

DES
MOINES
ART
CENTER



A RENAISSANCE FOR THE FUTURE

BROADENING OUR COMMUNITY IMPACT

The year of sustained self-reflection we undertook in 2024 bore incredible fruit in 2025. The Art Center emerged from a period of rumination poised for a bold and exciting future. That future came into focus in 2025, as the Art Center experienced a renaissance of sorts: the beginning of a new beginning that saw a huge jump in attendance, exciting programs and exhibitions, and record earned and contributed revenue. 2025 was also the 25th anniversary of two core programs that have long exemplified our commitment to community engagement and defined our identity as a place for the people of the Des Moines metro to gather: our Community Access Program (CAP) and our annual Día de los Muertos celebration.

At the beginning of 2025, we launched the Art Center’s new strategic plan, anchored by four foundational pillars: “Be a Welcoming Home for All;” “Bring the World to Iowa, and Iowa to the World;” “Grow our Revenue Streams Sustainably; and “Champion Caretaking and Stewardship.” These objectives guided every initiative—every decision—undertaken in 2025.

Together they laid the groundwork for a year of enormous success, which saw 29% more guests visit our galleries in 2025 than they did in 2024. Inspired by a dedication to hospitality, we made great strides in customer service, enhancing the overall visitor experience and adding new amenities while planning for improvements in accessibility in the near term. Our exhibitions and programs embraced the goal of connecting the local with the national and global through partnerships with institutions inside and outside of the state, including Grinnell College, the Institute of Contemporary Arts Boston, and the Waterloo Center for the Arts, as well as artists who hail from as nearby as Des Moines and as far away as New York, Haiti, and Vietnam.

Many of the exhibitions we mounted in 2025 highlighted the Art Center’s extraordinary collection, which grew by 386 objects thanks to gifts and purchases made with the support of donors. We continued our tradition of wisely stewarding our financial resources. 2025 was a particularly successful year when it came to earned revenue. We expanded income from our shop, rentals program, and art studios while introducing a new

collaboration with la mie in our café. We also secured first-time and first-in-a-long-time grants from national foundations like the Luce Foundation and the Robert Rauschenberg Foundation.

Finally, we embraced our commitment to being an excellent custodian of our architectural landmarks and our collection, embarking on a group of capital improvements and launching a series of conservation projects funded by a new Friends of the Sculpture Park campaign, which aims to raise \$500,000 for the John and Mary Pappajohn Sculpture Park’s upcoming 20th Anniversary in 2029.

In 2025, the Art Center began to strategically plan for the short-, medium-, and long-term. Our horizon line isn’t simply next year or even five years from now: it’s our centennial in 2048. Every day we asked ourselves what will be best for the Art Center today, tomorrow, and 23 years into the future. We implemented a ladder decision-making process in which each step—each choice, each new partnership, each investment—was intentionally designed to build on the previous step. We’re leading for the

long term, and I’m excited to move into the Art Center’s new future with all of you.

The Art Center is part of a dynamic civic, cultural, and philanthropic ecosystem that includes stakeholders of many kinds. We exist to serve the public, and we operate for the public good. That fundamental mission is made possible through the strategic guidance of our dedicated trustees; the generosity of our incredible patrons, including individuals, foundations, corporations, and legacy donors like Anna K. Meredith; the investment of local, regional, and state partners, from Bravo Greater Des Moines to Polk County and the Iowa Tourism Office and Iowa Arts Council, both a part of the Iowa Economic Authority; and the creativity and wisdom of our staff, docent volunteers, teaching artists, and community and business partners. Thank you for another thrilling and successful year at the Art Center.

Kelly Baum, Ph.D.
JOHN AND MARY PAPPAJOHN DIRECTOR
AND CHIEF EXECUTIVE OFFICER

Jason Gross
PRESIDENT, BOARD OF TRUSTEES, 2024

Jordan Nassar’s *Bethlehem-In-The-Galilee*, 2025, made its debut in the I. M. Pei building in November, 2025.
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



DES MOINES ART CENTER

MUSEUM

The Art Center was established by members of our community with the purpose of serving the community: it is a home whose doors are open and free to all. Cherished by generations of Iowans for more than 75 years, the museum is a beacon of joy, learning, creativity, and engagement.

Located in the capital city of Iowa, the Art Center houses a world-class art collection unparalleled in the state: a record of human creativity and accomplishment that spans 2500 B.C. to the present day. The Art Center's galleries and auditorium have hosted millions of guests, providing countless opportunities for inspiration, connection, and education at no cost.

240,262

**VISITORS EXPERIENCED
THE MUSEUM, ART SCHOOL,
EDUCATIONAL PROGRAMS,
AND SCULPTURE PARK**

29%

**INCREASE IN MUSEUM
GALLERY ATTENDANCE**

Visitors to the *Manuel Álvarez Bravo: Collaborations* exhibition during the opening celebration.
PHOTO: Brittany Brooke Crow

DES MOINES ART CENTER

ART SCHOOL

The Art Center boasts an exceptional art school that has educated generations of students in drawing, painting, printmaking, ceramics, and more. These programs nurture creativity, well-being, and growth, inspiring the lives of both hobbyists and professional artists while providing a place for community and lifelong learning.

In 2025, 197 scholarships totaling \$42,172 were awarded to youth and adults to enable their participation in classes, workshops, and camps.



341

STUDIO PROGRAMS

2,795

STUDENTS IN
CLASSES, WORKSHOPS,
AND SUMMER CAMPS

DES MOINES ART CENTER

SCULPTURE PARK

When the John and Mary Pappajohn Sculpture Park joined the Richard Meier building, I. M. Pei building, and Eliel Saarinen building it became the fourth distinctive environment for the display of the Des Moines Art Center's renowned collections.

Nestled in the heart of the city, this open-air space encourages unprecedented access to the finest sculptures of our time. The 4.4 acre park remains one of the most significant green spaces of its kind in the United States, attracting visitors from around the city, the nation, and the world.

Jaume Plensa's *Nomade* in the process of being moved offsite for conservation.

127,502

PEOPLE VISITED THE
PAPPAJOHN SCULPTURE PARK



EXHIBITIONS

Every exhibition at the Art Center is developed to engage audiences in meaningful and inspiring ways. Expanding understanding of the transformative power of art, these exhibitions invite visitors to see the world with greater curiosity, empathy, and imagination.

The eleven exhibitions presented in 2025 spanned continents and generations, connecting time and place through artistic expression. *Time Travelers* blurred the lines between past and future, while *Firelei Báez* challenged assumptions and reexamined ancestral histories through a contemporary lens. *Collaborations* celebrated the legacy of a master photographer while reminding audiences that greatness does not happen alone, and *2025 Iowa Artists: Ben Millett* meticulously blended modern techniques with traditional craft to express identity in ways both new and familiar.

Collectively, these exhibitions contributed to an ongoing dialogue about history, identity, and community, offering opportunities for reflection, discovery, and connection.

Visitors in the *Firelei Báez* exhibition opening celebration.
PHOTO: Brittany Brooke Crow



GUESTS FROM
20 COUNTRIES,
50 STATES
99 IOWA COUNTIES
VISITED THE
MUSEUM GALLERIES

AS PART OF OUR
COMMITMENT TO
BRING THE WORLD
TO IOWA, THE
FOLLOWING
COUNTRIES
WERE REPRESENTED
IN 11 EXHIBITIONS AND
RELATED PROGRAMS:

- ARGENTINA
- CUBA
- DOMINICAN REPUBLIC
- FRANCE
- HAITI
- MEXICO
- UNITED STATES
- VIETNAM

TIME TRAVELERS

FEBRUARY 18 – MAY 11, 2025
ANNA K. MEREDITH GALLERY

Curated by Senior Curator Laura Burkhalter

Time Travelers examined whether the past remains distant or is rather inescapably present, using film, sculpture, and relics to reinterpret history, memory, and inherited narratives. Anchored by two works, *Cheese*, a large-scale sculpture and mixed media piece by Mika Rottenberg and Tuấn Andrew Nguyễn's film, *The Boat People*, the exhibition examined how historical figures, cultural artifacts, and imagined futures reveal enduring questions of identity and collective memory.

SUPPORT PROVIDED BY:
Harriet S and J. Locke Macomber
Art Center Fund
ASK Studios



Tuấn Andrew Nguyễn (Vietnamese, born 1976)
The Boat People, 2020 (film stills)
Single-channel video, 4k, Super 16mm transferred to digital,
color, 5.1 surround sound
Des Moines Art Center Permanent Collections; Purchased with
funds from the Pamela Bass-Bookey and Harry Bookey Video Acquisition
Fund and the Edmundson Art Foundation, Inc., 2023.32





EXHIBITIONS

FIRELEI BÁEZ

JUNE 23 – SEPTEMBER 21, 2025

Des Moines Art Center presentation coordinated by Associate Curator Elizabeth Gollnick.

Occupying 2,000 square feet across three galleries, *Firelei Báez* featured more than 30 works spanning nearly two decades of the artist's career. Through paintings, drawings, and immersive installations, Báez explored colonial histories, the African diaspora, and questions of race, gender, and identity. Richly layered with vibrant color, pattern, and archival imagery, the exhibition invited reflection on resilience, self-expression, and cultural memory.

Firelei Báez was organized by the Institute of Contemporary Art/ Boston and Eva Respini, Deputy Director and Director of Curatorial Programs, Vancouver Art Gallery (former Barbara Lee Chief Curator, ICA/Boston), with Tessa Bachi Haas, Assistant Curator. The presentation of *Firelei Báez* at the Des Moines Art Center was coordinated by Associate Curator Elizabeth Gollnick.

Major support for *Firelei Báez* was provided by the Henry Luce Foundation and The Andy Warhol Foundation for the Visual Arts.

This project was supported in part by Karen and Brian Conway, David and Jocelyne DeNunzio, Mathieu O. Gaulin, The Kotzubei-Beckmann Family Philanthropic Fund, Lise and Jeffrey Wilks, and an anonymous donor.

Additional support for the presentation of this exhibition at the Des Moines Art Center was provided by the Harriet S. and J. Locke Macomber Art Center Fund, Iowa Tourism Office and Iowa Arts Council, both a part of the Iowa Economic Development Authority, and Laurie Wolf and Jeff Freude.

PHOTOS PAGES 18–23: Brittany Brooke Crow







MANUEL ÁLVAREZ BRAVO: COLLABORATIONS

OCTOBER 25, 2025 – JANUARY 18, 2026
ANNA K. MEREDITH GALLERY

Curated by former Associate Curator
Mia Laufer

Manuel Álvarez Bravo: Collaborations reexamined the career of the influential Mexican photographer by emphasizing the creative partnerships that shaped his work. Challenging the myth of the solitary genius, the exhibition traced seven decades of collaborative projects—spanning photography, film, publishing, and literature—with figures including Lola Álvarez Bravo, Frida Kahlo, Diego Rivera, and Octavio Paz, Frida Kahlo, Diego Rivera, André Breton, Luis Buñuel, Gabriel Figueroa, Octavio Paz.

SUPPORT PROVIDED BY:
The Harriet S. and J. Locke Macomber
Art Center Fund

SUSTAINING SUPPORT PROVIDED BY:
Jacqueline and Myron Blank Exhibition Fund

ADDITIONAL SUPPORT PROVIDED BY:
Richard L. Deming, M.D.

PHOTOS PAGES 24–29: Brittany Brooke Crow





Manuel Álvarez Bravo Collaborations Colaboraciones

OCTOBER 25, 2025 – JANUARY 18, 2026
DEL 25 DE OCTUBRE DE 2025 AL 18 DE ENERO DE 2026



IOWA ARTISTS 2025: BEN MILLETT

JULY 26 – NOVEMBER 2, 2025
RICHARD MEIER BUILDING

Co-curated by Art Center Senior Curator
Laura Burkhalter and Ben Millett

Iowa Artists 2025 presented Des Moines-based quilt maker Ben Millett in the first solo exhibition of quilted art at the Des Moines Art Center. Featuring quilts, garments, and a quilted book, the exhibition explored identity, color theory, and queer history through vibrant textile works rooted in traditional quilting techniques. Millett's practice connects contemporary abstraction with personal and cultural narratives, creating timely conversations around visibility, pride, and the evolving role of craft in contemporary art.

SUPPORT PROVIDED BY:
O'Brien Courage and Hope Foundation
Mike Simonson

PHOTOS PAGES 30–35: Brittany Brooke Crow







LIGHT WITHIN OURSELVES: HAITIAN ART IN IOWA

APRIL 18– SEPTEMBER 7, 2025
A. H. BLANK GALLERY

Co-curated by Beth Gollnick,
Associate Curator, and Chawne Paige,
Executive Director of the Waterloo
Center for the Arts.

Organized in partnership with the Waterloo Center for the Arts, *Light Within Ourselves: Haitian Art in Iowa* presented works from the largest public collection of Haitian art in both Iowa and the United States, featuring paintings, metalwork, ritual objects, and drapos (beaded and sequined banners). Rooted in historical themes, the exhibition considered the influence of the African diaspora and the enduring impact of colonialism on the Haitian people while highlighting intergenerational connections, cultural legacies, and spiritual traditions.

SUPPORT PROVIDED BY:
EMC Insurance

**LIGHT
WITHIN
OURSELVES**

HAITIAN ART IN IOWA

APRIL 18 – SEPTEMBER 7, 2025

Organized in partnership with the Waterloo Center for the Arts (WCA), **LIGHT WITHIN OURSELVES: HAITIAN ART IN IOWA** showcases a selection of the rich holdings of Haitian art at the WCA's collection – the largest public collection of Haitian art in both Iowa and the United States. Founded in 1977 with a donation of work acquired by Dr. and Mrs. F. Harold Paulding during their travels in Haiti, this collection has since grown to include more than 2,000 pieces. This exhibition explores the vibrant diversity of Haitian artwork, featuring paintings, metalwork, ritual objects, and draped-beaded and sequined banners. Rooted in historical themes, it considers the influence of the African diaspora and the enduring impact of colonization on the Haitian people. The exhibition also maps spheres of influence between artists of different generations and explores imagery in which spiritual traditions intersect with everyday life. Thousands of miles from the island of Haiti, Iowa has become a beacon for the preservation of the country's cultural heritage.

LIGHT WITHIN OURSELVES: HAITIAN ART IN IOWA is co-curated by Elizabeth Gollnick, associate curator at the Des Moines Art Center, and Chawne Paige, executive director of the Waterloo Center for the Arts.

The information in this show is translated into Italian, Korean, the first language of nearly 11 million people worldwide. Haitian Kreyòl has roots in French with influences from Portuguese, African, Spanish, West African languages, and Taino, the language of the indigenous inhabitants of Haiti. It developed during colonial rule by the French through contact between European colonizers, African enslaved people, and the Taino.

Please scan here to learn more about these artworks through the research of students in Grinnell College's Italian Art & Digital Culture course.

LIMYÈ
NAN
NOU MENM

ATIZAY AYISYEN NAN IOWA

18 AVRIL - 7 SEPTAMB 2025

[illegible]

Elizabeth Quinick, kolumnista i autorka nurtu Sam's Sex Moments, w
Channing Page, doświadczył Sam's Sexy Stories, a jego
kolumna powieściopisania i erotyki była w MCHD. 11/20/2015
PAIN CHART.

2. Berdasarkan hasil pengamatan dan diskusi serta wawancara dengan beberapa orang pribadi 15 orang siswa yang terlibat dalam kegiatan pembelajaran di lingkungan keluarga, masyarakat, sekolah, yang ada baik itu di rumah, lingkungan keluarga, di lingkungan sekolah, masyarakat, dan lingkungan lainnya.

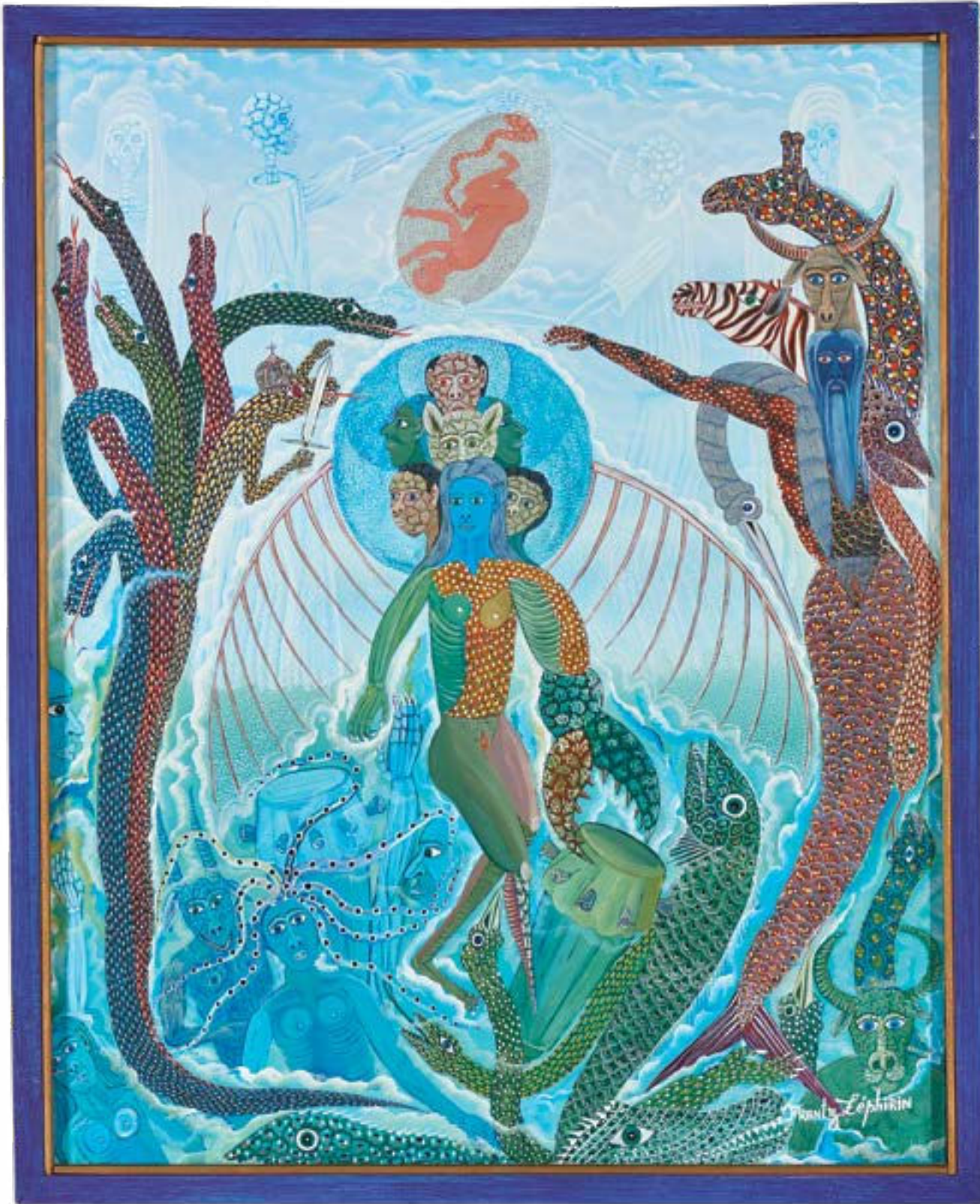
Tarquin was one of the first people to see the
potential of the new technology and he was the
first to use it in his company.

SUPPORT FOR THE ENVIRONMENT PROVIDED BY: CORPORATION FOR
SUSTAINABLE DEVELOPMENT



A.H. Blank Gallery





Frantz Zéphirin (Haitian, born 1968)
Le Dieu, La Vie, La Mort II
 Oil on canvas
 32 x 26 inches (81.3 x 66 cm)
 On loan from the Waterloo Center for the Arts Haitian Collection,
 2009.0019, Gift of Janet Feldman



George Valris (Haitian, born 1953)
Vèvè for the Crossroads (Legba/Kalfou), 2000–2010
 Sequined flag
 40 x 33 inches (101.6 x 83.8 cm)
 On loan from the Waterloo Center for the Arts Haitian
 Collection, 2015.0092, Gift of Ted Frankel and Bill Gilmore

ALIZA NISENBAUM: DÍA DE LOS MUERTOS

SEPTEMBER 12, 2025 –
JANUARY 11, 2026
A.H. BLANK GALLERY

Organized by Associate Curator
Elizabeth Gollnick, Ph.D.

Selected as the 2024–25 Toni and Tim Urban Artist-in-Residence, Aliza Nisenbaum creates vibrant, large-scale murals that capture the spirit of communities through layered imagery, bold color, and relationships formed through meaningful engagement with her subjects. In the fall 2024, she immersed herself in the Art Center's Día de los Muertos celebrations, resulting in a series of vivid portraits created in 2025 to honor founding Day of the Dead committee members and the Des Moines Latino community on the 25th anniversary of the event.





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

OPPOSITE: Artist Aliza Nisenbaum with Tim and Toni Urban in the *Aliza Nisenbaum: Día de los Muertos* exhibition. The Urbans established the Toni and Tim Urban Artist-in-Residency program to invite visiting artists to create art for the Des Moines Art Center and the Des Moines community.



FIGMENTS & PHANTOMS

JANUARY 10 – APRIL 20, 2025
JOHN BRADY PRINT GALLERY

Organized by Associate Curator
Elizabeth Gollnick

Selected from the Art Center's permanent collection, *Figments & Phantoms* draws upon prints and photographs in which the body appears fragmented, distorted, or absent. Artists used altered imagery and unconventional processes to question reality, critique art-historical stereotypes—particularly around women and people of color—and explore how presence, absence, and the body itself shape identity and social meaning within contemporary visual culture and collective consciousness.

PAGE 48 PHOTO: Rich Sanders, Des Moines

PAGES 50–51:
Kiki Smith (American, born 1954)
My Blue Lake, 1995 (detail)
Photogravure and lithograph on paper
Des Moines Art Center's Louise Noun
Collection of Art by Women, 1995.64





EXHIBITIONS

LIFE MASK: A CELEBRATION OF THE GIFTS FROM THE DALE JANSEN ESTATE

APRIL 25, – AUGUST 31, 2025
JOHN BRADY PRINT GALLERY

Organized by Associate Curator
Ashton Cooper

This exhibition honored the late philanthropist and longtime museum supporter Dale Jansen (1940–2024), taking its title from Bruce Nauman's *Life Mask*, one of 65 works donated through Jansen's estate. The show serves as a lasting "life mask" of Jansen's remarkable print collection and his nearly 50 years of service to the Des Moines Art Center as a trustee, honorary trustee, and volunteer. His gift includes postwar American artists such as Robert Diebenkorn, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, and Ed Ruscha.

SUPPORT FOR THE LECTURE PROVIDED
BY THE Des Moines Art Center Print Club



On June 1, 2025, Amy N. Worthen, Curator of Prints and Drawings, Emerita, Des Moines Art Center, presented a lecture in honor of her friend, Dale Jansen, and his legacy gift to the Art Center. Amy Worthen, Dale Jansen (center), and Tom Worthen (left) are shown here working in New York's Central Park on the installation of *The Gates* by Christo and Jeanne-Claude in 2005.



Ellsworth Kelly (American, 1923 – 2015)
Green Curve with a Radius of 20', from portfolio
 "For Meyer Schapiro" 1974
 Lithograph with embossing on paper
 Des Moines Art Center Permanent Collections;
 Gift of the Estate of Dale Jansen 2024.61



Jim Dine (American, born 1935)
The Woodcut Bathrobe, 1975
 Woodcut and lithograph on paper
 Des Moines Art Center Permanent Collections;
 Gift of the Estate of Dale Jansen 2024.50

ROBERT RAUSCHENBERG: CURRENTS, 1970

SEPTEMBER 6 – DECEMBER 14, 2025
JOHN BRADY PRINT GALLERY
Curated by Associate Curator
Ashton Cooper

This exhibition presented 17 large-scale prints from Robert Rauschenberg's "Currents" series (1970), accompanied by a sound piece, marking the first time the Art Center displayed the complete suite of "Currents" works from our collection. *Robert Rauschenberg: Currents, 1970* immersed viewers in layers of contemporary news clippings and newscast audio to overwhelm the senses, flood the audience with current events, and urge viewers toward heightened awareness, individual responsibility, and political action.

SUPPORT PROVIDED BY:
The Robert Rauschenberg Foundation
Des Moines Art Center Print Club





Robert Rauschenberg (American, 1925–2008)
Surface Series 52 (from Currents), 1970
 Screenprint on paper
 40 x 40 in. (101.6 x 101.6 cm)
 From an edition of 100, published by Dayton's Gallery 12
 and Castelli Graphics; produced by Styria Studio
 Des Moines Art Center Permanent Collections;
 Gift of Lawrence Zicklin, New York.
 ©Robert Rauschenberg Foundation, 1983.62.15



Robert Rauschenberg (American, 1925 – 2008)
Surface Series 48 (from Currents)
 1970, screenprint on paper
 40 x 40 in. (101.6 x 101.6 cm)
 From an edition of 100, published by Dayton's Gallery 12
 and Castelli Graphics; produced by Styria Studio
 Des Moines Art Center Permanent Collections;
 Gift of Lawrence Zicklin, New York
 ©Robert Rauschenberg Foundation, 1983.62.12

EXHIBITIONS

ANA MENDIETA: GRASS BREATHING

SEPTEMBER 23 – DECEMBER 7, 2025
PAMELA BASS-BOOKEY
AND HARRY BOOKEY GALLERY

Organized by Associate Curator
Ashton Cooper

Grass Breathing is an important example of Mendieta's video practice (which includes more than 65 films made in and around Iowa City between 1971 and 1981) and her "earth-body" work, a term that she used to indicate the merger of her physical form with nature. Using the rhythms of her own anatomy, the artist transforms a patch of earth into a breathing, dynamic, anthropomorphic being.

Ana Mendieta (American, born Cuba, 1948–1985)
Grass Breathing, c. 1974, on view in the
Pamela Bass-Bookey and Harry Bookey Gallery.



CAMILLE HENROT: TUESDAY

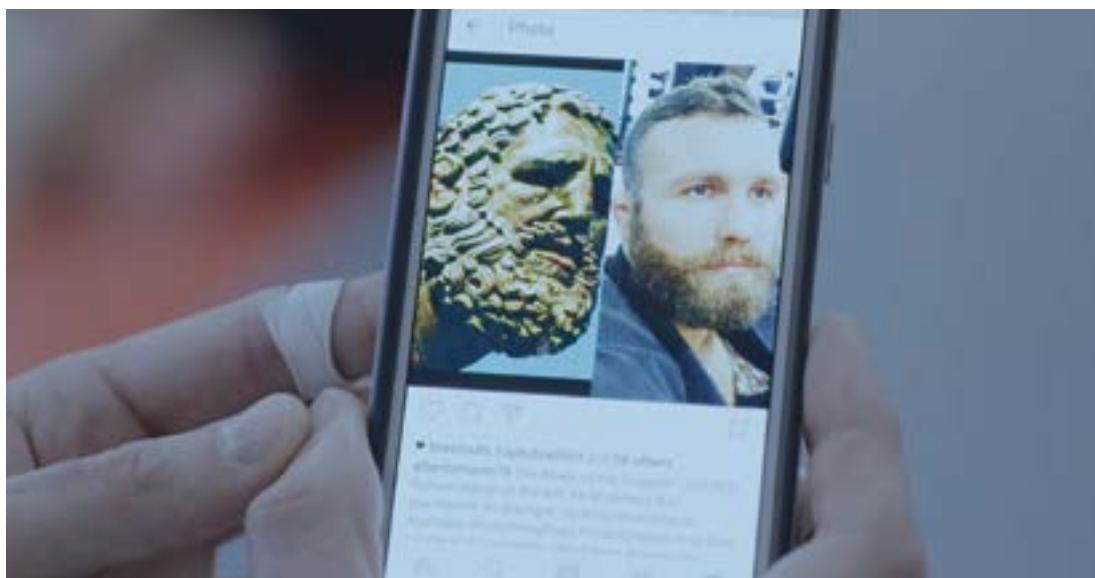
DECEMBER 18, 2025 – MARCH 29, 2026
PAMELA BASS-BOOKEY
AND HARRY BOOKEY GALLERY

Organized by Associate Curator
Ashton Cooper

This video-based exhibition featured Camille Henrot's 2017 film *Tuesday*, an engrossing meditation on the power dynamics at play in intimacy. Juxtaposing two kinds of athletes in peak physical form: pairs of grappling Brazilian Jiu-Jitsu fighters and large, muscular racehorses, the work transforms acts of restraint and caregiving into examinations of touch, vulnerability, and control. Henrot's film examines the fluid—and sensual—forces of dominance and submission in both human and equine competitors.

SUPPORT PROVIDED BY:
Scheels

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



COMMUNITY ENGAGEMENT

MUSEUM LEARNING AND ENGAGEMENT

The Art Center offers a wide range of Museum Learning and Engagement programs and educational resources that connect the community with the museum's collections and exhibitions. These programs catalyze meaningful encounters that foster empathy, enhance well-being, and create inclusive spaces for connection, reflection, and shared experience. Whether through a lecture by an international artist, a curator-led gallery talk, a tour with a volunteer docent, or a panel discussion with artists and scholars, each experience offers opportunities for learning and personal growth.

During Entirely Kids Day more than 200 guests enjoyed a performance in Levitt Auditorium by local magician Michaela Oz.
PHOTO: Erik Brockmeyer

1,244

CHILDREN AND FAMILIES
ENJOYED ENTIRELY KIDS DAY



12,839

STUDENTS AND ADULTS
PARTICIPATED IN GUIDED
TOURS OF THE MUSEUM
GALLERIES AND PAPPASJOHN
SCULPTURE PARK



2025 VOLUNTEER
DOCENTS

TIMOTHY ASKLAND
LISA BAKER
RACHEL BARON
SUE BEACHEM
LAINEY BECK
CARLA BERG POPE
SHERRY BERGERSON
KATHY BERNREUTER
JUDY BLAISE
MARTY BOESENBERG
GABBY CARLSON
SALLY CASE
LEN COCKMAN
JEAN COMBS
JUDY CONLIN
DEB COPE
TINA DAHL
MICHAEL DALY
SUSY DAMON
NENA DENMAN
LAURA DILLINER
MARIA EICHMANS
COCHRAN
BETH ERICKSON
CAROL FRANK
REGINA GLAWE
ALLAN GOLDBERG
MELISSA GUERRERO
DOVE HAASE
DENISE HAGUE
PATRICIA HALSEY
DEB HANSEN
CHRISTINE HINES
GARY HOFF
TERESA HOLTON
JANE IBSEN
DIANA KAUTZKY
AMY KERN
SANDRA KOLL
RYAN KONING

ANN KOOPAL
DIANE KRELL
JACKIE KRONE
TRACY LEVINE
CATHERINE LILLEHOJ
TINA LIN
KATHERINE LOCK
MICHELLE LUTHER
JOY MACY
GILLIAN MADIGAN
KATHRYNE MAREK
MADELYN MAYBERRY
CARLY MCCOY
STAN MILLER
ROBIN MOHRFELD
NANCY NORMAN
JON OAKLAND
MURIEL PEMBLE
BECKY PEPPER
JUDY PERKINS
JENNIE RILEY
KATHY RITZLER
MONIQUE ROOT
GEMMA SALA
SUSAN SEITZ
FREEDOM SELLERS
MARY SIEVERS
LU SPAINE
KAREN SWALWELL
MARIELLA THEUMA
BELLA TOLMATSKY
SUSAN VANDEHAAR
LISA VEACH
STACEY VOYNOV
NANCY WALDMAN
GERRI WEBB
DELPHINE WEISS
MOLLY WOOD

77

VOLUNTEER DOCENTS
PROVIDED INFORMATIVE
AND ENGAGING TOURS
FOR VISITORS OF ALL AGES



The past is always present. It is not always visible, but like the molecules that compose it, it is everywhere, ever-changing, and always part of us. HANK WILSON

TIME TRAVELERS VISITOR ACTIVITY

YOUR VOICE IN TIME

How does the past—whether personal, cultural, or historical—shape the way we live today?



THOUSANDS

OF VISITORS ENGAGED IN INTERACTIVE LEARNING SPACES INSPIRED BY FOUR MAJOR EXHIBITIONS. THESE THOUGHTFUL PROMPTS INVITE PERSONAL CONNECTION EXPLORING THE THEMES OF THE EXHIBITIONS.



COMMUNITY ENGAGEMENT

35TH ANNUAL FINGERMAN LECTURE

Artist Jeffrey Gibson delivered the 35th installment of the Fingerman Lecture Series in Levitt Auditorium on September 25, 2025, to a full house.

Made possible through the generous gifts of Lois and the late Dr. Louis Fingerman, this annual series has enriched understanding of the works of art in the Art Center's collection while providing opportunities for the community to engage with the ideas and topics embodied in the art of our time.

PHOTO: Eric J. Salmon



9,626

GUESTS PARTICIPATED
IN EVENTS AND PROGRAMS
OFFERED THROUGH
MUSEUM LEARNING AND
ENGAGEMENT

COMMUNITY ENGAGEMENT

MY VOICE

In partnership with the Des Moines Art Center, By Degrees Foundation, and Principal Foundation®, 13 students from a local elementary, middle, and high school were nominated by their teachers and mentors to participate in the fourth year of the *My Voice* Program. Throughout the school year, students visited the museum multiple times to learn about art and find inspiration to create original works informed by the Art Center's collection. Students, mentors, and program organizers were recognized during a public reception in May celebrating their accomplishments and creative work.

SUPPORT PROVIDED BY:
Des Moines Art Center
ByDegrees Foundation
Principal Foundation®

13

STUDENTS FROM
THREE DES MOINES
SCHOOLS PARTICIPATED
IN THE FOURTH YEAR-LONG
MY VOICE PROGRAM
CULMINATING IN AN
EXHIBITION AND RECEPTION



THE WORLD WAS GOING TO END, 2025, by Jace Young



Jace Young
3rd grade
Findley Elementary School



INSPIRATION ARTWORK

Charles Frederick Simonds
(American, born 1945)
Brick Blossom 1981
Mixed media (clay, sand and sticks)
Des Moines Art Center Permanent
Collections; Purchased with funds
from the Gardner and Florence Call
Cowles Foundation, 1982.1



INSPIRATION ARTWORK

Jean Dubuffet (French, 1901 – 1985)
Paysage métapsychique
(*Metapsychical Landscape*) 1952
Oil, glue and mixed media on canvas
Des Moines Art Center Permanent
Collections; Gift of Melva Bucksbaum
in honor of the Des Moines Art Center's
50th Anniversary, 1998.1



Dalal Hasaballa
11th grade
North High School

BECOMING, 2025, by Dalal Hasaballa



COMMUNITY ENGAGEMENT

CELEBRATING 25 YEARS OF DÍA DE LOS MUERTOS

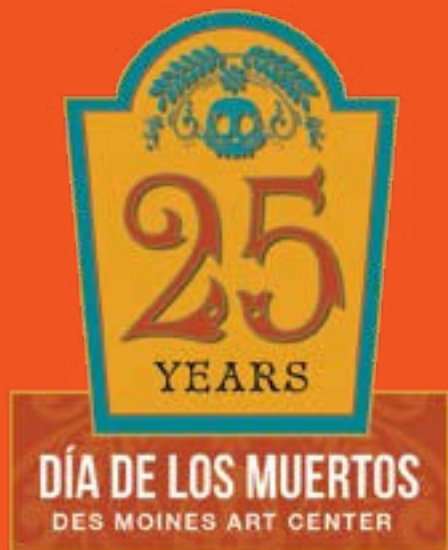
On Sunday, November 2, visitors enjoyed live Mariachi music, dance performances, authentic food, art vendors, hands-on studio activities, a Catrina costume showcase, a documentary film tribute, and the annual community ofrenda. This year's celebration coincided with *Manuel Álvarez Bravo: Collaborations* and *Aliza Nisenbaum: Día de los Muertos*, both featuring Latino artists exploring portraiture and legacy.

The event celebrated “A Legacy of Collaboration,” commemorating the 25-year history of Día de los Muertos at the museum. To honor the community members who have made this beloved event possible, local artists created 25 unique nichos — small, hand-made representations of previous year's ofrendas — that were displayed on the 2025 ofrenda.

Visitors admire the Día de los Muertos ofrenda, honoring 25 years of the celebration and learn about honoree, Vince Bejarno, a longtime Art Center employee.
PHOTOS PAGE 76–80: Brittany Brooke Crow



COMMUNITY ENGAGEMENT



THANK YOU TO OUR LONGTIME LOCAL
DÍA DE LOS MUERTOS SPONSORS

Generous support provided by Art Bridges Foundation's Access for All program. We also extend a special note of appreciation to Homesteaders Life Company and Iles Funeral Homes for their generous support of this event since 2004, and to Zanzibar's Coffee Adventure for donating Mexican hot chocolate for many years.

2,646

GUESTS PARTICIPATED
IN THE 2025 DAY OF THE
DEAD CELEBRATION



THE LATE GARY McCAY,
A FOUNDING COMMITTEE
MEMBER OF THE ART CENTER'S
DAY OF THE DEAD CELEBRATION,
WAS ONE OF THE FOUR
HONOREES DURING THIS
YEAR'S 25TH ANNIVERSARY.



COMMUNITY ENGAGEMENT

COMMUNITY ACCESS PROGRAM (CAP)

The Art Center's Community Access Program (CAP) extends the benefits of arts learning and engagement beyond the walls of the museum to neighborhoods, community centers, and partner organizations across Des Moines. Art making serves as a vehicle for connection, self-expression, growth, and empowerment, and the Art Center believes all people, regardless of barriers, deserve access to creative opportunities.

Students from Genesis Youth Foundation attend a studio class facilitated by the Art Center's Community Access Program.

2,607

YOUTH AND ADULTS
WERE ENGAGED THROUGH
THE COMMUNITY
ACCESS PROGRAM



COMMUNITY ENGAGEMENT



CAP CELEBRATES 25 YEARS 2000—2025

In 2025, CAP celebrated 25 years of serving the community by bringing together local artists, nonprofit agencies, social service organizations, and the transformative power of creativity to provide free arts experiences for individuals of all backgrounds. This milestone was celebrated with an exhibition featuring teaching artists, studio demonstrations, a dance performance titled *Threads* by Swan Project, and a community reception.

Celebration attendees enjoyed an exhibition of work by CAP teaching artists, a stand-up comedy sketch about being a person with autism by teaching artist Leo Bird, a dance performance by Swan Project, and art making in the studios.





IN 2025 WE COLLABORATED
WITH THESE COMMUNITY ACCESS
PROGRAM PARTNER ORGANIZATIONS
AND PROGRAMS

- AL ÉXITO
- AMERICAN FOUNDATION FOR
SUICIDE PREVENTION
- ART SPECTRUMS
- BIG BROTHERS BIG SISTERS
- BOYS AND GIRLS CLUB
- CANDEO
- CHILDREN AND FAMILY URBAN MOVEMENT
- CHILDREN'S CANCER CONNECTION
- CHILDSERVE
- CICIL
- COMMUNITY SUPPORT ADVOCATES/
MOMENTUM PROGRAM
- CONMIGO EARLY EDUCATION CENTER
- DES MOINES PARKS AND RECREATION
- DES MOINES PUBLIC SCHOOLS
- DEAF AND HARD OF HEARING
ART GATHERINGS
- FAMILIES FORWARD
- FEED DSM
- FRESH START WOMEN'S CENTER
- GENESIS YOUTH FOUNDATION
- GOODWILL DAYHAB
- HOUSE OF MERCY
- IOWA DEPARTMENT FOR THE BLIND
- LINK ASSOCIATES
- LUTHERAN SERVICES IN IOWA
- METRO KIDS
- MOSAIC
- NORTHSIDE SENIOR CENTER
- NORWALK FRIENDS CLUB
- OAKRIDGE NEIGHBORHOOD
- ORCHARD PLACE
- QUEER YOUTH RESOURCE CENTER
- SUMMER SCHOLARS
(ELL STUDENTS GRADES K-8)
- THE BEACON
- UNITYPOINT HOSPICE AND BEREAVEMENT
- VETERAN AFFAIRS
- WOODWARD ACADEMY
- YOUNG WOMEN'S RESOURCE CENTER

Teens participate in an embroidery workshop
with 2025 Iowa Artist Ben Millett.

COMMUNITY ENGAGEMENT

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

Students in Des Moines Public Schools’ Sisters 4 Success program participate in a gallery activity during Fine Arts Day.

500

**FREE WORKSHOPS
WERE OFFERED BY
COMMUNITY ACCESS
PROGRAMMING**



COMMUNITY ACCESS TEACHING ARTISTS

JO ALLEN
MARQUAS ASHWORTH
KELSEY KAY BIGELOW
LEO BIRD
EMMA BOWEN
GERALD BROWN JR.
BRANSCOM CHAVAQUE
MEGAN CLAUSEN
KOLBY FRIEDERICHSEN
RACHEL GAI
SIRICASSO GARCIA
KAITLIN (KATIE) GAZZO
JEN GEIGLEY
MICAH FERIN
KEVIN HA
JAHAN HAMILTON
JAZMINE JOHNSON
ARON JOHNSTON
SHELBY KELLY
RAQUEL KENTNER
NIKKIA KOELLING
SAGE LOVE
MENNA MAHMOUD
AMBER MONTOYA
INDIGO MOORE
RONALD MOORE
AMINAH MUHAMMAD
ABBY NIEDERHAUSER
MELANIE PALMA
JULIA PHILLIPS
TAYLOR ROSS
VICTORIA STORY
ANNA STRATTON
CINDY TO
JILL WELLS
LIZZIE WHITE
ERIC WICKES

ART SCHOOL

STUDIO PROGRAMS

The Art School provides a supportive, rigorous, and compassionate environment for art education within the community. Its mission is to foster creative exploration, critical thinking, and technical mastery in classes led by professional artists. Each semester inspires new and returning generations of artists while remaining accessible to learners of all experience levels, from beginners to advanced artists. The Art School cultivates an inclusive community where all are welcome to develop their own artistic voice.

Teaching artists empower students to engage fully in the artistic process, developing not only technical skills but also critical perspectives on art and culture. The Art School remains committed to creating a space where students can experiment, take risks, and grow as artists.

In 2025 the Art School offered 341 classes, camps and workshops that reached 2,795 students of all ages.





197

SCHOLARSHIPS GIVEN

\$200

AVERAGE
SCHOLARSHIP AMOUNT

\$42,172

AWARDED IN
SCHOLARSHIPS



32

STUDIO TEACHING ARTISTS

TERRY BRECK
MARLANA BRIGHT
MARIA CERVANTES
BRANSCOM CHAVAQUE
JASPER CHUNG
CARISSA DANNEN
KATIE DUVAL MIHELICH
KATHY ESCH
KATELYNN GIBLIN
JERRY GOODRICH
CATHERINE GORANSON
MARGARET HARLOW-VOGT
JAHAN HAMILTON
LEAH HEAGY
KATHLEEN HURLEY
NICOLE KAYNESKI JAMES
IGOR KHALANDOVSKIY
DIANE KUNZLER
JAMILA JOHNSON
PEGGY JOHNSTON
MICHAEL LUNDBERG
CARLY MCCOY
NICHOLAS MEYER
SVETA MILLER
ALLISON MISSAL AKRIGHT
ROBERT SUNDERMAN
JENIPHER SUTHERLAND
ALYSSA TAUBER
SHEENA THOMAS
AMY TINGSTROM
JACK WILKES
SHAYLA WILLIAMS

DEVELOPMENT

With the support of members and donors, free admission ensures that art remains accessible to everyone. This support helps bring the world to Iowa through compelling exhibitions that introduce global perspectives, innovative ideas, and remarkable works of art. At the same time, the Art Center proudly shares Iowa with the world by elevating artists, voices, and stories that reflect the creativity and spirit of the region.

Free public programs welcome people from all walks of life to gather, learn, and celebrate in community. World-class artists visit the campus to present lectures, lead workshops, and engage directly with students and community members, enriching lives through meaningful artistic exchange. Students of all ages and abilities experience the power of creation through classes, workshops, and camps offered by the Art Center's Art School. Community support also ensures that scholarships remain available for those in need of financial assistance.

Print Club members visited Red Door Press located in Main Frame Studios for a tour and hands-on letterpress printing demonstration.



FRIENDS OF THE PAPPAGJOHN SCULPTURE PARK

In spring 2025, the Des Moines Art Center launched the Friends of the Pappajohn Sculpture Park Campaign, a \$500,000 initiative in support of the John and Mary Pappajohn Sculpture Park. The campaign focuses on three key priorities. First, it will fund the care and conservation of sculptures throughout the park, including essential surface cleaning and repainting. Second, it will support upgrades to the park's security system to help ensure the safety of both the artworks and the hundreds of thousands of visitors who enjoy the park each year. Third, it will improve accessibility by updating signage to make it easier to read and more accessible for visitors of varying abilities, while also creating more user-friendly pathways to Robert Indiana's sculpture, *Love*.

Thanks to leadership gifts from Prairie Meadows and The Fred Maytag Family Foundation, work began on the preservation of one of the city's most beloved sculptures, *Nomade* by Jaume Plensa. The iconic work was deinstalled in the fall so that it could undergo conservation and repainting during the winter months. It will be reinstalled in spring 2026, in time to welcome the many visitors who experience the park each year.

Since opening in 2009, the park has welcomed more than 3.2 million visitors. As we look

ahead to celebrating its upcoming 20th anniversary in 2029, this campaign will help ensure that millions more can experience the park for decades to come.

Thank you to the many individuals who made meaningful contributions to help support the campaign and the leadership gifts from the following donors: EMC Insurance Foundation, Jane and Eric Fogg, The Fred Maytag Family Foundation, Edwin McIntosh, John and Mary Pappajohn Art Foundation, and Prairie Meadows.



BRINGING IOWA TO THE WORLD: GERMANY 2025

In October 2025, fourteen patrons joined Kelly Baum, John and Mary Pappajohn Director and CEO, for a cultural tour of Cologne, Hanover, and Berlin, Germany. The group visited world-renowned museums and contemporary galleries, explored private collections and artist studios rarely open to the public, and enjoyed curated cultural experiences, including private tours and intimate conversations with curators and collectors. Along the way, participants also experienced the rich culinary traditions of each city.

Among the highlights of the trip was the opportunity to see *Tennyson* by Jasper Johns, an important work from the Art Center's collection, on view in the exhibition *Five Friends: John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, Cy Twombly* at the Museum Ludwig in Cologne.



Artist Leiko Ikemura with John and Mary Pappajohn Director and CEO Kelly Baum at Ikemura's studio in Germany.

The group also enjoyed a private studio visit with internationally renowned artist Leiko Ikemura, who shared insights into her practice, previewed new work, and welcomed guests into her studio and home.

The journey was a memorable experience and continued a long-standing tradition of international travel that connects the Des Moines Art Center with the global arts community—bringing Iowa to the world, and the world to the Iowa.



The Cologne Cathedral (Kölner Dom) with the modern architecture of Museum Ludwig in the foreground where the Des Moines Art Center's masterpiece, *Tennyson* by Jasper Johns, was featured in the exhibition *Five Friends*, from October 3, 2025 to January 11, 2026.

2025 ART CENTER GALA

Individuals, foundations, organizations, and government agencies contributed to the success of the Des Moines Art Center's 2025 Chiaroscuro Gala. Held at the Krause Gateway Center on September 20, the event welcomed more than 300 supporters for an evening of community, cocktails, dining, and dancing in celebration of the transformative power of art.

Led by Honorary Chair Connie Wimer and her unwavering commitment to the Art Center's mission, the event raised more than \$300,000 to ensure that world-class art, inspiring exhibitions, engaging programs, and art education remain free and accessible to the community. The Gala Committee created a memorable evening for a meaningful cause, ensuring that every gift to the Art Center is returned to the community through creative opportunities and artistic resources throughout the year.

PHOTOS PAGES 100–103: Tobias Tyler



300+

GUESTS ATTENDED OUR
ANNUAL FUNDRAISING GALA
AND RAISED MORE THAN

\$300,000

WHICH SUPPORTS ALL ASPECTS OF
THE ART CENTER'S PROGRAMS AND
OPERATIONS, ENSURING FREE ADMISSION
TO EVERY PERSON WHO VISITS ITS
GALLERIES AND SCULPTURE PARK.

THANK YOU!

GALA CHAIR
Connie Wimer

GALA COMMITTEE
Eva Anderson
Erich Boettcher
Maya Boettcher
Isaac Bracher
Emma Carroll
Agnieszka Pieta
Connie Wilson

**SPECIAL THANKS FOR
IN-KIND CONTRIBUTIONS**
Andrea and Greg Abel

SIGNATURE SPONSORS
Foster Group
Krause Group
Oak Park
Connie Wimer

TABLE SPONSORS
Greg and Andrea Abel
Eva and Michael Anderson
Don and Margo Blumenthal
Estes Construction
Rachel and Tom Formaro
Forvis Mazars
Grinnell College
Holmes Murphy
Michael Myszewski and Martha James
Neumann Brothers, Inc.
Principal Foundation
Simonson and Associates
Architects, LLC
Willis Automotive

SUPPORTING SPONSORS
Bankers Trust
Pamela Bass-Bookey
and Harry Bookey
Sharon and Gregory Chlebicki
Homesteaders Life Company
Isles Funeral Home
John and Penny Krantz
MidAmerican Energy Foundation
Jo Christine and Everett Miles
Polk County Board of Supervisors

John and Mary Pappajohn Director and CEO
Kelly Baum with 2025 Gala Chair Connie Wimer



GIFTS OF ART

The Art Center extends heartfelt gratitude to the generous donors who enriched the collection through 386 gifts of art in 2025. In addition to many individual gifts, four major gifts joined the Art Center's permanent collection.

JACK AND DIANE ROBERTSON

A gift of 32 photographs from Jack and Diane Robertson adds the work of photographers Ansel Adams and Edward Weston, among others, to the Art Center permanent collection.

PHILADELPHIA ART MUSEUM

A gift of 78 photographs by prominent photographer, Carl Van Vechten (American, 1880 – 1964) from the Philadelphia Art Museum adds his name to the Art Center's impressive photography collection. Born in Cedar Rapids, Iowa, van Vechten was a patron of the Harlem Renaissance and admired for his fun, flashy, celebrity photos.

PILARA FAMILY FOUNDATION

A generous gift of 17 photographs came from the Pilara Family Foundation.

JEFF PERRY

Through past and current gifts, and promised future gifts, Jeff Perry has greatly expanded and enhanced the depth and breadth of the Art Center's photography collection, establishing the Jeff Perry Photography Collection in Honor of Myron and Jacqueline Blank. This gift includes a diverse collection of photographs including images from the Korean War, vintage press prints documenting the Civil Rights and Anti-War movements in Washington, D.C., and a collection of Vietnam press prints.



FIGURE 1, PAGE 105

Huma Bhabha
(Pakistani-American, born 1962)
The Unsubs 2016
Etching, drypoint, sugar lift aquatint, spit bite aquatint on paper
Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club in memory of Dale Jansen, 2025.8.1

FIGURE 2, PAGE 106

Huma Bhabha
(Pakistani-American, born 1962)
The Unsubs 2016
Etching, drypoint, sugar lift aquatint, spit bite aquatint on paper
Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club in memory of Dale Jansen, 2025.8.2

FIGURE 3, PAGE 106

Huma Bhabha
(Pakistani-American, born 1962)
The Unsubs 2016
Etching, drypoint, sugar lift aquatint, spit bite aquatint
Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club in memory of Dale Jansen, 2025.8.3



Georges Braque
(French, 1882 – 1963)
Trois Oiseaux sur Fond bleu (Three Birds on a Blue Background), from “Carnets Intimes de G. Braque (The Intimate Notebooks of G. Braque),” 1955
Lithograph on paper
Des Moines Art Center Permanent Collections; Gift of Linda and Steve Weitz, 2025.122

Marvin B. Lipofsky
(American, 1938 – 2016)
Hanging Form B 1968
Glass, copper plating, rayon flocking
Des Moines Art Center Permanent Collections; Gift of the Marvin Lipofsky Studio, 2025.124

Marvin B. Lipofsky
(American, 1938 – 2016)
Mountain Glass CMC 1984
Lithograph with watercolor on paper
Des Moines Art Center Permanent Collections; Gift of the Marvin Lipofsky Studio, 2025.125



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
(American, born 1949)
Flooded House Foundation, Salton Sea 1985, printed 2025
Archival pigment print
Des Moines Art Center Permanent Collections; Gift of Allie Haeusslein, 2025.335

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

Shahzia Sikander
(Pakistani-American, born 1969)
Disruption as Rapture 2024
Photogravure and relief print
Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club, 2025.5

Duane Slick
(American/Meskwaki, born 1961)
Deep Blue Friend 2025
Screenprint on paper
Des Moines Art Center Permanent Collections; Gift of the Des Moines Art Center Print Club, 2025.123

Larry Sultan
(American, 1946 – 2009)
Practicing Golf Swing, from “Pictures from Home,” 1986
Archival pigment print
Des Moines Art Center Permanent Collections; Gift of Allie Haeusslein, 2025.336

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

LEFT TO RIGHT [FIGURES 1–3]
Huma Bhabha

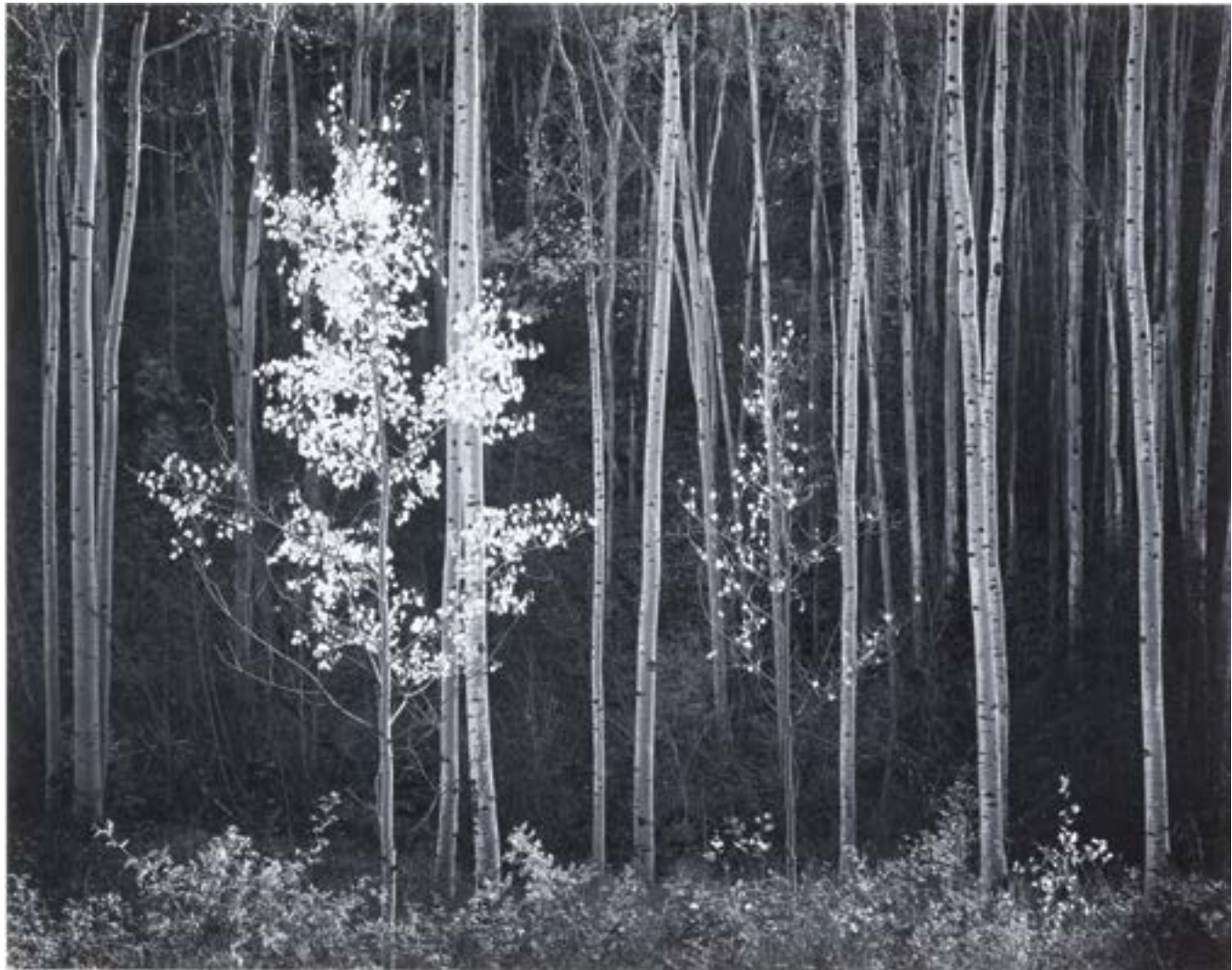


FIGURE 4 Ansel Adams

JACK AND DIANE ROBERTSON

All of the works listed below:
Des Moines Art Center Permanent
Collections; Gift of Jack and
Diane Robertson, 2025.20–.35

FIGURE 4, PAGE 106

Ansel Adams (American, 1902 – 1984)
Aspens, Northern New Mexico 1958,
printed 1978
Gelatin silver print

Paul Caponigro
(American, 1932 – 2024)
**Running White Deer, County
Wicklow, Ireland** 1967
Gelatin silver print

Paul Caponigro
(American, 1932 – 2024)
Fungus, Ipswich, Massachusetts
1962
Gelatin silver print

William Clift (American, born 1944)
Factory Butte, Utah 1975
Black and white photograph

Brett Weston (American, 1911 – 1993)
Ice Formation 1969
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Bristlecone Pines, California 1976
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Landscape, from the portfolio
“Hawaii: Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Reflections, from the portfolio
“Hawaii: Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Torn Leaf, from the portfolio
“Hawaii: Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Volcanic Devastation, from the
portfolio “Hawaii: Leaves and Lava,”
1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Leaf and Ferns, from the portfolio
“Hawaii: Leaves and Lava,” 1979
Gelatin silver print



FIGURE 5 Edward Weston

Brett Weston (American, 1911 – 1993)
Sunburst, from the portfolio “Hawaii:
Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Sculptured Leaf, from the portfolio
“Hawaii: Leaves and Lava,” 1979
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Lava Flow, from the portfolio “Hawaii:
Leaves and Lava,” 1980
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Leaf and Rain Drops, from the
portfolio “Hawaii: Leaves and Lava,”
1979
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Calligraphy on Tombstone, from the
portfolio “Hawaii: Leaves and Lava,” 1979
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Leaf Cluster, from the portfolio
“Hawaii: Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Driftwood, from the portfolio
“Hawaii: Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Lava Facade, from the portfolio
“Hawaii: Leaves and Lava,” 1979
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Leaf on Asphalt, from the portfolio
“Hawaii: Leaves and Lava,” 1978
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Banyan Roots, from the portfolio
“Hawaii: Leaves and Lava,” 1979
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Clouds, Owens Valley, from the
portfolio “Abstractions I,” 1968
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Canal, Holland, from the portfolio
“Europe,” 1971
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Ice Forms, from the portfolio
“Oregon,” 1971
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Reeds and Black Water, Coast, from
the portfolio “Oregon,” 1972
Gelatin silver print

Brett Weston (American, 1911 – 1993)
**Rocks and Reflections, Devil's
Elbow**, from the portfolio “Oregon,”
1974
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Glacial Ice, from the portfolio “Alaska,”
1973
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Sierra Lake, from the portfolio
“Twenty Photographs,” 1971
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Sand and Kelp 1969
Gelatin silver print

Brett Weston (American, 1911 – 1993)
Ice Forms, Oregon 1971
Gelatin silver print

FIGURE 5, PAGE 107

Edward Weston
(American, 1886 – 1958)
Pepper No. 35 1930, printed later
Gelatin silver print

Edward Weston
(American, 1886 – 1958)
Dunes, Oceano 1936, printed later
Gelatin silver print

PHILADELPHIA ART MUSEUM

All of the works listed below are by Carl Van Vechten (American, 1880 – 1964) Des Moines Art Center Permanent Collections; Gift of the Philadelphia Art Museum, 2025.44–.121

Judith Anderson September 11, 1934
Gelatin silver print

Cab Calloway January 12, 1933
Gelatin silver print

FIGURE 6, PAGE 108

Salvador Dali and Man Ray, Paris
June 16, 1934
Gelatin silver print

Jacob Epstein May 28, 1934
Gelatin silver print

Zora Neale Hurston April 3, 1935
Gelatin silver print

Christopher Isherwood February 6, 1939
Gelatin silver print

Rockwell Kent April 18, 1933
Gelatin silver print

Lincoln Kirstein May 8, 1933
Gelatin silver print

Alfred A. Knopf March 31, 1935
Gelatin silver print

Joan Miro June 13, 1935
Gelatin silver print

Lois Moran July 7, 1932
Gelatin silver print

Isamu Noguchi January 30, 1935
Gelatin silver print

Diego Rivera March 19, 1932
Gelatin silver print

Frida Kahlo March 19, 1932
Gelatin silver print

Paul Robeson June 1, 1933
Gelatin silver print

Bessie Smith February 3, 1936
Gelatin silver print



FIGURE 6 Carl Van Vechten

Tallulah Bankhead January 25, 1934
Gelatin silver print

Tallulah Bankhead with Lion Cub
Winston Churchill July 15, 1941
Gelatin silver print

Djuna Barnes November 29, 1933
Gelatin silver print

Natalie Clifford Barney March 30, 1935
Gelatin silver print

Gladys Bentley February 27, 1932
Gelatin silver print

Thomas Hart Benton April 16, 1935
Gelatin silver print

Margaret Bourke-White March 24, 1938
Gelatin silver print

Paul Cadmus December 7, 1937
Gelatin silver print

Alexander Calder July 10, 1947
Gelatin silver print

Truman Capote March 30, 1948
Gelatin silver print

Henri Cartier-Bresson April 20, 1935
Gelatin silver print

Marc Chagall July 4, 1941
Gelatin silver print

Salvador Dali November 29, 1934
Gelatin silver print



FIGURE 7 Carl Van Vechten

Charles Demuth May 10, 1932
Gelatin silver print

Charles Demuth and Georgia
O’Keeffe May 3, 1932
Gelatin silver print

Leonor Fini December 14, 1936
Gelatin silver print

Ella Fitzgerald January 19, 1940
Gelatin silver print

George Gershwin March 28, 1933 or
March 28, 1937
Gelatin silver print

Marsden Hartley June 7, 1939
Gelatin silver print

Billie Holiday March 23, 1949
Gelatin silver print

Billie Holiday March 23, 1949
Gelatin silver print

Nora Holt October 26, 1934
Gelatin silver print

Lena Horne September 15, 1941
Gelatin silver print

Langston Hughes February 29, 1936
Gelatin silver print

Fernand Leger February 17, 1936
Gelatin silver print

Alain Locke July 23, 1941
Gelatin silver print

Joe Louis September 15, 1941
Gelatin silver print

Mabel Dodge Luhan April 12, 1934
Gelatin silver print

Mark Lutz May 8, 1932
Gelatin silver print

Fania Marinoff 1930s
Gelatin silver print

Carl Milles March 12, 1941
Gelatin silver print

Richard Bruce Nugent February 16, 1936
Gelatin silver print

Georgia O’Keeffe February 22, 1935
Gelatin silver print

Vincent Price in Turandot August 11, 1937
Gelatin silver print

Gertrude Stein November 4, 1934
Gelatin silver print

Rufino Tamayo December 27, 1945
Gelatin silver print

Alice B. Toklas November 4, 1934
Gelatin silver print

Ethel Waters August 28, 1938
Gelatin silver print

Ethel Waters as Petunia in Cabin in
the Sky November 17, 1940
Gelatin silver print

Anna May Wong April 20, 1932
Gelatin silver print

Anna May Wong September 22, 1935
Gelatin silver print

Anna May Wong September 22, 1935
Gelatin silver print

Anna May Wong September 22, 1935
Gelatin silver print

Anna May Wong November 29, 1935
Gelatin silver print

FIGURE 7, PAGE 109
Anna May Wong in Turandot August
11, 1937
Gelatin silver print

Marlon Brando 1948
Gelatin silver print

Countee Cullen probably 1941
Gelatin silver print

Marie Laurencin 1949
Gelatin silver print

Walter White July 12, 1938
Gelatin silver print

PILARA FAMILY FOUNDATION

All of the following works:
Des Moines Art Center Permanent
Collections; Gift of the Pilara
Family Foundation, 2025.13–.17,
2025.43.1–.12

Todd Hido (American, born 1968)
#11176-7589 2014
Archival pigment print on paper

FIGURE 8, PAGE 110
Eva O’Leary (American, born 1989)
Mia, from the “Spitting Image” series,
2017
Archival pigment print

Eva O’Leary (American, born 1989)
Rachel, from the “Spitting Image”
series, 2017
Archival pigment print

Eva O’Leary (American, born 1989)
Tanae, from “Spitting Image” series,
2017
Archival pigment print

August Sander (German, 1876 – 1964)
Der erdgebundene Mensch (The Man
of the Soil), from Stammappe (Portfolio
of Archetypes), 1910–1925, printed
1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Der Philosoph (The Philosopher),
from Stammappe (Portfolio of
Archetypes), 1910–1925, printed 1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Der Stürmer oder Revolutionär
(The Fighter or Revolutionary), from
Stammappe (Portfolio of Archetypes),
1910–1925, printed 1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Der Weise (The Sage), from
Stammappe (Portfolio of Archetypes),
1910–1925, printed 1976
Gelatin silver print



FIGURE 8 Eva O’Leary

August Sander (German, 1876 – 1964)
Der erdgebundene Mensch (The
Woman of the Soil), from Stammappe
(Portfolio of Archetypes), 1910–1925,
printed 1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Die Philosophin (The Philosopher),
from Stammappe (Portfolio of
Archetypes), 1910–1925, printed 1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Die Stürmerin oder Revolutionärin
(The Fighter or Revolutionary), from
Stammappe (Portfolio of Archetypes),
1910–1925, printed 1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Die Weise (The Sage), from
Stammappe (Portfolio of Archetypes),
1910–1925, printed 1976
Gelatin silver print

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

August Sander (German, 1876 – 1964)
Bauernpaar—Zucht und Harmonie
(Farming Couple—Propriety and
Harmony), from Stammappe (Portfolio
of Archetypes), 1910–1925, printed 1976
Gelatin silver print
August Sander (German, 1876 – 1964)



FIGURE 9 Alec Soth

Bauernpaar—Zucht und Harmonie
(Farming Couple—Propriety and
Harmony), from Stammappe (Portfolio
of Archetypes), 1910–1925, printed 1976
Gelatin silver print

August Sander (German, 1876 – 1964)
Die Familie in der Generation (Three
Generations of the Family), from
Stammappe (Portfolio of Archetypes),
1910–1925, printed 1976
Gelatin silver print

FIGURE 9, PAGE 111
Alec Soth (American, born 1969)
Surf Ballroom, Clear Lake, IA 1999,
printed 2004
Chromogenic print

JEFF PERRY

All of the following works:
The Jeff Perry Photography
Collection given in honor of Myron
and Jacqueline Blank, 2025.129–.333

Micha Bar-Am (Israeli, born 1930)
Ethiopian women during Sigad
Pilgrimage, Mount Zion, Jerusalem
1982
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Farewell to Mount Hermon: UN
troops take over the top of the
mountain, Golan Heights, June 1974
1974
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Yom Kippur War: the Israeli army
made a rapid advance towards the
Suez Canal and took hundreds of
Egyptian soldiers as prisoners of

war. Afterwards, they were loaded in
trucks and taken to a special camp,
Fayed, Egypt, October 24, 1973 1973
Vintage gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Israel Strikes into Lebanon: wounded
Lebanese soldier and Israeli soldier
peacefully exchange cigarettes,
February 1972 1972
Vintage gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Israeli-Occupied Lebanon: a father
is united with his son in a warm
embrace where both are fighting
against Palestinian guerrillas here
in Israel’s drive to Beirut, June 12,
1982 1982
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Israeli troops advance into Beirut:
Israeli forces moved past the Green
Line into the Museum crossing and



FIGURE 10 Mark Citret

continued heavy bombardment of West Beirut, yet they opened up a single crossing between the two sectors of the capital to allow thousands of residents to flee out of the West. This line separates the Muslim West and Christian East of Beirut. Lebanon’s internal security forces said at least 250 persons had been killed and nearly 700 wounded in this recent attack. Israeli and Palestinian forces consolidated their positions around the front line near the airport and the Green Line, and at the Museum and the Galerie Samaan crossings. Palestinian refugees arriving in a camp in Sidon, July 1982 1982

Vintage gelatin silver print
Micha Bar-Am (Israeli, born 1930)
Three jeeps on patrol of Suez Canal 1969
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Savoy Hotel Attack: officers running toward the hotel, Tel Aviv, March 6, 1975 1975
Vintage ferrotyped gelatin silver print
Micha Bar-Am (Israeli, born 1930)
The funeral of the Athletes of the Munich Olympic Games. Eleven Israeli members were taken hostage by Palestinian terrorists during the Olympic Games and were killed when negotiations for their release broke down. The national flag is removed from the four pine-wood caskets before they are buried into the ground, Jerusalem 1972

Vintage ferrotyped gelatin silver print
Micha Bar-Am (Israeli, born 1930)
Fatah prisoners praying towards Mecca, Ramle Prison, Israel 1967
Vintage gelatin silver print

Micha Bar-Am (Israeli, born 1930)
David Ben Gurion during his daily walk into part of the Negev desert, near his new home at the Kibbutz Sde Boker, Israel 1971
Vintage gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Sharon offers resignation: Defense Minister Ariel Sharon of Israel resigned as a consequence of his indirect role in the killing of Palestinian refugees in the Beirut camps of Sabra and Shatila by Lebanese Christian phalanges between September 16th to 18th, 1982 as the result of a four months investigation. The 54 year old Defense Minister was the principal architect of Israel’s invasion of Lebanon last year, and had been battling for his political survival since the outcome of the enquiry’s report. The last official function of Ariel Sharon on the day the commission report was published, attending in Tel Aviv a meeting of the “Jabotinsky Order” (a portrait on the wall of Zeev Jabotinsky Zionist Revisionist Movement and Menahem Begin’s spiritual leader), February 8, 1983 1983
Vintage gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Mayor Teddy Kollek in his office, Jerusalem 1971
Vintage ferrotyped gelatin silver print
Micha Bar-Am (Israeli, born 1930)
Praying during day of mourning, Tisha B’Av, Hebron 1971
Vintage ferrotyped gelatin silver print
Micha Bar-Am (Israeli, born 1930)
The Armenian quarter, Jerusalem 1982
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
Praying during day of mourning, Tisha B’Av, Hebron 1971
Vintage ferrotyped gelatin silver print
Micha Bar-Am (Israeli, born 1930)
The Armenian quarter, Jerusalem 1982
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
The evacuation of the Sinai by the Israelis, prior to the handing over of the territory to the Egyptians, was met with fierce resistance by the Israeli settlers. The army removed protestors before the settlements and army camps could be dismantled. The region was being returned in accordance with the Israel/Egypt peace agreements. Abandoned military outpost, Sinai 1982
Vintage gelatin silver print

Micha Bar-Am (Israeli, born 1930)
The evacuation of the Sinai by the Israelis, prior to the handing over of the territory to the Egyptians, was met with fierce resistance by the Israeli settlers. The army removed protestors before the settlements and army camps could be dismantled. The region was being returned in accordance with the Israel/Egypt peace agreements. Soldier clearing settlement with foosball table in foreground 1982
Vintage ferrotyped gelatin silver print

Micha Bar-Am (Israeli, born 1930)
The road to Sharm El Sheikh, Sinai 1971
Vintage ferrotyped gelatin silver print

Mark Citret (American, born 1949)
El Capitan and the Merced River 1996
Gelatin silver print on vellum (Kodak Polyfiber A)

Mark Citret (American, born 1949)
Route 20, Idaho 1993
Gelatin silver print on vellum (Kodak Polyfiber A)

Mark Citret (American, born 1949)
Sts. Peter & Paul Church, North Beach 2001
Gelatin silver print on vellum (Kodak Polyfiber A)

FIGURE 10, PAGE 112
Mark Citret (American, born 1949)
Cat in Cafe Window, Scipio, Utah 2006
Gelatin silver print on vellum (Kodak Polyfiber A)

Mark Citret (American, born 1949)
Dusk, Drakes Beach 2002
Gelatin silver print on vellum (Kodak Polyfiber A)

Mark Citret (American, born 1949)
Piper, Pont de la Tournaille, Paris 2000
Gelatin silver print on vellum (Kodak Polyfiber A)

Mark Citret (American, born 1949)
Narrow Street, Venice 1998
Gelatin silver print on vellum (Kodak Polyfiber A)

Mark Citret (American, born 1949)
Peaked Roof, Sunset District 1999
Gelatin silver print on vellum (Kodak Polyfiber A)

Leonard Freed (American, 1929–2006)
Military wedding in Hebron, West Bank, Israel 1967
Vintage gelatin silver print

Leonard Freed (American, 1929–2006)
Jewish boy in Mea Shearim, Jerusalem, Israel 1962
Vintage gelatin silver print

Leonard Freed (American, 1929–2006)
Jewish woman standing on the rubble of the 6-day-war, in Jerusalem near the church of Notre Dame de France, Israel 1967
Vintage gelatin silver print

Bill Owens (American, born 1938)
I have to keep in shape. It’s hard work being a realtor. Livermore, California, from the “Leisure” series, 1974, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
Let’s Make a Deal, Hollywood, California, from the “Leisure” series, 1973, printed 2000
Gelatin silver print

Bill Owens (American, born 1938)
House and tidy lawn, Livermore, California, from the “Suburbia” series, c. 1970, printed 2002
Gelatin silver print

FIGURE 11, PAGE 114
Bill Owens (American, born 1938)
Everywhere we go we challenge the local high school team to a game. We let them win. It’s all for charity. Points don’t count unless you shoot from the back of the donkey. Donkeys are dumb and uncooperative, and they really hate to move. Livermore, California, from the “Leisure” series, 1976, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
If Bank of America knew the truth . . . , from the “Suburbia” series, 1971, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
The Jaycees. really know how to have fun., from the “Suburbia” series, 1971, printed 2000
Gelatin silver print

Bill Owens (American, born 1938)
Untitled (Woman vacuuming), from the “Suburbia” series, 1971, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
Lake Del Val, Livermore, California, from the “Leisure” series, 1977, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
Army recruiter In the past the army hasn’t always gotten the best men. I feel that my job as a recruiter is to screen out undesirables. I want to recruit the best boys for our army., from the “Working” series, 1974–1976
Gelatin silver print

Bill Owens (American, born 1938)
I don’t feel that Richie playing with guns will have a negative effect on



FIGURE 11 Bill Owens

his personality. (He already wants to be a policeman). His childhood gun-playing won’t make him into a cop-shooter. By playing with guns he learns to socialize with other children. I find the neighbors who are offended by Richie’s gun, either the father hunts or their kids are the first to take Richie’s gun and go off and play with it., from the “Suburbia” series, 1971, printed 2000
Gelatin silver print

Bill Owens (American, born 1938)
Decorating the House for Christmas, Tri-Valley Area, Northern California, from the “Suburbia” series, 1969–1975, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
When school is out we sunbathe all day and dance all night. Camelback Mountains, Phoenix, Arizona, from the “Leisure” series, 1976, printed 2005
Gelatin silver print

Bill Owens (American, born 1938)
Livermore, California, from the “Leisure” series, 1973, printed 2004
Gelatin silver print

Bill Owens (American, born 1938)
For his fifth birthday I took my son Max and his six friends to the Ringling Brothers circus at the Oakland Coliseum. It was all I could do to keep them under control and not lose anyone in the crowd. As party favors I bought each of them batter-powered plastic swords with flame blades and dragons on the handles. It was easy to find them as the sword blades glowed in the dark. Livermore, California, from the “Leisure” series, 1973, printed 1999
Gelatin silver print

Bill Owens (American, born 1938)
It was a total scam. The really big rats were stuffed. Alameda County Fair, Pleasanton, California, from the “Leisure” series, 1976, printed 2000
Gelatin silver print

Bill Owens (American, born 1938)
River Oaks Country Club, Houston, Texas, from the “Leisure” series, 1976, printed 2000
Gelatin silver print

George Rodger (British, 1908 – 1995)
Standing woman under tree n.d.
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
A young German soldier lies dead beside his bicycle in the desert west of Gazala, Western Desert 1941
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
Mother and child, Northern Sudan c. 1948
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
Bananas awaiting shipment at the Port of Douala, Camerouns c. 1948
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
Native huts–mud brick plastered with clay, Basutoland n.d.
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
Kufi seller, likely Senegal c. 1950s
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
Christmas Eve, a priest dashes across Manger Square, Bethlehem 1952
Vintage gelatin silver print

George Rodger (British, 1908 – 1995)
A Christmas Eve service in the church of the Nativity. The Grand Patriarch of Jerusalem moves towards the altar, Bethlehem 1952
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Chile (Mother & son), from the “Family of Miners” series, 1967
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Chile (Garlic), from the “Pablo Neruda” series, 1967
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Chile (Grinding wheel), from the “Pablo Neruda” series, 1967
Early gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Chile (Tin Smith, Chiloe), from the “Pablo Neruda” series, 1967
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Czechoslovakia (female miner), from the “Family of Miners” series, 1990
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Czechoslovakia (miner with wife), from the “Family of Miners” series, 1990
Diptych of vintage gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Czechoslovakia (miner with wife), from the “Family of Miners” series, 1990
Diptych of vintage gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Czechoslovakia (miner with wife and son), from the “Family of Miners” series, 1990
Diptych of vintage gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Verne Webster & Son Jimmy, Buffalo, NY, from the “Lower West Side Revisted” series, 1973, 2000
Diptych of vintage gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Puerto Rican Man with Dog, Buffalo, NY, from the “Lower West Side Revisted” series, 1975, 1985, 1992
Triptych of vintage & early gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
John Grant -- Happiness Is . . . , Buffalo, NY, from the “Lower West Side Revisted” series, 1973, 1986, 1992, 2002
Pentaptych of vintage & early gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Yucatan, Mexico (Iguana seller), from the “Early Mexico” series, 1952–1957
Early gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Yucatan, Mexico (Young woman with scarf), from the “Early Mexico” series, 1952–1957
Early gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Mexico (Miner with tool in hand), from the “Family of Miners” series, 1988
Diptych of vintage gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Mexico (Miner with breathing mask), from the “Family of Miners” series, 1988
Diptych of vintage gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
October Graphics (Ecology), Buffalo, NY, from the “October Graphics” series, 1971
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
(Rogovin seated workman) Dresser Foundry, Buffalo, NY, from the “Working People” series, 1978
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
(Black woman with scissors) Ford Stamping, Buffalo, NY, from the “Working People” series, 1978
Vintage gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Joseph Kemp, Cinder Snapper, Hanna Furnace, Buffalo, NY, from the “Working People” series, 1976–1977, 1985
Diptych of vintage & early gelatin silver prints

Milton Rogovin (American, 1909 – 2011)
Yemeni, Lackawanna, NY (Father with daughter in arms), from the “Yemeni” series, 1974
Vintage or early gelatin silver print

Milton Rogovin (American, 1909 – 2011)
Yemeni, Lackawanna, NY (Father & son), from the “Yemeni” series, 1977
Vintage gelatin silver print

Gamianoset Sarolides (Greek, 19th century)
Mosquée Saïda Zeynad Caire ca. 1870
Albumen from a collodion negative

Lou Stoumen (American, 1917 – 1991)
Listening to the Ballgame, Times Square 1940
Later gelatin silver print

Lou Stoumen (American, 1917 – 1991)
The City Plays for Keeps, Times Square 1980
Later gelatin silver print

Lou Stoumen (American, 1917 – 1991)
Street Woman, Times Square 1979
Vintage gelatin silver print

Lou Stoumen (American, 1917 – 1991)
Two Men Talk on Church Steps, New York c. 1980
Gelatin silver print

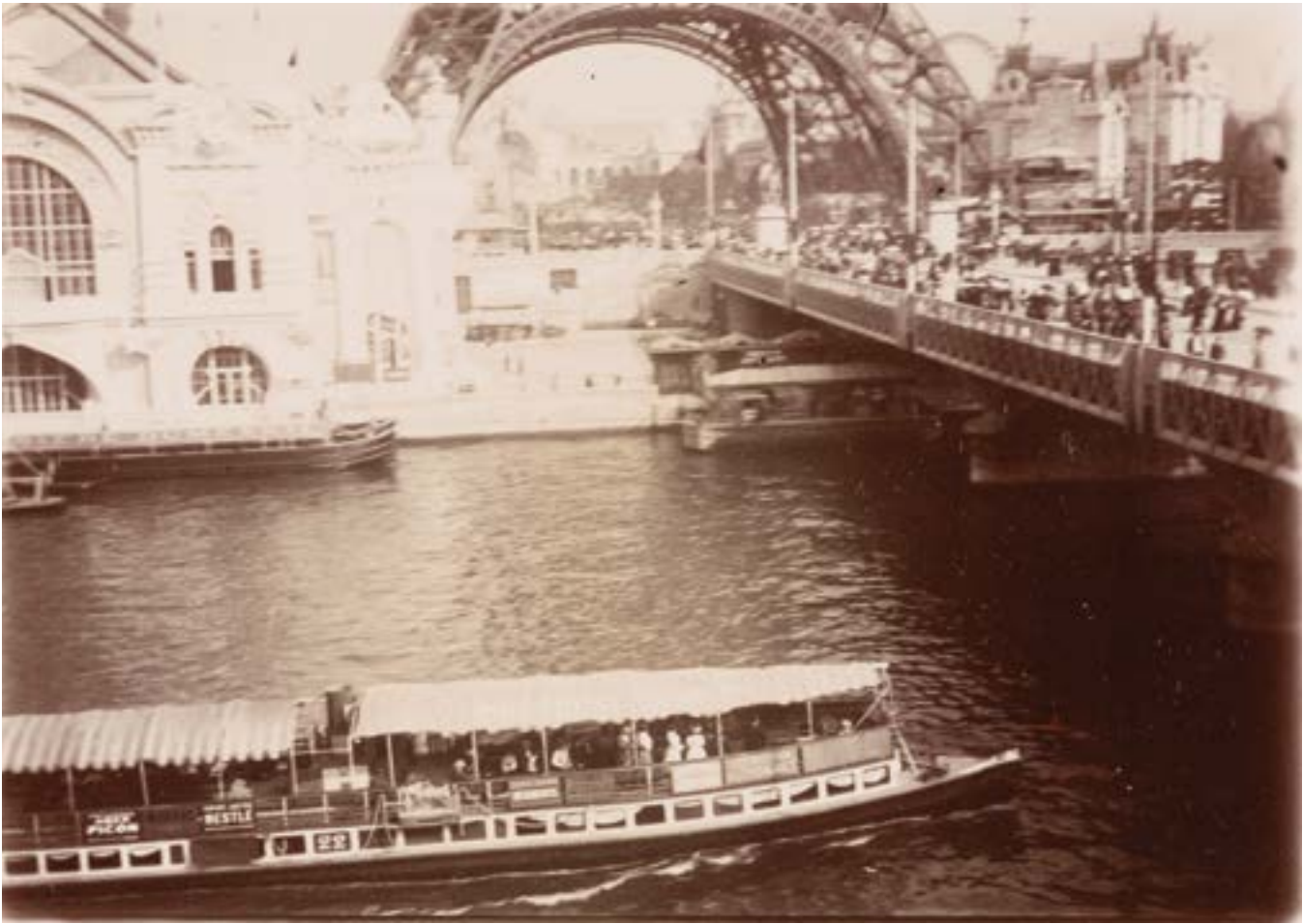


FIGURE 12 Émile Zola

Lou Stoumen (American, 1917 – 1991)
Going to Work, 8 AM, Times Square, NYC 1940, printed later
Gelatin silver print

Unknown
Study of decorative structure ca. 1870
Albumen from a collodion negative

Jack Welpott (American, 1923 – 2007)
Abstract of a rose c. 1980
Vintage gelatin silver print

Jack Welpott (American, 1923 – 2007)
Abstract of statue’s torso 1957
Vintage gelatin silver print

Jack Welpott (American, 1923 – 2007)
(Litter) Financial District, San Francisco 1980
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Financial District, San Francisco 1976
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Women on the beach c. 1980
Gelatin silver print

Jack Welpott (American, 1923–2007)
Pedestrians on the street, San Francisco 1974
Gelatin silver print

Jack Welpott (American, 1923–2007)
Lincoln Park, San Francisco 1985
Gelatin silver print

Jack Welpott (American, 1923–2007)
Anna 1965–1966
Gelatin silver print

Jack Welpott (American, 1923–2007)
Nude with fingers interlocked c. 1975
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Standing nude near window c. 1975
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Oliver Gagliani 1980
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Portrait of a woman in a white robe with a ring 1988–1989
Vintage gelatin silver print

Jack Welpott (American, 1923–2007)
Portrait of a man in a white robe with hand in robe 1988–1989
Vintage gelatin silver print

Jack Welpott (American, 1923–2007)
18 in America (Karan) 1988
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Karan 1988
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Portrait of a woman, Arles, France 1973
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Judy Dater & Matt Welpott 1971
Gelatin silver print

Jack Welpott (American, 1923 – 2007)
Laura Mae Dunlap 1973
Early gelatin silver print

Jack Welpott (American, 1923 – 2007)
Portrait of teenage boy with bird on shoulder, Indiana c. 1955
Vintage gelatin silver print

Jack Welpott (American, 1923 – 2007)
Buzz Cut c. 1955
Vintage gelatin silver print

Adelphoi Zangaki (the Zangaki Brothers) (Greek, active Algiers and Egypt, 1860 – 1889)
Isis ca. 1880s
Albumen from a collodion negative

Émile Zola (French, 1840 – 1902)
The World’s Fair: the Senegalese pavilion, Paris 1900
Vintage aristotype print

Émile Zola (French, 1840 – 1902)
The World’s Fair: the Egyptian pavilion, Paris 1900
Vintage aristotype print

Émile Zola (French, 1840 – 1902)
The World’s Fair: street scene with large pavilion, Paris 1900
Vintage aristotype print

Émile Zola (French, 1840 – 1902)
The World’s Fair: the Palace of Mines and Metallurgy, Paris 1900
Vintage aristotype print

FIGURE 12, PAGE 116
Émile Zola (French, 1840 – 1902)
The World’s Fair: boat approaching the Pont d’Iena with the base of the Eiffel Tower in the background, Paris 1900
Vintage aristotype print

THE KOREAN WAR

Max Desfor (American, 1913 – 2018)
Relax Before Battle: Pvt. Raymond Williams (left with banjo), Moberly, Missouri, and Pvt. Bob Clinton (with guitar), Bismarck, Missouri, entertain fellow Americans aboard flat car moving men and equipment to Korean front. Listening are fellow 25th Division men PFC Bill Persinger, (lower center), Dille, West Virginia;

Cpl. John H. McKinney (right), Logan, West Virginia; and Cpl. Mack C. Cook (foreground), Altoona, Pennsylvania, August 7, 1950 1950
Vintage Associated Press wirephoto

Max Desfor (American, 1913 – 2018)
Battle Casualty: An unidentified United States Marine is aided down slope by two buddies after he and four others were injured by enemy mortar hit on crest of ridge in Naktong River sector of Korean forest, August 22, 1950 1950
Vintage Associated Press wirephoto

Max Desfor (American, 1913 – 2018)
Marines Move on Seoul: United States Marine tanks move up along railroad tracks past wrecked trains in the outskirts of Seoul. Note wrecked bridge across the Han river in the background, September 22, 1950 1950
Vintage Associated Press wirephoto

Ed Hoffman
(American, active 1950 – 1974)
South Korea: American wounded in battle in South Korea are evacuated by jeeps and litter from the front line. They pass a column of troops being moved up to the front. One man is going into battle well shaved as he soaps his face, July 10, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
South Korea: An American first aid map treats a wounded United States soldier at front line aid station. The wounded are evacuated by litters carried on jeeps to hospitals in the rear, July 10, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
South Korea: Cpl. Frank Wilson, Piakskill, New York cleans 155 mm gun on Korean front while Cpl. Alfred Valader, New Bronfield, Texas, has a bite to eat, July 14, 1950 1950

Vintage Acme telephoto
Ed Hoffman
(American, active 1950 – 1974)
South Korea: Lt. Col. Kim Young, Korean Air Force commander, briefs part of the Korean volunteer group before take-off on mission over enemy held Korea, July 25, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
Chow Now? And How!: South Korea: Pfc. Andrew T. Jones of Milton, Florida, and Pfc. Ray Scalf (right) of Elizabethton, Tennessee, enjoy hot chow at forward command post in the Yongdong sector. Troops in the field are now eating hot rations in full quantity. Weeks ago the menu wasn’t so complete, August 3, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
South Korea: An American machine gun crew are well prepared for the enemy in the southwest sector of the Korean war zone. Left to right: Pfc. Richard Bowker, Cheyenne, South Dakota; Pfc. Carle Batty, Rock Island, Illinois; and Cpt. George E. Murphy, August, Georgia, August 7, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
Anti-Tank Task: South Korea: Pfc. Billie Harrell (left) of Griffin, Georgia, and Pvt. Morgan Hannan of Columbus, Mississippi, lie behind their “tank antidote,” the 3.5 and 2.7 bazookas, on the Naktong River front. Late reports had yanks on the offensive on three Korean fronts, August 14, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
South Korea: Cpl. Francis Dickey, Miami Beach, Florida, shows his

injured hand and damaged rifle after treatment in ambulance near the front lines. Cpl. Dickey advancing behind cover of a tank, was hit when sniper fire struck his rifle shattering the trigger housing. Fragments from the trigger lodged in Dickey’s right hand, August 11, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
Cold?: With an eye to the future, Pvt. Robert E. Wood of East Liverpool, Ohio (left) and Pvt. Joseph Widger, Norristown, Pennsylvania, make a sweater out of a sleeping bag. Both are members of the 24th Division, South Korea, September 29, 1950 1950
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
Sariwon, Korea: Civilian police guard North Korea Communists captured in the city. The prisoners have their hands tied behind their backs and huddle together for warmth. Just what will become of the prisoners in the event of further withdrawals is not unknown, December 12, 1950 1950
Vintage Acme telephoto

FIGURE 13, PAGE 119
Ed Hoffman
(American, active 1950 – 1974)
South Korea: Grim looking supply drivers pictured as they arrived at rear base to load more supplies for front lines. Left to right: Cpl. Johnnie McLeroy, Paducah, Kentucky, and Pfc. Carlton Wright, Herbing, Arkansas, July 18, 1951 1951
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
South Korea: Marine tank moves up in the Yongsan sector past the body of a dead American soldier (L), lying on the road where he was hit, September 12, 1952 1952
Vintage Acme telephoto

Ed Hoffman
(American, active 1950 – 1974)
Somewhere in Korea: American infantrymen move to new positions along the Kum River as one of the biggest battles of the war shapes up in the vicinity of Taejon, July 19, circa 1950–1952 ca. 1950–1952
Vintage Acme telephoto

Ed Hoffman
(American, active 1950–1974)
Training Pays Off: South Korea: In the rugged, treacherous terrain of Korea, the battle of supply is quite often more important and more violent than the actual combat between men. One unit of the 19th Infantry Regiment, their stones and ammunition shrunken by poor transport and worse roads, discovered a small railroad. Near their position and proceed to make use of it. Utilizing some battered equipment and their own ingenuity, they fashioned an adequate supply line on rails. The tiny railroad was named “Spaulding’s Spur,” after an executive officer in the Regiment. A group of GI’s, aided by some South Koreans, assemble a railroad car from some discarded equipment they found, September 23, 1950 1950
Vintage ferrotyped gelatin silver print

Ed Hoffman
(American, active 1950 – 1974)
South Korea: South Korean Army officer, right, writes the name and unit of a retreating South Korean soldier, July 16, 1950 1950
Vintage Acme telephoto

W. Eugene Smith
(American, 1918 – 1978)
This bridge across the Imjin River, built especially to carry United Nations convoys to Kaesong for the cease fire meetings also serves as a diving board and shelter for a swimming pool MPs in foreground are posted to see that non

unauthorized personnel cross the bridge, July 19, 1951 1951
Vintage Associated Press wirephoto

W. Eugene Smith
(American, 1918 – 1978)
GI’s Take Koje Today: Businesslike GI’s, well-armed for their day’s work, march along a road on Koje Island with a large North Korean flag which they had just taken from prisoner-of-war compound 85. The enemy banner is one of the many symbols of defiance ordered removed the troublesome prisoner enclosures on the South Korean island, site of the largest Allied prisoner concentration, June 9, 1952 1952
Vintage Associated Press wirephoto

Stanley Tretick (American, 1921 – 1999)
South Korea: While Lt. General Walton H. Walker, CG 8th Army looks on, General J. Lawton Collins, Army Chief of Staff, inspects some captured North Korean small arms near the Korean battle front. Collins visited the Korean front to analyze the war’s progress, August 24, 1950 1950
Vintage Acme telephoto

Stanley Tretick (American, 1921 – 1999)
Marine Leaders: South Korea: Brigade General Edward A. Craig (second from left), commanding General, First Provisional Marine Division, confers with other officers aboard ship prior to the landing of the leathernecks at a South Korean port. Left to right are: Col. E. W. Snedeker, Chief of staff; General Craig; Captain L. D. Sharp, R. J. Lamb, Flagship Commanding officer, August 6, 1950 1950
Vintage gelatin silver print

Stanley Tretick (American, 1921 – 1999)
A detachment of United States marines dig in on side of hill, relax, during lull in fighting. South Korean forces were reported fighting deep inside the 38th Parallel, October 3, 1950 1950
Vintage Acme telephoto



FIGURE 13 Ed Hoffman

Fred Waters (American, 1927 – 2013)
Directs Tank Landing: Lieutenant Adlai Stevenson Jr. Liaison Officer of the First Marine Regiment (right), directs tan landing via telephone on the beachhead where the leathernecks’ simulated assault operations were held. Reinforced regiments of leathernecks including the First, splashed ashore at an East Coast fishing village of South Korea May 3, in the first phase of the Marine’s largest amphibious training exercise since the end of the Korean War. Marine at left unidentified, May 6, 1954 1954
Vintage Associated Press wirephoto

Fred Waters (American, 1927 – 2013)
Operation Smack Reaches a Climax for One Man: Medical corpsmen carry a wounded combat man to

an aid station on the Korean front after he was wounded in “Operation Smack” —Sunday’s unsuccessful assault on Spud Hill positions held by Chinese Reds. Other medics stand by to give assistance when needed. The attack, watched by high army officers supplied with gay-colored programs, now is under fire in Washington and in London, January 29, 1953 1953
Vintage Associated Press wirephoto

Fred Waters (American, 1927 – 2013)
Chonju, Korea: Pfc. William H. Penland, Frisco, Texas, of 24th Division Task Force Stephens, warms up in battered town of Chongju, November 30, 1950 1950
Vintage International News soundphoto

Fred Waters (American, 1927 – 2013)
Sgt. Ralph Kilpatrick - Soldier Behind North Korea Lines for 77 Days: Taejon, South Korea: An army mess sergeant was the hero of the 24th Division when he returned from 77 death-despairing days behind communist lines. Ralph Kilpatrick, of Phoebus, Virginia, came out of the once-held enemy hills to his buddies in the 19th Infantry Regiment in good health with a harrowing story of grimly hanging to life in enemy-saturated territory. Kilpatrick is pictured as he received a medical checkup from Lieutenant Alfred J. Grose, of Rochester, New York, October 4, 1950 1950
Vintage ferrotyped gelatin silver print

THE CIVIL RIGHTS AND ANTI-WAR MOVEMENTS IN WASHINGTON, D.C.

John Rous, American, 1912 – 1995
White House Introduction: President Eisenhower reaches across George M. Johnson, new member of the Civil Rights Commission, to shake hands with Johnson’s wife at the end of a ceremony swearing him into the post. Johnson, who holds his commission, is the former dean of the Howard University School of Law, Washington D.C., June 9, 1959 1959
Vintage Associated Press wirephoto

FIGURE 14, PAGE 121

Unknown Associated Press photographer
...As Demonstrators Marched: Participants in the “March Against Death” place the name cards of United States military killed in Vietnam in the coffins, left, at the foot of the Capitol tonight. The 40-hour procession from Arlington Cemetery is part of Vietnam Moratorium activity in Washington, November 13, 1969 1969
Vintage Associated Press wirephoto

Unknown Associated Press photographer
March for Victory: marchers demonstrating for a military victory in Vietnam walked Saturday from the Capitol to a rally at the Washington Monument, Washington DC, October 3, 1970 1970
Vintage Associated Press wirephoto

FIGURE 15, PAGE 123

John Duricka (American, 1938 – 1996)
Protest War in Laos: demonstrators gather on Pennsylvania Avenue in front of the White House today with a Viet Cong flag to protest the South Vietnamese incursion into Laos, Washington DC, February 10, 1971, 1971
Vintage Associated Press wirephoto

Unknown Associated Press photographer
Breaking Camp: Antiwar demonstrators, one dragging a tent, leave their Potomac Park campsite early Sunday after they and about 15,000 others were routed by police. Militant leaders say there will be more demonstrations Monday in Washington, May 3, 1971 1971
Vintage Associated Press wirephoto

Unknown Associated Press photographer
On The Way Out: One of several persons ejected from the hearing room is carried bodily by officers today as the probe of anti-Vietnam war activities by the House-Un-American Activities Committee erupted with turmoil as loud challenges were shouted at the members of the committee. At least eight persons were carried or dragged from the room, Washington DC, August 16, 1966 1966
Vintage Associated Press wirephoto

Unknown
A demonstrator carries an American flag upside-down as the peace march passes its nearest point to the White House today buses parked bumper-to-bumper in the background were used as barricades. No one was allowed closer than one block from the Executive Mansion where President Nixon was conducting business as usual, November 15, 1969 1969
Vintage United Press International telephoto

FIGURE 16, PAGE 125

Unknown Associated Press photographer
Police Move In: Washington police march down the center of a street near the Justice Department in Washington as a large symbolic gavel burns. The gavel was carried to the scene by demonstrators, November 15, 1969 1969
Vintage Associated Press wirephoto

Unknown
Peace demonstrators who have been keeping a 24-hour vigil at the Pentagon this week were placed under arrest. They were loaded on a bus to be taken to the United States District Court for Northern Virginia in nearby Alexandria. These two were arrested while climbing a wall into a flower bed in front of the building, May 12, 1967 1967
Vintage United Press International telephoto

Unknown Associated Press photographer
Putting the Commission in Business: President Johnson today signs an executive order spelling out the authority of his special Advisory Commission on Civil Disorders. Flanking him are Governor Otto Kerner, left, of Illinois, the chairman of the group, and Mayor John Lindsay of New York, vice chairman. Behind are some of the commission members. From left: Representative William McCulloch, Republican-Ohio; Senator Fred Harris, Democrat-Oklahoma; Vice President Humphrey; Katherine Graham Peden, Kentucky commerce commissioner; Police Chief Herbert Jenkins of Atlanta, Georgia; and Senator Edward Brooke, Republican-Massachusetts, July 29, 1967 1967
Vintage Associated Press wirephoto

Unknown Associated Press photographer
Tolerance Group in Washington: A committee representing the Chicago Council against racial and religious discrimination, visits Attorney General J. Howard McGrath at Washington, D.C., September 27, to bring to his attention the events revolving about the rioting in Cicero, Illinois last July when a colored family was prevented from moving into an apartment by a mob which was quelled by the Illinois National Guard. The attorney general advised



FIGURE 14 Unknown Associated Press photographer

that on the basis of investigation by the FBI, he intended to present these vents before a federal grand jury for further exploration..., September 28, 1951 1951
Vintage ferrotyped gelatin silver print

Unknown Associated Press photographer
Under Police Surveillance: Members of the American Nazi Party carry out their own demonstration today under close police surveillance. The swastika-wearing marchers showed up at the White House about the time Negro demonstrators were scheduled to arrive. Police hustled off the Nazis to the next block up Pennsylvania Avenue where they were permitted to march in a tight circle, June 14, 1963 1963
Vintage Associated Press wirephoto

Unknown Associated Press photographer
Black Students Testify at Senate Hearing: Testifying during a continuing discussion on segregation five black students gave testimony

Thursday to the Senate Select Committee on Equal Education Opportunity in Washington. From left are: Lionel McIntyre, New Orleans; Tyrone Thomas, Mobile, Alabama; Arthur Mae Cohen, Frogmore, South Carolina; Anita Kleinpeter, Lake Providence, Louisiana; Lawander Lovette, Rocky Mount, North Carolina; and teacher Ruby Martin, June 19, 1970 1970
Vintage Associated Press wirephoto

Unknown
Freedom Marchers in Washington: An estimated 200,000 marched upon Washington earlier this week in a major demonstration asking for Civic Freedoms for all. A large section of the crowd, which came from all parts of the USA, consisted of Negroes. Photo shows a section of the large crowd which gathered in the United States capital for the demonstration, August 31, 1963 1963
Vintage ferrotyped gelatin silver print

Unknown
Segregationist John Kasper, right, is interviewed by a newsmen as he and six of his followers picketed the White House today. Kasper said he believed that the four governors scheduled to confer with Mr. Eisenhower this afternoon “will sell out the South because they have sole their own people out.”, October 1, 1957 1957
Vintage United Press International telephoto

Unknown Associated Press photographer
Scuffler Led Away: His face twisted with pain, an unidentified man is led away by police from the scene of the threatened race riot at Washington’s Anacostia park swimming pool, June 29, 1949. The scuffle started when some 70 black youths appeared at the pool and the whites refused to let them swim. Washington, DC, June 29, 1949 1949
Vintage Associated Press wirephoto

Unknown Associated Press
photographer
Several Hundred demonstrators marched on the Washington State Capitol Sunday in protest over treatment of Negroes in the South and the slaying of the Reverend James Reeb, Boston Unitarian minister, in Selma, Alabama last week. A letter from Governor Dan Evans was read to the throng. The governor decried the situation in the South, but warned against smugness in this state, saying much needs to be done, March 16, 1965 1965
Vintage Associated Press wirephoto

Unknown Associated Press
photographer
Poster for March on Washington: Official poster for the Aug. 28 Civil Rights March on Washington, Washington, D.C. The design prepared by artist Louis LoMonaco of New York City, will also be used as the cover for a portfolio to be sold in Washington on the day of the march, August 18, 1963 1963
Vintage Associated Press wirephoto

Unknown Associated Press
photographer
Crowd gathers around National Mall during the March on Washington For Jobs and Freedom, Washington D.C., August 28, 1963 1963
Vintage Associated Press wirephoto

Unknown Associated Press
photographer
Massed Marchers at Memorial: From a helicopter, this is the way the March on Washington demonstrators looked today during ceremonies at the Lincoln Memorial. Thousands jammed the area after a sign-carrying parade from the Washington Monument grounds, August 28, 1963 1963
Vintage Associated Press wirephoto

Unknown
Public schools of Washington opened their doors today to 98,000 school children on a partially non-segregated basis to begin the process of integration, which is expected to be completed within a year. At Thompson Elementary school formerly for white children only a group of pupils studies a poster urging all to work together. Front left to right: Saundra Green, 11; Fred Austin, 11; Demos Georganos, 11, and Athy Georganos, 8. Rear left to right: Caroal Canady, 10 and her sister Shirley, 8, September 13, 1954 1954
Vintage United Press International telephoto

Unknown
Bishop Smallwood B. Williams (center), Washington representative of the Southern Christian Leadership Conference, leads prayer for hundreds of Negro demonstrators who assembled across from the White House After the prayer meeting, the group marched to the Justice Department to protest racial discrimination in Washington, June 14, 1963 1963
Vintage United Press International telephoto

Unknown
Racial prejudice is acquired, not inherited, sociologists point out. These children at a nonsegregated housing project in Washington, D.C., are growing up in an atmosphere of racial harmony, reflecting the attitudes in their parents' homes. There is no reason to believe that integration will contribute to intermarriages, the social scientists say, because experience has shown that 90% of all marriages are between people who have similar racial, social and religious backgrounds. This is one example of racial integration of a number in the nation's capital.

President Eisenhower hopes Washington will become a model for the rest of the nation. Economic and social barriers against Negroes have been dropping in the wake of court rulings and organized campaigns, September 12, 1955 1955
Vintage ferrotyped gelatin silver print

Unknown Associated Press
photographer
Slums...And The Capitol: The domed top of the United States Capitol building may be seen almost within a stone's throw of this dingy and dilapidated slum district in Washington D.C. The capitol is pushing a new drive to root out the alley slums, of which is typical, and which have been a part of Washington since the civil war, December 11, 1938 1938
Vintage ferrotyped gelatin silver print

Unknown
Thirty white and Negro parents and some children, conducted a shouting camp-in at the office of Attorney General John N. Mitchell to protest against any possible weakening of school desegregation guidelines. The demonstrators were from Alabama, Mississippi, Georgia, and South Carolina, July 1, 1969 1969
Vintage United Press International telephoto

Unknown
The Nation's Capitol, 1978: Ten Years after it was reduced to rubble in a four-day frenzy of fire-bombing and looting, triggered by the assassination of Dr. Martin Luther King Jr., Washington's 7th Street NW is an ash-can existence for winos. For black ghetto dwellers in Washington, the weed-filled lots and fire-scarred buildings silently mock the post-riot talk of rebuilding, April, 1978 1978
Vintage ferrotyped gelatin silver print
resin-coated



FIGURE 15 John Duricka

Unknown Associated Press
photographer
Suspect Once Stood by Rockwell: John Patler, left, wearing captain's bars on his American Nazi Party uniform, stands at side of party leader Goerge Lincoln Rockwell as he spoke near the white house during a Vietnam demonstration in Washington. Rockwell was killed in Arlington, Virginia August 25th. Patler was charged with his murder, March 26, 1966 1966
Vintage ferrotyped gelatin silver print

Unknown
Mrs. Coretta Scott King narrates Aaron Copland's "Lincoln Portrait" during a Memorial Day concert, by the Washington National Symphony, dedicated to her late husband, Martin Luther King Jr. on May 31. The concert was originally scheduled

to be held at the Lincoln Memorial May 30, where the Poor People's Campaign is encamped. Seated at left is Howard Mitchell, music director, Washington DC, June 1, 1968 1968
Vintage United Press International telephoto

Unknown Associated Press
photographer
Johnson Confers With Negro: President Lyndon B. Johnson confers in the White House office with Roy Wilkins, executive secretary of the National Association for the Advancement of Colored People, a leader in the black drive for integration and equal opportunity. Wilkins was invited to the Executive Mansion by the new president. the appointment was one of many midway through a busy day, Washington DC, November 29, 1963 1963
Vintage Associated Press wirephoto

Unknown
Thurgood Marshall, the first Negro nominated to the Supreme Court, faces Senate Judiciary Committee examination today on his attitudes toward the court's increasingly liberal rulings on criminal justice and civil rights. Marshall is shown here with his wife as he waits to take the witness stand, Washington DC, July 13, 1967 1967
Vintage United Press International telephoto

Unknown
Dr. Martin Luther King (right) of the Southern Christian Leadership Conference July 28th condemned Negro riots as a "self-defeating passion, "while castigating Congress for "loving rats more than Negroes," At the same time Roy Wilkins (left), executive Secretary of the NAACP said the traffic gluts in Los Angeles,

scene of a racial uprising in 1965, show the city “cares more about care than people.” Both appeared on a panel oh race riots at the concluding sessions of the International Platform Association, July 28, 1967 1967 United Press International telephoto

Unknown Associated Press photographer
Conference In Wake of Assassination: President Johnson today met in the White House Cabinet Room with civil rights leaders and government officials. The conference was called in wake of the assassination of Dr. Martin Luther king Jr. At left is Supreme Court Justice Thurgood Marshall, Washington DC, April 5, 1968 1968 Vintage Associated Press stamp

Unknown Associated Press photographer
Leads Poor Campaign: Civil rights leader Rev. Ralph Abernathy wipes his face during his appearance before a Senate Labor and Public Welfare subcommittee in Washington, April 20, 1968. Abernathy is the president of the Southern Christian Leadership Conference and successor to the assassinated Dr. Martin Luther King, Jr, Washington D.C., April 30, 1968 1968 Vintage Associated Press wirephoto

Unknown
Among the attorneys who will argue against segregation in public school before the Supreme Court this week are, left to right: Harold R. Boulware, Columbia, South Carolina; Thurgood Marshall, New York City, official of National Association for Advancement of Colored People; and Spottswood W. Robinson III, representing Negro parents attacking school segregation in Virginia and South Carolina, December 1953 1953 Vintage United Press International telephoto

Unknown Associated Press photographer
Robinson Testifies: Brooklyn Dodgers’ star Jackie Robinson speaks before the House Un-American Activities committee. Robinson said African Americans would fight for this country “against Russia or any other enemy,” July 18, 1949 1949 Vintage Associated Press wirephoto

Unknown Associated Press photographer
March Director: A. Philip Randolph, international president of the Brotherhood of Sleeping Car Porters and national president of the Negro American Labor Council, is the director of the massive Negro match on Washington, scheduled for later this month. Randolph, 74, headed three previous marches on Washington, August 6, 1963 1963 Vintage Associated Press wirephoto

Unknown
Mrs. Coretta Scott King, widow of the late Martin Luther King Jr., rehearses in Constitution Hall for her narration of Aaron Copland’s “Lincoln Portrait” which she will give February 12th as a part of Abraham Lincoln’s 160th birthday anniversary celebration, which President Nixon plans to attend. At right is the celebrated composer, Washington, February 11, 1969 1969 Vintage United Press International telephoto

Unknown
Senator Strom Thurmond (D-South Carolina) points to clock in Capitol during a break in his one-man talkathon against the Civil Rights Bill. A colleague yielded to give to give Thurmond a short break. He threatened to talk all night, Washington D.C., August 29, 1957 1957 Vintage United Press International telephoto with applied pigment

Unknown Associated Press photographer
the assassination of Dr. Martin Luther King Jr. The President, speaking at the White House, pledged the “nation can and shall and will overcome.” He also ordered the American Flag to be flown at half staff in tribute to Dr. King, Washington D.C., April 5, 1968 1968 Vintage Associated Press wirephoto

Unknown
Key figures in the Southern bloc of about 75 House members who have pledged themselves to fight Civil Rights when it comes up on House floor on March 10th are shown as they conferred following a luncheon conference. Left to right: Representatives John Bell Williams (D-Mississippi), John L. Flynt (D-Georgia) and Dale Alford (D-Arkansas), Washington D.C., March 9, 1960 1960 Vintage United Press International telephoto

Unknown Associated Press photographer
Of Mississippi Matters: Aaron Henry, Mississippi president of the National Association for the Advancement of Colored People, appears today before a House Judiciary Subcommittee. Henry a close associate of slain negro leader Medgar W. Evers, was called to testify on racial problems in Mississippi. The subcommittee is holding hearings on proposed civil rights legislation, Washington DC, June 13, 1963 1963 Vintage Associated Press wirephoto

Unknown
Two youths use a board and mop handles to pole through water, here, left in Resurrection City after a heavy rain 6/12. The city has been plagued with rain since its erection, Washington DC, June 13, 1968 1968 Vintage United Press International telephoto



FIGURE 16 Unknown Associated Press photographer

Unknown Associated Press photographer
Forcibly Evicted: Police lift one of the residents of Resurrection City to carry her from the area which was cleared after expiration of the permit to occupy the land in Washington, June 24, 1968. Police Chief John Layton said about 80 arrests, including the leaders of the Poor People’s Campaign, were made during the clearing operation, Washington DC, June 25, 1968 1968 Vintage Associated Press wirephoto

Unknown Associated Press photographer
Flames in Resurrection City: One of the plywood and plastic shacks in Resurrection City goes up in flames today while the encampment of the Poor People’s Campaign was being evacuated. Two of the huts were destroyed by fires of unknown origin.

Washington, DC, June 24, 1968 1968 Vintage Associated Press wirephoto

Unknown
Washington Demonstrators Arrested: police made their first arrests of participants in the Poor People’s Campaign today for demonstrating outside the Longworth House Office Building on Capitol Hill. Fifteen of approximately 200 marchers were charged with refusing to heed police orders to stop singing and praying outside the building. Here, police frisk several of the marchers before putting them in the paddy wagon. Those arrested were charged with the use of “loud, threatening or abusive language on capitol grounds.”, May 23, 1968 1968 Vintage United Press International telephoto

Unknown Associated Press photographer
Sack Time: Some of the thousands of soldiers ordered into Washington to put down looting and arson catch some rest in an automatic laundry shop on H Street in the northeast section of the city today, April 6, 1968 1968 Vintage Associated Press wirephoto

Unknown Associated Press photographer
Tours “Battle Front”: General Ralph E. Haines Jr. the Army’s Vice chief of staff and commander of troops in Washington, views military installations yesterday from a bus tour with the capital city’s Mayor Walter Washington to quell violence following the death of Dr. Martin Luthe rKing Jr. Troops are still in the city although there hasn’t been serious trouble since Saturday night, April 12, 1968 1968 Vintage Associated Press wirephoto

Unknown
Revenge Riots Sweep America: President Johnson called federal troops into the ntaion’s capital yesterday to restore peace to this frightened city after a day of arson, looting and violence in the wake of the slaying of Negro civil rights leader Dr. Martin Luther King. Here, a trooper stands gaurd in the street as another (left) patrols a completely demolished building. Negroes in at least 20 cities demonstrated their anger in violence at the death of Dr. King, April 6, 1968 1968
Vintage United Press International telephoto

Unknown Associated Press photographer
On Guard at Fire: A District of Columbia policeman stands guard as firemen fight a blaze in auto parts store in Negro section of Northwest Washington late last night, the area still scarred by last April’s riots. Rock-throwing, arson and looting broke out following the shooting of a Negro man by a white policeman, Washington D.C., October 8, 1967 1967
Vintage Associated Press wirephoto

THE VIETNAM WAR

Eddie Adams (American, 1933 – 2004)
Hilltop Hawks: U.S. marines, some stripped to the waist, go about the business of manning their hawk anti-aircraft missiles ready for action atop Hill 327 overlooking the Da Nang Air Base in South Viet Nam. Three missiles are mounted at left, ready for action, with three others on a carriers, right, ready for loading on the launcher shown April 10, 1965 1965
Vintage Associated Press wirephoto
Eddie Adams (American, 1933 – 2004)
North Vietnamese Captives: A U.S. Marine escorts North Vietnamese

regular army captives to evacuation helicopter near Quang Ngai, 335 miles northwest of Saigon in Vietnam, March 7th, 1966. During weekend of March 5th through 6th, Marines and South Vietnamese paratroopers annihilated a 2,000-man communist regiment, killing almost half of them 1966
Vintage Associated Press wirephoto
Eddie Adams (American, 1933 – 2004)
Camouflaged Antiaircraft Gun in Cambodia: A camouflaged truck with an antiaircraft gun mounted in the back is shown on the Cambodian side of the Kompong Trabek River across from the South Vietnamese border. Scene is not far from where Cambodia government claimed U.S. and South Vietnamese forces made an attack last Thursday, January 23, 1968 1968
Vintage Associated Press wirephoto

Dang Van Phuoc (Vietnamese, active 1950 – 1974)
Going Home, Desk and All: schoolchildren, some carrying desks, walk home from their outdoor school in a village near Quang Tri in northern South Vietnam. Classes were begun outdoors when villagers returning to the region after last year’s North Vietnamese offensive found their village, their school included, in ruins, September 24, 1973 1973
Vintage Associated Press wirephoto

Dang Van Phuoc (Vietnamese, active 1950 – 1974)
Going Home From School: Schoolchildren who attend an outdoor school at a village near Quang Tri in northern South Vietnam go home from school on a road lined with South Vietnamese government flags. Their former school and the rest of the village’s buildings were destroyed after the villagers fled from fighting during the 1972 North

Vietnamese offensive, September 23, 1973 1973
Vintage Associated Press wirephoto
Dang Van Phuoc (Vietnamese, active 1950 – 1974)
Sanpans laden with prisoners released by the South Vietnamese head for North Vietnamese shore, July 12th, 1970. The former prisoners toss items given to them by the South Vietnamese overboard 1970
Vintage Associated Press wirephoto

Alma de Luce (American, active 20th century)
A recent street scene in Da Nang, after it was taken by Viet Cong forces. A war veteran (on crutches, right) is seen in the street, Vietnam, May 5, 1975 1975
Vintage Associated Press wirephoto

Clyde Delk Jr. (active 20th century)
VC Attack on Tan Son Nhut Air Base: The control tower office building that was hit during the attack, February 18, 1968 1968
Vintage ferotyped gelatin silver print

FIGURE 17, PAGE 127
Horst Faas (German, 1933 – 2012)
Meo Guerrilla and Son: This Meo guerrilla and his son in the village of Tin Bong which is located in a 5, 000-foot Valley in Laos. Meo guerrillas have fought the pathet Lao and North Vietnamese since 1955, March 1, 1971 1971
Vintage Associated Press wirephoto with applied pigment

Horst Faas, German (1933 – 2012)
Run and Fire Attack: a Vietnamese infantryman jumps from the protection of a rice paddy dike for another short charge during a run and fire assault on Viet Cong Guerrillas entrenched in Riceland’s in an area 15 miles west of Saigon. When field and surrounding brush line was finally taken, Vietnamese had suffered a loss of 12 men dead or wounded, Straw stack fire at



FIGURE 17 Horst Faas

center was set by Guerrillas as a distraction, April 4, 1965 1965
Vintage Associated Press wirephoto
Horst Faas (German, 1933 – 2012)
A Big Welcome: A American POW, left, gets a warm welcome form a member of the prisoner recovery team during the release ceremony for 108 POWs at Hanoi’s Gia Lam airport, Wednesday. The POWs were in Clark Air Base, Philippines, Thursday, waiting their flights home, Hanoi, Vietnam, March 15, 1973 1973
Vintage Associated Press wirephoto

Koichiro Morita
Making an Adjustment: a ground crewman makes an adjustment to a rocket before installing it aboard a bomber making strikes over the Ho Chi Minh trail in Laos from the aircraft carrier USS Coral Sea recently, on Yankee Station off the coast of Vietnam, January 15, 1972 1972
Vintage Associated Press wirephoto with applied pigment

Koichiro Morita
Delta Farm Girl: young South Vietnamese farm girl pauses for photo deep in the Mekong Delta province of Phong Dinh, South Vietnam, recently. Seasonal harvest will continue through January, but experts say rice crop may be disappointing due to weather conditions, October 28, 1972 1972
Vintage Associated Press wirephoto

Richard Pyle (American, 1934 – 2017)
U.S. Guns Change Hands: American troops stand at attention as a contingent of South Vietnamese soldiers marches forward to take command of six 105mm howitzers during a turnover ceremony in Da Nang, South Vietnam, November 12, 1969. The guns had been manned by men of battery, 6th battalion, 108th artillery group 1969
Vintage Associated Press wirephoto

Jay Reed (American, 1928 – 2002)
An ammunition handler on a howitzer team, marine Pfc. David Rosenbaum, opened boxes of shells at Con Thien 1967
Vintage gelatin silver print

Jeff Taylor (American, active 20th century)
American GI shakes hands with his buddy December 23rd, 1971 before leaving for home the hard way. The soldier, along with another GI, was removed from this base after a heavy load of steel plates fell on him, Fire Base Andrews, South Vietnam 1971
Vintage United Press International telephoto

Jack Thornell (American, born 1939)
Student Pilots: Warrant officer candidates Donald Jacoby, left, and Michael Honara carry their bags towards a waiting helicopter at the end of field duty near Fort Rucker, Alabama. They are both scheduled to go out to Vietnam to serve as helicopter pilots within a few weeks, after finishing training and



FIGURE 18 Nick Ute

graduating from the Army Aviation School at Fort Rucker. The Indochina war has made the wings of the helicopter pilot a status symbol that has eclipsed the Green Beret. And the Army says it has no shortage of young men who want to become pilots, March 1971 1971

Vintage ferrotyped gelatin silver print

Jack Thornell (American, born 1939) **And Queenie Makes Three: Army Specialist Fourth Keith Albert** embraces his parents catching his dog, Queenie, in a squeeze play as the former POW was welcomed to his home near Thibodaux, Louisiana Tuesday afternoon. Albert, who had been a prisoner for three years, was greeted by a band and a crowd of 200 after he was released by an Army hospital at San Antonio, Texas, February 27, 1973 1973

Vintage Associated Press wirephoto with applied pigment

FIGURE 18, PAGE 128 Nick Ut (Vietnamese-American, born 1951) **Youthful Offender:** Looking like a juvenile delinquent behind prison bars, this young South Vietnamese boy is actually looking into a Buddhist pagoda from behind a spiked fence in Saigon. He was watching a ceremony which was taking place in the pagoda, September 1973 1973

Vintage Associated Press wirephoto

FIGURE 19, PAGE 129

Nick Ut (Vietnamese-American, born 1951)

Money Matters: Two small Vietnamese girls are all smiles as they examine some folding money given to them by their mother as they boarded a South Vietnamese navy refugee ship in Phnom Penh, Cambodia for the trip to South Vietnam on August 22nd, 1970. The children had been refugees in the Cambodian capital for the past few months 1970

Vintage Associated Press wirephoto

Nick Ut (Vietnamese-American, born 1951)

House Hunting In Vietnam: A woman holds high a sheet of tin roofing from what was her house in the Tay Ninh area, 55 miles northwest of Saigon. Her dwelling was one of more than a hundred which burned down during and after a Viet Cong rocket attack on the provincial capital. Many Tay Ninh residents, fearing a Viet Cong and North Vietnamese onslaught, have fled the town, January 1975 1975

Vintage Associated Press wirephoto

John T. Wheeler (American, 1925 – 2013)

Walking With The Wounded: There is no quarter given on either side at the Vietnam outpost of Khe Sanh. The wounded, moved by litter from their defensive positions to the hospital bunker or into evacuating helicopters, are the targets for North Vietnamese gunners, making any open exposure a time of danger. Here, a downed soldier, with shell fragments in his back and legs, is carried by his comrades, one wounded about the head, across an open area during a lull in the fighting, March 8, 1968 1968

Vintage ferrotyped gelatin silver print with applied pigment

FIGURE 19 Nick Ut



NEW ACQUISITIONS

With the support of trustees and patrons, the Art Center purchased 28 works of art in a variety of media in 2025, further enriching an astounding collection of global art, the only such collection in the capital city of Iowa and one of the few in the state of Iowa.

FIGURE 1, PAGE 130

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

FIGURE 2, PAGE 131

Firelei Báez (Dominican, born 1981)
A most curious manifestation (or a boat sailing the great rapids of time) 2024
Oil and acrylic on archival canvas
Purchased with funds from the Coffin Fine Arts Trust; Nathan Emory Coffin Collection of the Des Moines Art Center, 2025.6

FIGURE 3, PAGE 131

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

FIGURE 4, PAGE 132

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

FIGURE 5, PAGE 133

Lola Flash (American, born 1959)
Basking, Provincetown, Mass (Cross-Colour Series) 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

FIGURE 1 Peggy Bacon



FIGURE 2 Firelei Báez

FIGURE 3 Nicole Eisenman





FIGURE 4 Fred Eversley



FIGURE 5 Lola Flash

FIGURE 6, PAGE 134

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

**Mnemonics of Shape and
Reason** 2021

HD video, stereo, color
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

FIGURE 7, PAGE 135

Seydou Keïta (Malian, ca. 1921 – 2001)

**Untitled Portrait (Three Women
Together)** 1952, printed 2025

Gelatin silver print
Des Moines Art Center Permanent
Collections; Purchased with funds
from the Rusty Hubbell and Ellen and
Jim Hubbell Photography Acquisition
Fund, 2025.12

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

FIGURE 8, PAGE 136

Ana Mendieta
(American, born Cuba, 1948 – 1985)

Grass Breathing ca. 1974
Super 8 film, color, silent; Super 8 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
Image courtesy of Marian Goodman
Gallery

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

Z.J.S. Ndimande & Son
(South African, active 1940s-1983)

**Untitled (woman holding a record),
October 1, 1974** printed c. 1974

Gelatin silver print
Des Moines Art Center Permanent
Collections; Purchased with funds
from the Rusty Hubbell and Ellen and
Jim Hubbell Photography Acquisition
Fund, 2025.2



FIGURE 6 Sky Hopinka

Z.J.S. Ndimande & Son
(South African, active 1940s-1983)
Untitled (two men with cigarettes), April 7, 1973 printed c. 1973
Gelatin silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2025.3

Z.J.S. Ndimande & Son
(South African, active 1940s-1983)
Untitled (two women and a man standing), December 7, 1975 printed c. 1975
Gelatin silver print
Des Moines Art Center Permanent Collections; Purchased with funds from the Rusty Hubbell and Ellen and Jim Hubbell Photography Acquisition Fund, 2025.4

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

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

Paula Rego (Portuguese, 1935 – 2022)
Untitled 1, from the “Abortion” series, 1999
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.1

Paula Rego (Portuguese, 1935 – 2022)
Untitled 2, from the “Abortion” series, 1999
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.2

FIGURE 9, PAGE 136
Paula Rego (Portuguese, 1935 – 2022)
Untitled 3, from the “Abortion” series, 1999
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.3



FIGURE 7 Seydou Keita

Paula Rego (Portuguese, 1935 – 2022)
Untitled 4, from the “Abortion” series, 1999
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.4

Paula Rego (Portuguese, 1935 – 2022)
Untitled 5, from the “Abortion” series, 1999
Etching on paper
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Paula Rego (Portuguese, 1935 – 2022)
Untitled 6, from the “Abortion” series, 1999
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.6

Paula Rego (Portuguese, 1935 – 2022)
Untitled 7, from the “Abortion” series, 1999
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.7

Paula Rego (Portuguese, 1935 – 2022)
Untitled 8, from the “Abortion” series, 2000
Etching on paper
Des Moines Art Center Permanent Collections; Purchased with funds from Craig and Kimberly Shadur, and the J. Ira and Nicki Harris Foundation, 2025.128.8

FIGURE 10, PAGE 137
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



ABOVE, FIGURE 8 Ana Mendieta BELOW, FIGURE 9 Paula Rego



FIGURE 10 Mohammed Sami



FIGURE 11 Zilia Sánchez

FIGURE 11, PAGE 138
 Zilia Sánchez (Cuban, 1928 – 2024)
Sin título 1971
 Acrylic on canvas
 Des Moines Art Center Permanent
 Collections; Purchased with funds
 from the Keith W. Shaver Trust,
 and the Edmundson Art Foundation,
 Inc., 2025.7
 Kay Sekimachi (American, born 1928)
Room Divider Sample #2 c. 1950
 Variations of interlacing jute and cotton
 Des Moines Art Center Permanent
 Collections; Purchased with funds
 from the Des Moines Art Center 75th
 Anniversary Campaign, 2025.127

FIGURE 12, PAGE 139
 Arlene Shechet (American, born 1951)
Janice 2024
 Aluminum and paint
 Purchased with funds from the
 Coffin Fine Arts Trust; Nathan Emory
 Coffin Collection of the Des Moines
 Art Center, 2025.9
 Malick Sidibé (Malian, 1935 – 2016)
Vue de Dos 2001–2003
 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



FIGURE 12 Arlene Shechet

THANK YOU

Through its museum, Art School, and Pappajohn Sculpture Park, the Des Moines Art Center is a place for all, where the power of creativity to inspire, connect, and transform unites the community. This would not be possible without the extraordinary generosity of individuals, foundations, organizations, government agencies, and members who invest in the Art Center’s mission. Their support is far more than a contribution; it is a partnership that helps shape a vibrant cultural landscape for the community and beyond.

From exhibitions and education programs to community gatherings and creative discovery, every achievement in 2025 was made possible through this generosity. The Art Center is deeply grateful for the investment, partnership, and friendship of its supporters.

The Art Center makes every effort to ensure the accuracy of names and cumulative annual gift amounts. We apologize for any errors. Please contact Caleb Hegna at chegna@desmoinesartcenter.org or 515.271.0338 to inform us of any changes or omissions.

ENDOWMENTS AND TRUSTS

Thanks to the generosity of the following individuals, families, and foundations, ongoing support is generated by annual distributions from endowments and trusts. We appreciate this foresight in ensuring quality art, access and inclusivity, and programming remain a part of the Art Center experience.

The Anna K. Meredith Endowment Trust, the Mid Meredith Zuendel Endowment Fund, and the Harriet S. and J. Locke Macomber Fund are the largest distributions to the Art Center annually. We are most grateful to these individuals and families for their thoughtful planning as well as the leadership support of these Funds.

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Members of the Edmundson Honor Society have included the Des Moines Art Center in their will or estate plans. These individuals are leaving a legacy that will enrich the arts and culture in Iowa for years to come.

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The following individuals were celebrated by gifts made in 2025. A special thank you to their loved ones and friends who chose the Des Moines Art Center to recognize them in this meaningful way.

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Jay Ewart
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IN-KIND CONTRIBUTIONS
We gratefully acknowledge the generous in-kind contributions from our community partners and supporters who helped make our work possible this year.

Andrea and Greg Abel
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Iowa Public Radio
Joe and Christina Logsdon
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Scheels Des Moines
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CAFÉ

ART CENTER CAFÉ PRESENTED BY LA MIE

In July 2025, the Art Center Café, presented by la mie, opened to rave reviews, welcoming guests to the Art Center's distinctive, light-filled dining room designed by Pritzker Prize-winning architect Richard Meier. Operated in partnership with Joe and Christina Logsdon, the café brings a unique approach to the handcrafted food and beverages found at la mie's 42nd Street location.

Built on seasonality and freshness, the menu features artisan-made pâtisserie, rotating curated dishes, and a wide selection of espresso and tea drinks. Offering simple sophistication in an artful setting for today's modern diner, the café has provided a wonderful amenity for guests.



MUSEUM SHOP

ART CENTER MUSEUM SHOP

The Art Center's Museum Shop features a wide array of specialty books, jewelry, accessories, art supplies, and gift items. The Museum Shop supports the Art Center's mission by curating items inspired by current exhibitions, the Art Center's collection, and signature events including Día de los Muertos and Entirely Kids Day. The Shop offers a 10% discount for Art Center members year-round and a 20% discount four times a year. Engaging events such as Mimosa Morning and Sip 'n Shop contribute to its reputation as a destination for local shopping. The Museum Shop's most anticipated event of the year, Unveil, welcomed 300 guests on December 3, for an exclusive evening of holiday shopping, lively music, and festive food and drink.

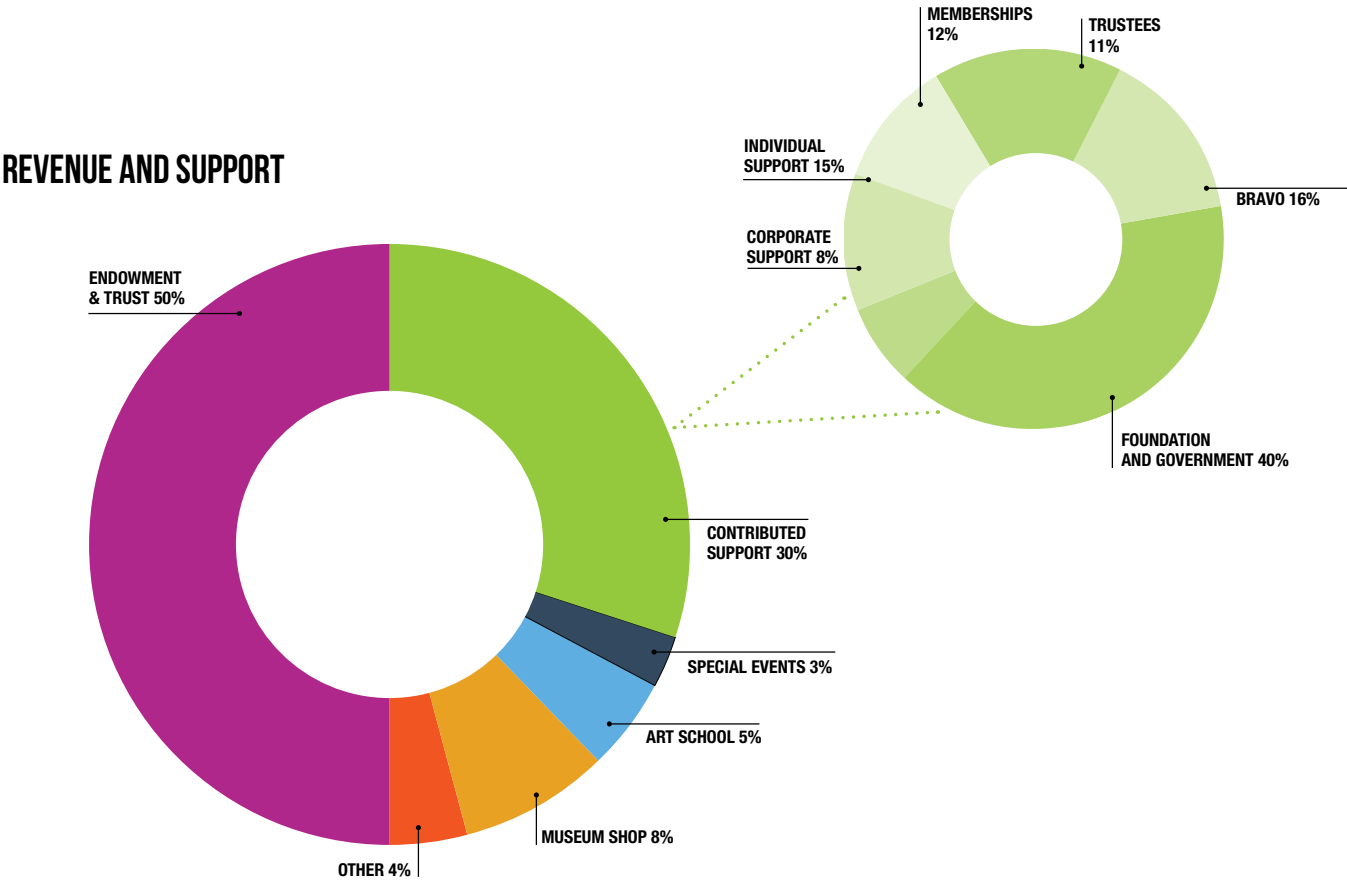


2025 FINANCIAL STATEMENT

The Des Moines Art Center enjoyed a year of continued financial strength and a balanced budget under the sound stewardship of its executive team and Board of Trustees. Legacy gifts that fuel our endowment and trust continued to serve as the backbone of our financial health. The generosity of our community, from individuals and families to foundations, corporations, and local and state governments, enabled our educational and programmatic efforts. Of particular note in 2025 were significant increases in earned revenue thanks to the entrepreneurial efforts of our team.

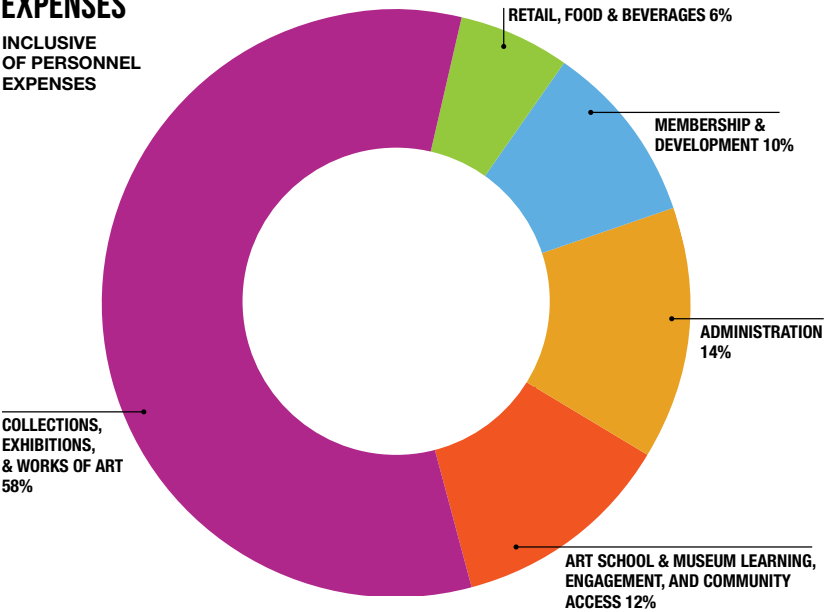


REVENUE AND SUPPORT



EXPENSES

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2026 FINANCIAL SUMMARY

UNAUDITED

TOTAL ASSETS	\$ 188,994,276
TOTAL NET ASSETS	\$ 187,618,268
OPERATING REVENUE AND SUPPORT	\$ 10,546,504

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Through thoughtful leadership, generous support, and unwavering commitment to the Art Center and the community, the volunteers who comprise the Des Moines Art Center Board of Trustees are instrumental in every aspect of the museum.

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OPPOSITE Installations and Facilities staff install a Soldner Clay Mixer in the ceramics studio. The mixer serves to increase the production of clay made on site at the Art Center and reduce expenses associated with purchasing and shipping materials. This purchase was supported by a gift to the 75th Anniversary Campaign from the family of Shirley Michel.

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Visitors in the *Firelei Báez* exhibition in the
I. M. Pei building during the opening celebration.
PHOTO: Brittany Brooke Crow





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MOINES
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MUSEUM
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SCULPTURE PARK

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