ancient Egypt as it looked over one hundred years ago.



Lou Stoumen (American, 1917–1991)
Listening to the Ballgame, Times Square, 1940
 Later gelatin silver print
 Des Moines Art Center Permanent Collections;
 The Jeff Perry Photography Collection given in honor
 of Myron and Jacqueline Blank, 2025.153

Jordan Nassar (American, born 1985)
Bethlehem-In-The-Galilee, 2025
 Smalti tile mosaic on aluminum
 Des Moines Art Center Permanent Collections;
 Purchased with funds from the Des Moines Art Center
 75th Anniversary Campaign, 2025.42.a-e

PAULA REGO

Paula Rego produced a formidable body of work that mined contemporary social and political events as well as history, literature, film, fairytales, and her own biography. Women are the main protagonists in nearly all of her art. Enmeshed in complex systems of power, Rego's subjects are both the agents and the victims of political forces they seek to control but to which they sometimes succumb. The Art Center recently acquired a group of eight etchings by Rego produced between 1999 and 2000. Harrowing and poignant, they are unique for the depth, substance, and complexity they give to the anguish of women and for their overt depiction of a subject—abortion—that is of universal relevance but that is nearly absent from the history of art.

Rego's etchings originate with a series of 10 large pastels on the same subject from 1998–99, created shortly after a referendum on abortion failed to pass in Portugal, criminalizing most abortions. Like the pastels, Rego's etchings originate from feelings of rage and despair. Each one depicts a woman either preparing to have an abortion or in the midst of having an abortion, the illegality of which forces them to end their pregnancies isolated and alone, without proper medical care. The artist's protagonists suffer emotionally and physically.

At the same time, they demonstrate resilience and fortitude. They show dignity in undignified situations. They are endowed with sturdy physical forms, their legs and arms muscular. The works are powerful, in some cases graphic, but not necessarily gratuitous. For her part, Rego once described the "Untitled" series as "one of the things I'm most proud of having done."

AUGUST SANDER

The Art Center recently welcomed into the collection 12 photographs by August Sander (1876–1964), a towering figure in Weimer Germany, all of them gifts from the Pilara Family Foundation and Pier 24 Photography. The photographs belong to Sander's "Stammappe (Portfolio of Archetypes)," one of his signature bodies of work and the beginning of his longstanding interest in portraiture. Like many of his contemporaries in the New Objectivity movement, Sander aimed to document the many types of people living in rural and urban Germany between the world wars with unflinching precision. In this series, Sander compiled images of farmers and their families taken between 1910 and 1925 in Westerwald, a rural area outside of Cologne. He categorized his sitters by type and assigned them generic titles such as "The Philosopher" and "The Revolutionary." Despite the availability of small, mobile 35mm





August Sander (German, 1876 – 1964)
Die Frau im fortgeschrittenen Intellekt (Intellektuelle)
(The Woman of Progressive Intellect [Intellectual], from
Stammappe (Portfolio of Archetypes), 1910–1925, printed 1976
 Gelatin silver print
 Des Moines Art Center Permanent Collections;
 Gift of the Pilara Family Foundation, 2025.43.9

film cameras, Sander preferred older large-format cameras that required glass negatives and long exposure times. Sander asked his models to arrange themselves accordingly, which contributes to the overall sense of seriousness and solemnity in his pictures.

LARRY SULTAN

Practicing Golf Swing (1986) and *My Mother Posing* (1984) are two outstanding examples from Larry Sultan's "Pictures from Home" series of the 1980s, which document the artist's parents over a period of several years. Sultan's photographs are both personal and conceptual: they comment on intimate subjects like home, family, and the American dream while also addressing the means and methods of photography itself. Some of Sultan's images are candid, while others are staged, deliberately confusing the distinction between the real and the invented.



Larry Sultan (American, 1946 – 2009)
My Mother Posing, from "Pictures from Home," 1984
 Archival pigment print
 Des Moines Art Center Permanent Collections;
 Gift of Allie Haeusslein, 2025.337

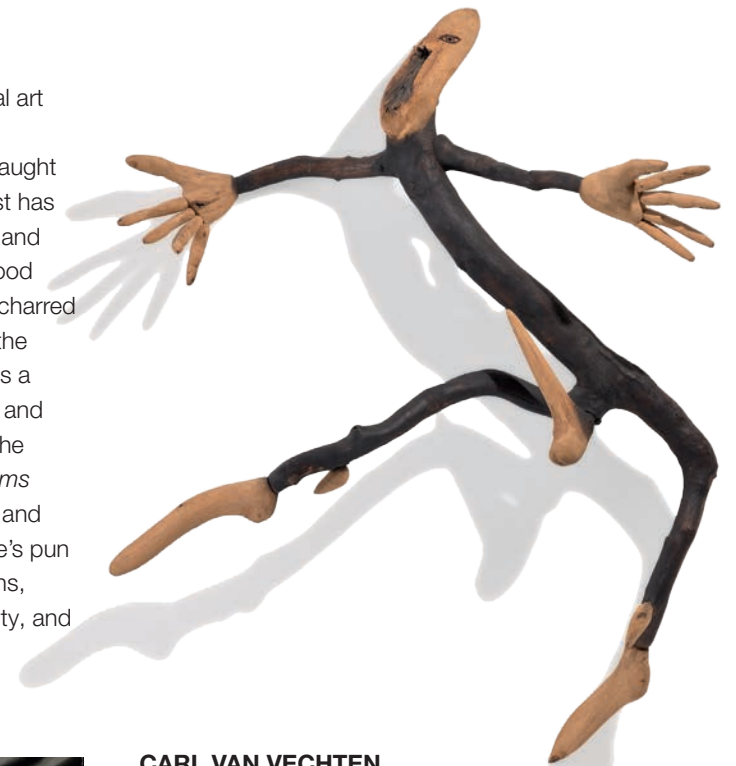
As Sultan said of the series, "What drives me... has more to do with love than with sociology, with being a subject in the drama rather than a witness. And in the odd and jumbled process of working everything shifts; the boundaries blur, my distance slips, the arrogance and illusion of immunity falters...These are my parents. From that simple fact, everything follows. I realize that beyond the rolls of film and the few good pictures...is the wish to take photography literally. To stop time. I want my parents to live forever."

JAMES SURLS

Big Man Going to Arms Race, a powerful sculpture by James Surls, is a recent gift from the John and Mary Pappajohn Family Foundation and the first work by the artist to enter the Art Center's collection. Long associated with the Texas art scene of the late 20th century, Surls has exerted wide regional

influence while participating in no formal art movement.

Raised by a carpenter father who taught him woodworking and forestry, the artist has a deep connection to the natural world and often begins with found branches or wood fragments. In this work, twisting limbs, charred surfaces, and painted passages retain the material's natural textures. Conceived as a critique of Ronald Reagan's presidency and the surge of nationalist rhetoric during the late Cold War era, *Big Man Going to Arms Race* channels anxiety about militarism and cultural attitudes toward power. The title's pun suggests both bodily limbs and weapons, reinforcing themes of conflict, masculinity, and the uneasy allure of war.



Carl Van Vechten (American, 1880 – 1964)
Marlon Brando, 1948
 Gelatin silver print
 Des Moines Art Center Permanent Collections;
 Gift of the Philadelphia Art Museum, 2025.118

ABOVE RIGHT
 James Surls (American, born 1943)
Big Man Going To Arms Race, 1984
 Painted oak
 Des Moines Art Center Permanent Collections;
 Gift of John and Mary Pappajohn, 2026.6
 Image courtesy of the donor

CARL VAN VECHTEN

Though widely known during his lifetime as a novelist, critic, and social figure, Carl Van Vechten has only recently been recognized for his striking photographs of 20th century cultural icons. The Art Center acquired a significant group of Van Vechten's portraits thanks to a historic and extraordinary gift from the Philadelphia Museum of Art.

Van Vechten's interest in photography began in the 1890s in Cedar Rapids, Iowa, where he experimented with his family's box camera as a teenager. After acquiring a lightweight Leica camera around 1930, he transformed a room in his New York apartment into a studio and darkroom. Within a short time, he was photographing luminaries such as George Gershwin, Langston Hughes, Frida Kahlo, Henri Matisse, Georgia O'Keeffe, Diego Rivera, and Anna May Wong, all of them towering figures in music, art, and literature.

Without formal training, Van Vechten experimented freely with lighting, composition, and theatrical props, often encouraging sitters to adopt expressive poses. The resulting images are lively and character-driven. Collectively, this archive forms a remarkable visual record of 20th century cultural life, particularly within Black and Queer communities.



HERALDING THE RETURN OF *NOMADE*

Last fall, Jaume Plensa's *Nomade*, one of the most iconic sculptures in the John and Mary Pappajohn Sculpture Park, was carefully deinstalled for scheduled conservation to preserve its integrity and ensure it stands tall for years to come. Together with the artist's studio, a team of professional conservators, and a local Des Moines company specializing in metal work, the Art Center team undertook the monumental task of removing the sculpture from the park and disassembling it bolt by bolt. After a thorough inspection, applying 100 hours of sandblasting, meticulously repainting each surface, and carefully reassembling the work, *Nomade* has proudly returned to the home it has occupied since 2009 — refreshed, renewed, and ready to welcome visitors once again.

The *Nomade* conservation project, made possible by a Prairie Meadows Legacy Grant, helped to launch the first of a three-year Friends of the Pappajohn Sculpture Park Campaign. The \$500,000 fundraising initiative seeks to conserve multiple sculptures, enhance security technology, and improve accessibility throughout the park. This comprehensive effort is imperative to maintain and protect the park, which has become a signature Des Moines destination. Spanning 4.4 acres and welcoming more than 3.2 million visitors since it opened in 2009, the Pappajohn Sculpture Park is one of the largest outdoor sculpture parks in the country, inspiring imagination and creativity year-round. The park is completely free and accessible to all with no barriers, fences, or admission fees.



ABOVE AND RIGHT *Nomade* during conservation process. LEFT Jaume Plensa (Spanish, born 1955). *Nomade*, 2007. Painted stainless steel. Des Moines Art Center Permanent Collections; Gift of John and Mary Pappajohn, 2015.3.

We invite you to join us in celebrating and preserving one of Des Moines' greatest cultural treasures as we continue the vision established by the late John and Mary Pappajohn. Alongside civic and community leaders, the Pappajohns imagined a downtown oasis filled with sculptures by some of the most acclaimed artists of our time—a magnificent green space for everyone to enjoy. Nearly two decades later, we are honored to carry their legacy forward by caring for the works they have entrusted to the Art Center. These conservation efforts are made possible through the generosity of our members and partners like you. Support the Friends of the Sculpture Park campaign today and help ensure this iconic landmark remains safe, welcoming, and vibrant for generations to come.

***NOMADE* CONSERVATION BY THE NUMBERS**

- 9 SEPARATE PIECES**
- 150+ BOLTS HOLD *NOMADE* TOGETHER**
- 100 HOURS OF SANDBLASTING**
- 190 HOURS OF PAINTING + RESTORATION**
- 23.5 GALLONS OF PAINT**
- 2 DAYS FOR INSTALLATION**



Conservation of *Nomade* was made possible by a Prairie Meadows Legacy Grant.

CONNECTING ART AND AUDIENCE

The Art Center's exhibitions prompt an important question: How do we help visitors experience art in ways that extend beyond the gallery walls? The Museum Learning and Engagement team transforms artists' ideas into unique opportunities for connection and reflection within our community and within ourselves. Enjoy these upcoming programs that bring art to life in a variety of engaging ways.

ART FOR BRUNCH!

Looking for a thoughtful way to spend a Sunday morning? Art for Brunch! is a monthly, facilitated gallery experience for adults who enjoy learning, conversation, and slowing down on purpose. Once a month, we spend a full hour with a single work of art, guided by open-ended questions and group discussion. There's no lecture and no pressure to be "an art person." Each conversation is shaped by the people in the room, making every session unique. It's engaging, social, and intentionally offline—perfect for anyone craving meaningful connection and curiosity-driven learning.

First Sunday of each month | 11 am

Meet in the Macomber Lobby

Free; Registration required

The Art Center Café will be open before and after for brunch purchases.



DEAF AND HARD OF HEARING ART GATHERINGS

Fridays | 4:30 – 6:30 pm

Free; No registration required

Sessions resume in fall 2026.

Deaf and Hard of Hearing Art Gatherings offer a supportive creative community where people connect and express themselves through art. Each class is taught by a local Deaf artist and is facilitated using American Sign Language (ASL). ASL facilitation enables participants to communicate naturally, share ideas visually, and collaboratively experience art in a way that honors Deaf culture and identity.

Each session explores a wide range of artistic practices, from painting and drawing to mixed media and ceramics. These gatherings aren't just about making art, but creating a space where every voice can be seen and heard.

Contact Kesley Burr, Community Access Program Manager, at 515.271.0325 or kburr@desmoinesartcenter.org for more information.



SERIES SCREENING

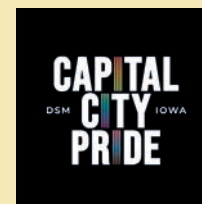
THE LAST AMERICAN GAY BAR, 2024

Saturday, June 13 | 11 am

Levitt Auditorium

Kristian Day, Director

Free; No registration required



This six-part documentary series features the story of Iowa's legendary Blazing Saddle bar and the community that built it. Episodes include Stonewall and Vietnam, Scooping the Loop, Violence in the Streets, The War on AIDS, Don't Ask Don't Tell, and Here and Now.

This screening is presented in partnership with Capital City Pride. Through educational programs and events, we invite our community to explore, understand, and appreciate the richness of diverse LGBTQ+ experiences. By learning from our shared history, we empower one another to envision and build a more inclusive and forward-thinking future.

For accessibility information, visit desmoinesartcenter.org/visit/accessibility.

AUTHOR PATRICK BRINGLEY IN CONVERSATION WITH KELLY BAUM

Saturday, June 27 | 11 am – 1 pm

Des Moines Public Library – Central Library

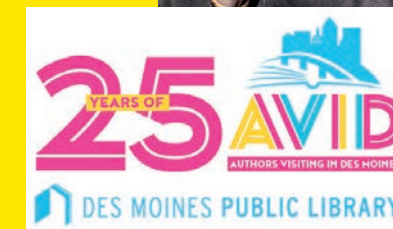
Free; No registration required

Doors open at 10 am.

Patrick Bringley is the *New York Times* bestselling author of "All the Beauty in the World," a memoir about his decade as a guard at the Metropolitan Museum of Art. This special author talk, part of Authors Visiting in Des Moines (AVID), is hosted in partnership with the Des Moines Public Library, Des Moines Arts Festival, and the Des Moines Art Center. The event is moderated by Dr. Kelly Baum, John and Mary Pappajohn Director and CEO. Baum was formerly a curator at The MET before coming to the Art Center in 2023.



Patrick Bringley

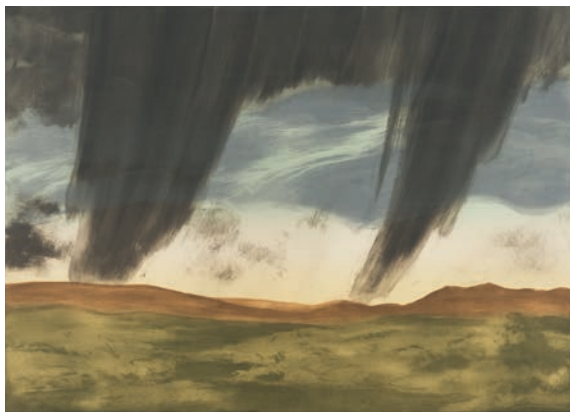


2026 MARKS THE 250TH ANNIVERSARY OF THE SIGNING OF THE DECLARATION OF INDEPENDENCE.

On July 2, 1776, the thirteen colonies of what would become the United States of America declared their independence from Great Britain. Two days later, on July 4, the Second Continental Congress ratified the Declaration of Independence. Drafted by Thomas Jefferson along with several others, the Declaration is our country's founding document, both practically and philosophically. In addition to staking a claim for sovereignty and freedom from unjust rule, the Declaration enshrined democracy as this country's system of government and claimed certain immutable rights for its citizens,



Jacob Lawrence (American, 1917–2000)
The 1920's...The Migrants Cast Their Ballots, from
"Kent Bicentennial Portfolio: Spirit of Independence," 1974,
published 1975
Screenprint on paper
Des Moines Art Center Permanent Collections; Gift of
Lorillard, New York, 1975.40.8



April Gornik (American, born 1953)
Rain and Dust, 1985
Color etching on paper
Des Moines Art Center Permanent Collections; Purchased
with funds from the Kay Reynolds Stroud Art Fund, 2003.236

specifically life, liberty, and the pursuit of happiness. These rights remain lodestars today, as does the theory of democracy, defined as a government by the people for the people. For many reasons, the Declaration has proven to be a document of profound inspiration to people and nations across the world.

In recognition of our country's semiquincentennial, and in celebration of the human rights and freedoms memorialized in the Declaration of Independence, the Art Center is highlighting artists who live and work in the United States on its digital platforms and in the vast majority of its programs, events, galleries, and exhibitions throughout 2026. These artists address the complexity of American history, the diversity and variability of American identity, the promise and the failure of American democracy, and the global, transnational character of American culture. Together they encourage us to reflect critically and passionately on the past, present, and future of the United States.

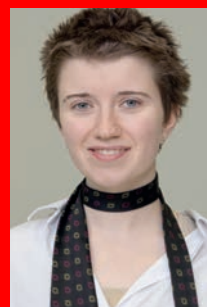
Visit to see some of these pieces in person through free public tours themed "Exploring the American Experience." Led by a knowledgeable docent, each tour offers opportunities to engage with the stories, techniques, and connections to America behind the works on view.

FREE PUBLIC TOURS Exploring the American Experience

Saturdays | 1 pm
May 23, June 27, and July 25

No registration required

STUDENT SPOTLIGHT EVA KILBRIDE



Eva Kilbride's journey as an artist began as a young student, then a Teaching Assistant in the Art School, and continues as an educator and soon-to-be-graduate of the Minneapolis College of Art and Design. This

spring, Eva has returned to teach camps for ages 5 – 18, a full-circle moment to where it all began.

"I started attending classes in the Art School when I was around eight years old. My first class was printmaking and tie-dye. At the time, I had not moved to the US yet (I lived in Ireland until we moved to Des Moines when I was 13), but my family and I would visit my grandparents there for the summer. Scholarships were a huge help to my parents, enabling me to enroll in classes when we visited. Once we immigrated to America, I attended St. Augustin Catholic School just next door, and our art classes were held at the Art Center instead. Being active at the Art Center was something I could bond with my mom and grandmother over their experiences growing up in America.



Eva Kilbride. *Company of Wolves*.

Eva Kilbride is an illustrator, author, and concept artist currently working in Minneapolis.

Over the years, I participated in the Teen Academy, as well as a handful of teen and adult classes in a variety of mediums. Classes are designed for a wide range of art-making and to meet students where they are at. It is made for and run by artists, and you can really feel the authenticity.

There are times now when I do something small (like folding a mini-zine or working with color theory) and remember learning it first at the Art Center. The Art Center is good at helping students develop those principles early on. So much of the language that I use now, both visually and orally, I built a foundation for in class. I feel very privileged to have had the opportunity to explore that early on."

"I think that the Art Center is a community in every sense of the word, and it's truly hard not to feel welcome. I'm just happy to be there." EVA KILBRIDE

Take a page out of Eva's book and enroll in a class! Choose from traditional mediums like painting, drawing, printmaking, and ceramics, or specialties such as metals, mixed media, and calligraphy. Visit desmoinesartcenter.org/classes.



PHOTO:
ERIK BROCKMEYER

SOCIAL SATURDAY

WHERE
ART
MUSIC
IDEAS
+ PEOPLE
CONNECT

SECOND SATURDAYS
11 AM – 2 PM

Social Saturday offers activities for all ages such as studio art projects, guest artists and filmmakers, guided tours, film screenings, musical performances, art carts, story time, scavenger hunts, and more!



JUNE 13: PRIDE AND SEEK

Don't hide your Pride – explore creativity together and express your inner artist! Free activities for all: Search the museum for Tiny Art and join in our community mural. See page 25 for details about a special screening of “The Last American Gay Bar.”

UPCOMING DATES

JULY 11
AUGUST 8
SEPTEMBER 12



ART CENTER GALA 2026

Saturday, September 19, 2026
Val Air Ballroom
West Des Moines, Iowa

A BOLD AFFAIR WHERE ART, MUSIC, STYLE, AND COMMUNITY COLLIDE

Once a factory. Once a dance hall. Always a place of movement, rhythm, and art. The famed and newly restored Val Air Ballroom is the perfect backdrop for an off-beat, riotously elegant celebration of art + community.

Patron packages are on sale now and individual ticket sales begin in June.

For more information, contact Gala and Development Events Coordinator Jess Lane at jlane@desmoinesartcenter.org.

WELCOME THE ART CENTER'S NEWEST TEAM MEMBERS



SUSAN KLOEWER
Chief Operating Officer

We welcome Susan Kloewer as the Art Center's inaugural COO. Kloewer brings a wealth of operations-related experience and museum work to the team. “It is a privilege to begin this inaugural role at the Des Moines Art Center and to work alongside such talented and passionate staff. I am deeply committed to advancing the Art Center's bold vision and contributing meaningfully to its continued growth and impact.”



KARLY REHMAN
Manager of Membership and Development

We are pleased to introduce Karly Rehman, Manager of Membership and Development, who will be curating meaningful membership experiences for all. “I am excited to engage the Des Moines community with all that the Art Center has to offer and to help ensure the institution continues to be a cornerstone of the community, which I'm eager to support through our membership program.”



PHOTO: ANNA JONES PHOTOGRAPHY

A SPECTACULAR BACKDROP FOR YOUR SPECIAL EVENT

Host your special occasion on the Richard Meier building patio — an elegant space for welcome cocktails, wedding ceremonies, and bespoke dinner parties.

Capture meaningful moments in the museum's most architecturally striking spaces with a new add-on photography package — perfect for engagement sessions, wedding day first looks, and senior portraits.

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



FRESH FINDS IN THE MUSEUM SHOP

Each year, the Museum Shop sources distinctive and inspiring items from around the world, specially curated to complement our exhibitions and art collection.

Find new treasures for your loved ones — and you — like fun and colorful board games; elegant gold and silver jewelry; striking BANG sculptural lamps (pictured above); and so much more. Shop in person during museum hours and online any time.

Members save 10% every day and double discounts four times per year. Stop in today!

DEVELOPMENT

MEMORIAL + HONORARY GIFTS

**TRIBUTES AND GIFTS RECEIVED
NOVEMBER 1, 2025 – MARCH 31, 2026**

In Honor of Caleb Hegna

Don Ireland-Schunicht

In Honor of Jeanne Levitt

Mary and Tom Bernstein

Fefe Passer and Al Bloch

Shari Engman

Henry and Joan Kern

Maxine and Joe Kirshenbaum

Nancy Noddle

In Honor of Paul McConeghey

Lisa and Michael Butler

In Honor of Sue and Tony Ortale

Shelby Curtis

In Memory of Ann Anderson

Mary and Anne Torgoman

In Memory of

Thomas Gordon Bartels

Lise Melton

In Memory of

Woody and Julie Brenton

Victoria Brenton and Adam Lackey

In Memory of Joe Hardy

Joyce and David Anderson

In Memory of Nathan Jordan

Jacquelyn Aldrich

In Memory of Caroline Levine

Lynn Dennis

Eileen O'Meara

In Memory of Michael Nieters

Diane Graham

In Memory of Camilla Prosser

Barbara Wells

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

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Jane and Eric Fogg | Fred Maytag Family Foundation | Edwin McIntosh

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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 – Saturday 10 am – 4 pm
Sunday 10 am – 3 pm
Closed Monday

MUSEUM SHOP






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

ACCESSIBILITY INFORMATION

desmoinesartcenter.org/visit/accessibility

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EDITING Amy Day and Megan Schilling

DESIGN Connie Wilson

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

ON THE COVER

Mark Bradford (American, born 1961)

My Whole Family is from Philly, 2014

Mixed media on canvas

Courtesy of Masterworks

© Mark Bradford; Courtesy of the artist
and Hauser & Wirth

NEW MEMBER BENEFIT

We're thrilled to announce a **NEW**
member perk: Members enjoy a
10% discount at the Art Center Café

Simply present your membership card to
receive your discount.

PHOTO: GOOD BURT MEDIA



Savor the delicious menu with a beautiful
view of the Bookey Family Courtyard and
Maytag reflecting pool.