

DES
MOINES
ART
CENTER



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2026

WHY ART? WHY ART MUSEUMS?

Art, culture, and creativity are no replacement for basic human services—food, shelter, medicine—but they are by no means irrelevant to our health and happiness either. An increasing number of scholars, doctors, and scientists are producing research that confirms what we already knew anecdotally: engagement with the arts, especially when done in the company of others, is good for us.

The Des Moines Art Center’s museum, art school, and sculpture park are vehicles for life-long learning. The Art Center is an educational institution at heart and by design. The approach to education might have changed since 1947, and with it the Art Center, but our fundamental mission has remained the same: we are here to teach the history of human creativity and the practice of artistic creation.

We still deliver on our original promise, but we do much more besides.

It is widely agreed that engaging with the arts, whether as a visitor to a museum or as a student in a studio, positively influences one’s physical and cognitive health as well as one’s social, emotional, and psychological well-being, especially when done collectively. Doing so can even have healing effects. In 2025, the Wallace Foundation released a report on the impact of community-based art programs on youth. In it, they identified relational outcomes (friendships and social bonds, the art of communication, a strong self-identity) as well as opportunity outcomes (civic participation, pre-professional development, exposure to different cultures and points of view).

Susan Magsamen, founder and director of the International Arts + Mind Lab, Center



A third grade *My Voice* artist from Findley Elementary School shares a painting with John and Mary Pappajohn Director and CEO Kelly Baum during the reception for this annual program.

for Applied Neuroaesthetics at Johns Hopkins University, and Ivy Ross, Chief Design Officer for Consumer Devices at Google, published *Your Brain on Art: How the Arts Transform Us*. Over the course of chapters titled “Cultivating Well-Being,” “Restoring Mental Health,” “Healing the Body,” “Amplifying Learning,” “Flourishing,” and “Creating Community,” Magsamen and Ross argue for the importance of the arts to human life. Exposure to the arts—immersion in “enriched environments”—stimulates the senses and exercise the brain while reducing stress hormones and building memory. Earlier this year, Daisy Fancourt, Professor of Psychobiology and Epidemiology at University College London and UNESCO Chair in Arts and Global Health, published *Art Cure: The Science of How the Arts Save Lives*. Participation in the arts, Fancourt claims, whether as a visitor or a maker, has been scientifically shown to bolster mental and physical health. Something as simple as taking an art class or joining a tour in a museum has been demonstrated to protect against the onset of different kinds of maladies, from depression to loneliness. It also minimizes diseases that have already appeared. We are, Fancourt argues, both better and stronger with art in our lives. Human life would be incomplete—and it would be less—without paintings, sculptures, films, dance, music, and opera.

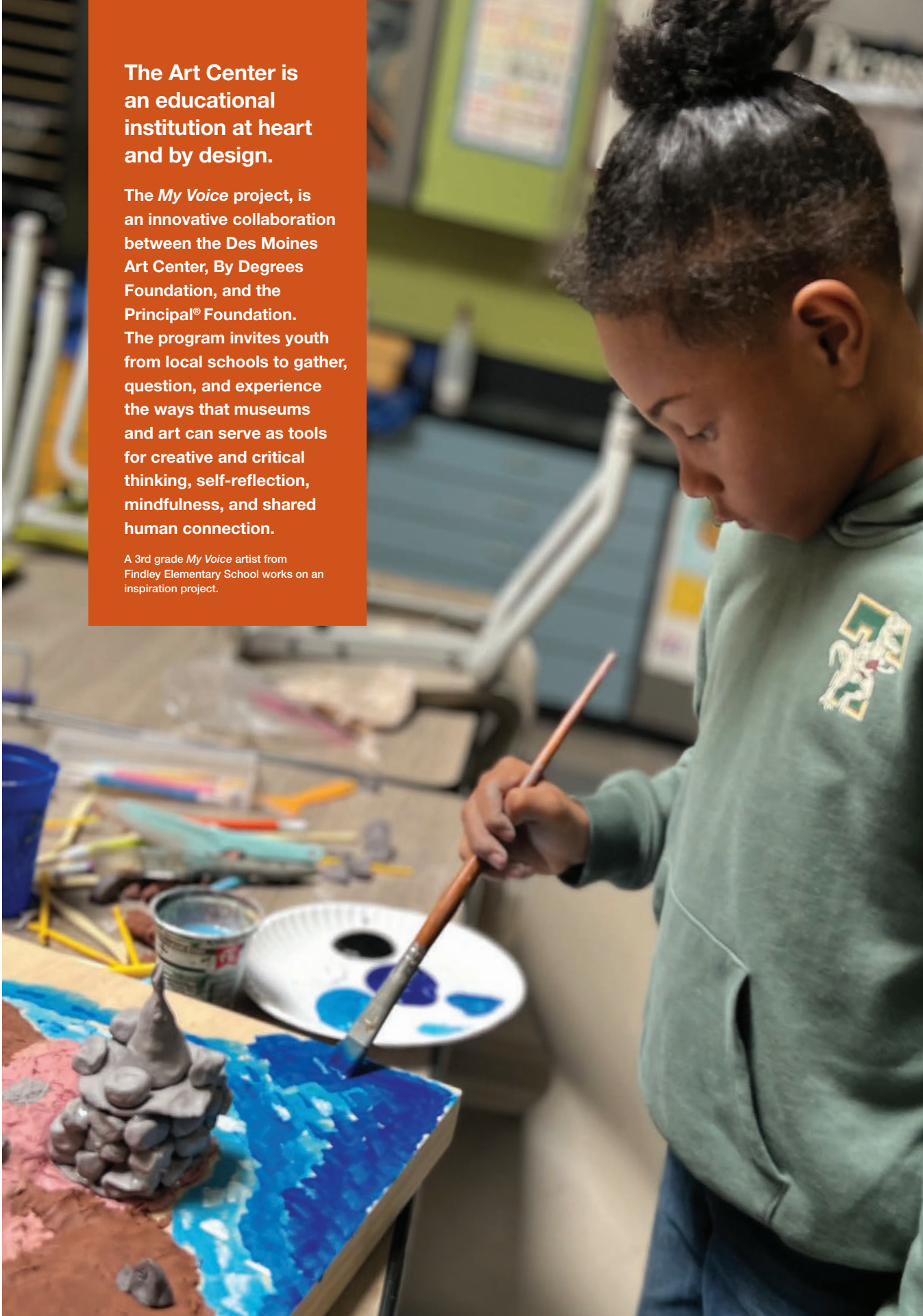
In its galleries and its studios, the Art Center practices an approach to arts education that privileges both learning and well-being. We invite you to study, create, and be well here.

DR. KELLY BAUM
JOHN AND MARY PAPPAJOHN DIRECTOR AND CEO

The Art Center is an educational institution at heart and by design.

The *My Voice* project, is an innovative collaboration between the Des Moines Art Center, By Degrees Foundation, and the Principal® Foundation. The program invites youth from local schools to gather, question, and experience the ways that museums and art can serve as tools for creative and critical thinking, self-reflection, mindfulness, and shared human connection.

A 3rd grade *My Voice* artist from Findley Elementary School works on an inspiration project.



PHILANTHROPY BRINGS EXHIBITIONS TO LIFE

Each year, the Des Moines Art Center presents three premier exhibitions in the Anna K. Meredith Gallery. While the themes and works of art vary with each exhibition, one common denominator unites them all — philanthropy. Behind every exhibition is a network of supporters whose generosity helps transform ideas into vibrant, engaging realities.

Exhibition support comes in many forms that contribute in unique and lasting ways. Legacy support through endowments, such as those established by Harriet S. and J. Locke Macomber and Jacqueline and Myron Blank, provides a stable foundation, ensuring that we can dream big and plan ambitious exhibitions well into the future.

Businesses contribute through sponsorships, like those from ASK Studios and EMC Insurance, investing in the cultural life of our community while aligning their values with the themes of the exhibitions. Grants from foundations, including the Teiger, Henry Luce, and Every Page Foundations, further expand what the Art Center can achieve by providing funding for special projects, research, and outreach. In addition, gifts from individual donors, art lovers, members, and supporters

like Laurie Wolf and Jeff Freude, Rachel and Tom Formaro, Dr. Richard Deming, and Mike Simonson bring passion and personal commitment, helping realize the full vision of each exhibition.

This support influences every exhibition in three distinct ways. First, it enables the Art Center to bring extraordinary artwork from around the world to our community, oftentimes works that might not otherwise be accessible. This is evident in the more than 50 Latinx artists featured in *Let Us Gather in a Flourishing Way*, whose work encourages us to reflect on a range of themes through the artists' perspectives.

Second, it fuels community-based programming through our Community Access Program, which partners with local nonprofit organizations to connect their missions with the exhibition. Whether it is an art creation workshop with Des Moines Public School's Advanced Learning Program and Iowa Artist Henry Payer, or a tour with Fresh Start Women's Center and artist Firelei Báez, each program is thoughtfully designed to create meaningful opportunities for discourse and shared experiences.

Third, the educational programming offered within the museum is another essential outcome. Initiatives such as lectures with artists like Teresita Fernández and Tuán Andrew Nguyễn, gallery talks with curators, interactive engagement opportunities for visitors of all ages, and guided tours led by volunteer docents all spark curiosity and conversation. Together, they encourage lifelong engagement with the arts.

By supporting exhibitions, donors help cultivate future generations of artists, thinkers, and museumgoers. We extend our heartfelt thanks to all who make these exhibitions possible.

Your generosity enriches every experience and deepens its meaning for our community. As we look ahead, we are excited by what is possible for future exhibitions and grateful to have you as partners in bringing them to life.

CALEB HEGNA
SENIOR DIRECTOR OF DEVELOPMENT



Visitors investigate the wide variety of artworks in *Topographies: Mapping Meaning and Belonging* during the exhibition opening celebration.

ARTISTS ON FIRE

Images of flames, smoke, and steam sit alongside depictions of Greek gods and visions of hell.

Artists on Fire delves into the Art Center's permanent collection of prints, drawings, and photographs to explore how artists interpret and depict the element of fire, both literally and conceptually. Images of household flames, forest fire smoke, and railroad steam sit alongside illustrations of Greek gods controlling fire and imagined visions of hell. Photographs of war and civil unrest represent the fear and destruction fire can evoke, while other compositions focus on pipe and cigarette smoking, displaying humanity's desire to hold fire in their hands and bodies. Nature's capacity to create heat and flame appears, from David Hockney's warm sunbeams to Alexander Calder's glowing, distant stars.



The works in this exhibition span from the 17th century to the present and include both the debut of several recent additions to the collection and also many works that have not been seen in decades. Featured artists include Richard Boseman, Cai Guo-Qiang, Todd Hido, Ana Mendieta, Alfred Stieglitz, and many more.

Artists on Fire is curated by Senior Curator Laura Burkhalter. Special thanks to Bryan Noble and Tim Burgess, whose generous gifts and loans helped make this exhibition possible.

RELATED PROGRAMS

GALLERY TALK with
Senior Curator Laura Burkhalter
Thursday, September 10 | 5:30 pm
Free; No registration required

FREE GUIDED TOURS
Saturdays | 1 pm
October 3 and December 5
No registration required

LEFT
Anonymous
The Fire, 17th Century
Etching on paper
Des Moines Art Center Permanent Collections;
Purchased with funds from Rose F. Rosenfield, 1967.24

OPPOSITE
Richard Bosman (American, born 1944)
Volcano, 1989
Woodcut on paper. Des Moines Art Center Permanent
Collections; Gift of Takada Wilson, 2022.23



NEW EXHIBITION
OCTOBER 24, 2026 – JANUARY 24, 2027
ANNA K. MEREDITH, W.T. & EDNA DAHL, AND WEST GALLERIES
ORGANIZED BY THE BUFFALO AKG ART MUSEUM
CURATED BY DR. ANDREA ALVAREZ

LET US GATHER IN A FLOURISHING WAY

CONTEMPORARY LATINX PAINTING

Inspired by a 2008 poem of the same name by former US Poet Laureate Juan Felipe Herrera, *Let Us Gather in a Flourishing Way* celebrates the vision and creativity of Latinx painters. It showcases 58 artists who actively enrich the landscape of contemporary painting, introducing new approaches to form, materials, and subject matter. Many expand the boundaries of what can be considered a painting, experimenting with a wide variety of unconventional materials. Individually and collectively, the artists in this exhibition advance the history of both American art and global contemporary art.

Let Us Gather in a Flourishing Way embraces the cacophony, complexity, and heterogeneity of Latinx identity and Latinx art alike. All of the artists live and work in the United States but many have roots in Central America and the Caribbean. The paintings they create speak to the multiplicity of their personal attachments and the dynamism of cross-cultural exchange. *Let Us Gather in a Flourishing Way* invites audiences to enter a vibrant network of images, associations, and stories. Most of the paintings are monumental in size, creating an immersive environment as rich in color and texture as it is in meaning and symbolism.

The exhibition is organized by the Buffalo AKG Art Museum and curated by Dr. Andrea Alvarez. After debuting in Buffalo and stopping in Des Moines, *Let Us Gather in a Flourishing Way* will continue to the Phoenix Art Museum and the Frye Art Museum in Seattle. The exhibition is made possible by the Henry Luce Foundation and the Terra Foundation for American Art. At the Buffalo AKG Art Museum, major support is contributed by the Rich Family Foundation and the Rich Family Fund for Community Access. Generous support is provided by Catherine Beltz Foley, Esq. Additional sponsors include the Blum Family, Charlie James Gallery, Fred Eychaner, Lehmann Maupin, and Luis De Jesus Los Angeles.

The Des Moines Art Center's presentation is organized by Senior Curator Laura Burkhalter with exhibition funding support from the Harriet S. and J. Locke Macomber Art Center Fund and sustaining support from the Anna K. Meredith Endowment Trust.

THIS EXHIBITION IS MADE POSSIBLE BY



Inspired by a 2008 poem of the same name by former US Poet Laureate Juan Felipe Herrera, *Let Us Gather in a Flourishing Way* celebrates the vision and creativity of Latinx painters.



David Antonio Cruz (Lives and works in New York)
iknowyou'vebeenwonderingwherei'vebeen:adrift,adraft,astare,atilt,asigh,exhale.but,icamebacktoletyouknow,gotathingforyou,andican'tletitgo_the raft., 2024
Oil, acrylic, and ink on wood panel
Two panels, each 72 x 48 in. (188 x 121.9 cm)
Overall 72 x 98 1/2 in. (188 x 250.2 cm)
Collection of Igor DaCosta
Photo: Robert Chase Heishman, courtesy of the artist and Monique Meloche Gallery, Chicago

RELATED PROGRAMS

OPENING CELEBRATION

Friday, October 23, 2026 | 5–7 pm

Harriet S. and J. Locke Macomber Lobby

Free; No registration required

EXHIBITION OVERVIEW
AND ARTIST DISCUSSION

Sunday, October 25 | 1:30 – 3 pm

Levitt Auditorium

Free; Registration required

Dr. Andrea Alvarez, curator of *Let Us Gather in a Flourishing Way* will provide insight into the premise of the exhibition and introduce us to three of the featured artists in the show: Danielle De Jesus, Justin Favela, and Patrick Martinez.

FREE GUIDED TOURS

Saturdays | 1 pm

November 7 and 21

No registration required

OPPOSITE ABOVE
Vincent Valdez (Lives and works in Houston)
The Sea, 2020
Oil on canvas
50 x 70 in. (127 x 177.8 cm)
Courtesy Matthew Brown
Photo: Paul Salvesson, courtesy of Matthew Brown

RIGHT
Patrick Martinez (Lives and works in Los Angeles)
Promised Land, 2022
Acrylic, stucco, neon, Mean Streak, ceramic, spray paint,
latex house paint, banner tarp, ceramic tile, tile adhesive,
and family archive photo collage on panel
84 x 192 x 7 in. (213.4 x 487.7 x 17.8 cm)
Collection Buffalo AKG Art Museum, George B. and
Jenny R. Mathews Fund, 2022 (2022:78).
Photo: Yubo Dong, of studio photography, courtesy of
Charlie James Gallery

GALLERY TALK featuring Artist Sarah
Zapata with Senior Curator Laura Burkhalter
Thursday, January 7, 2027 | 5:30 pm

Free; No registration required

Peruvian American fabric artist Sarah Zapata utilizes traditional weaving, coiling, and latch-hook techniques to achieve contemporary abstracted objects inspired by her heritage and feminist theory.



VALENTIN NOUJAÏM: LA DÉFENSE

Trained as a filmmaker, French Lebanese artist Valentin Noujaïm (born 1991) makes immersive and cinematic short films that use tropes from film noir and dystopian narratives to investigate what it means to be an outsider in contemporary France. In Noujaïm’s *La Défense* trilogy, the Paris business district of the same name functions as both setting and symbol. Populated by glass-and-steel high rises, *La Défense* broke ground in the late 1950s and is now Europe’s largest non-residential, purpose-built business district. Noujaïm conceptualizes *La Défense* as a stage set, a non-place, and an artificial creation that people pass through anonymously but do not inhabit.

The first volume of the trilogy, *Pacific Club* (2022), uses elements of documentary filmmaking to unearth the history of Le Pacific, a 1980s nightclub located in a subterranean parking garage. The underground club was a space for Arab youth from the Paris suburbs; interview subject Azedine Benabdelmounen recounts how he spent his teenage years in “clubs where only Arabs hung out since we wouldn’t be allowed elsewhere.” The surreal fictional narrative of *Volume 2: To Exist Under Permanent Suspicion* (2024) centers on a troubled businesswoman who dreams of incinerating the office building that

she is tasked with selling. In *Volume 3: Demons to Diamonds* (2025), the workers of La Défense inhabit a disturbing alternate reality in which one individual leaps to their death every day at 6:59 pm. Together, the films interrogate experiences of alienation, isolation, and paranoia while also foregrounding protagonists who resist the power structures in which they are enmeshed.

Funding for the exhibition is provided by Etant donnés, a program of Albertine Foundation and Villa Albertine.

RELATED PROGRAM

ARTIST LECTURE

Valentin Noujaïm, “What Caïn saw, and other variations on the desire to destroy.”

Tuesday, September 22 | 6 pm

Levitt Auditorium

Free; Registration required

Valentin Noujaïm is an artist and filmmaker whose work explores how individuals and territories navigate forms of collapse in constructed environments. Moving between documentary and fiction, he creates essayistic films that intertwine personal histories, political landscapes, and the enduring traces of place.



Valentin Noujaïm
(French Lebanese, born 1991)

Volume 1: Pacific Club, 2022
(screen capture)
Single-channel video, color, sound;
17:00 min.

Volume 2: To Exist Under Permanent Suspicion, 2024 (screen capture)
Single-channel video, color, sound;
14:00 min.

Volume 3: Demons to Diamonds, 2025
(screen capture)
Single-channel video, color, sound;
29:00 min.

Courtesy of the artist

RECENT ADDITIONS TO THE PERMANENT COLLECTION

ALEXANDER CALDER

In *Spiral at Sea*, created with a type of opaque watercolor called gouache, a swirling black biomorphic spiral appears in the foreground, superimposed over waves of brilliant orange-red and blue that elicit a sense of movement and energy. Sea and wave imagery appear across more than half a century of Calder's work, a product of the time the artist spent working as a mechanic on the passenger ship H.F. Alexander in 1922. He described in his autobiography, "on a calm sea, off Guatemala, I saw the beginning of a fiery red sunrise on one side and the moon looking like a silver coin on the other." Inspired by his experience, Calder decided to become an artist and enrolled in the Arts Students League in New York City in 1923. This juxtaposition of opposites, such as the fiery and the cool-toned colors seen here, became a formal and thematic signature.

JACQUELINE DEBUTLER

Jacqueline Debutler's luminous geometric abstractions unite multiple printmaking techniques to create richly saturated color, intricate textures, and precisely structured forms. She combines color aquatint—a process in which powdered resin and acid create tiny ink-holding pockets on a metal plate—with engraving, in which lines are meticulously carved by hand using a burin. Together, these methods produce prints that balance painterly atmosphere with crisp

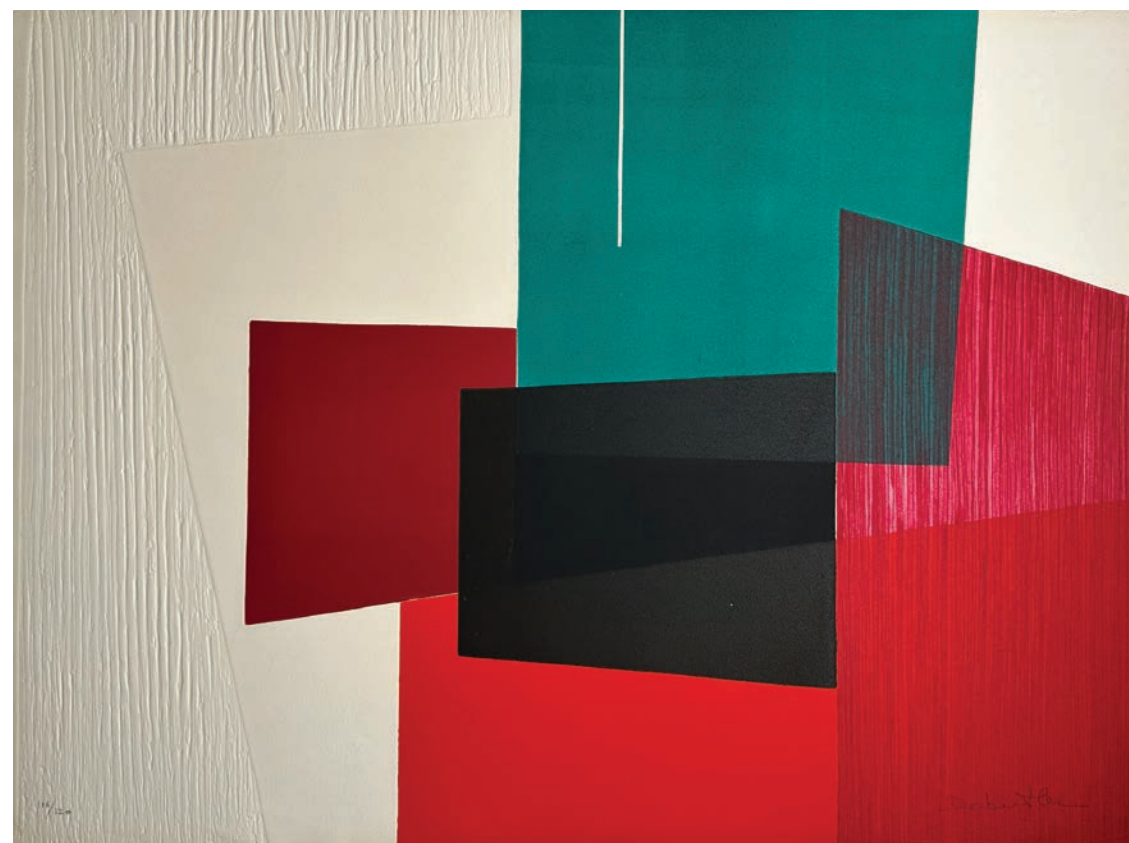
geometric design. Born in Compiègne, France, Debutler studied at the School of Fine Arts of Amiens before marrying surgeon Patrick de Butler d'Ormond in 1957, whose name inspired her artistic pseudonym. After moving to Paris in 1967, she refined her printmaking practice at the Johnny Friedlaender workshop while maintaining an active studio on Rue Croulebarbe. She also worked and exhibited extensively in southern France, particularly in the village of La Garde-Freinet, developing a distinctive visual language grounded in precision, color, and experimentation.

CORITA KENT

Corita Kent was an important innovator in the field of printmaking and her work is frequently historicized as part of the advent of Pop Art. After graduating high school in 1926, Corita Kent entered the Order of the Immaculate Heart of Mary in Hollywood, California where she was a nun from 1936 to 1968. She also taught art at Immaculate Heart College during most

OPPOSITE ABOVE
Alexander Calder (American, 1898–1976)
Spiral at Sea, 1970
Gouache on paper
Des Moines Art Center Permanent Collections;
Gift of Dr. Louis and Lois Fingerman, 2026.10

OPPOSITE LOWER
Jacqueline Debutler (French, 1928–2016)
Magnetic Field, ca. 1968
Etching with aquatint on paper
Des Moines Art Center Permanent Collections;
Gift of Graham Cook and Catherine Bennett, 2026.31





Corita Kent (American, 1918 – 1986)
stop the bombing, 1967
 Screenprint on paper
 Des Moines Art Center Permanent Collections;
 Gift of the Des Moines Art Center Print Club
 and DelRae Roth, 2026.9

of those years. In the mid-1960s, Kent's prints became more political, urgently addressing racism, poverty, the Vietnam War, and other social issues. *stop the bombing* is exemplary of Kent's signature ability to make the written word dynamic, captivating, and propulsive. Kent built her composition from the striking contrast of large blocky blue letters and smaller handwritten passages. The work's titular phrase was a popular antiwar slogan in the 1960s and the 1970s. The smaller text is excerpted from "I am in Vietnam...", a poem by Gerald Huckaby.

YVONNE RAINER

Yvonne Rainer's *Trio A* emerged from years of investigating what she called "ordinary dance" and "neutral doing," using everyday movements that unfold continuously without repetition, climax, or narrative. By deliberately avoiding eye contact

with the audience, Rainer shifted attention away from performance and toward movement itself, treating the body as a generator of action rather than expression. A founding member of the Judson Dance Theater, Rainer helped redefine dance in the 1960s by rejecting the conventions of ballet and modern dance and expanding ideas about who could perform and what constituted choreography. This silent, black-and-white 1978 film is the earliest moving-image documentation of *Trio A*. Produced by dance historian Sally Banes and filmed by Robert Alexander in Merce Cunningham's studio, its unadorned, single-shot format reflects the anti-theatrical principles at the heart of Rainer's landmark work while preserving a defining achievement of postmodern dance.



Yvonne Rainer (American, born 1934)
Trio A, 1978 (film still)
 16mm film transferred to standard-definition Video (black and white, silent)
 Des Moines Art Center Permanent Collections; Purchased with funds from the Stanley and Gail Richards Art Acquisition Endowment, and the Sharon Simmons Art Acquisitions Fund, 2026.23
 Film still courtesy of Video Data Bank

MIRIAM SCHAPIRO

Defined by vivid color, bold contrasts, and layered pattern, *In the Heat of Winter* reflects Miriam Schapiro's pioneering effort to elevate forms traditionally associated with women's domestic labor. Lace, doilies, handkerchiefs, floral fabrics, and other textile-inspired motifs become the building blocks of a vibrant abstract composition, challenging the longstanding division between fine art and craft. In the 1970s, Schapiro coined the term "femmage" to describe this practice of integrating fabric, ornament, and collage into her work. The prominent fan belongs to what she described as a "lexicon of forms"—objects historically linked to femininity that she sought to reclaim through abstraction. As a leading figure in both the Pattern and

Decoration and Feminist Art movements, Schapiro argued that decorative traditions deserved the same artistic recognition as painting or sculpture, transforming familiar materials into powerful vehicles for formal innovation and cultural critique.

EDWARD WESTON

As a major figure in American Modernism and photography, Edward Weston created landscapes, still lifes, and figurative images that displayed technical mastery of the photographic medium. Over four days in August of 1930, Weston photographed several green peppers, using a metal bowl as a background. The



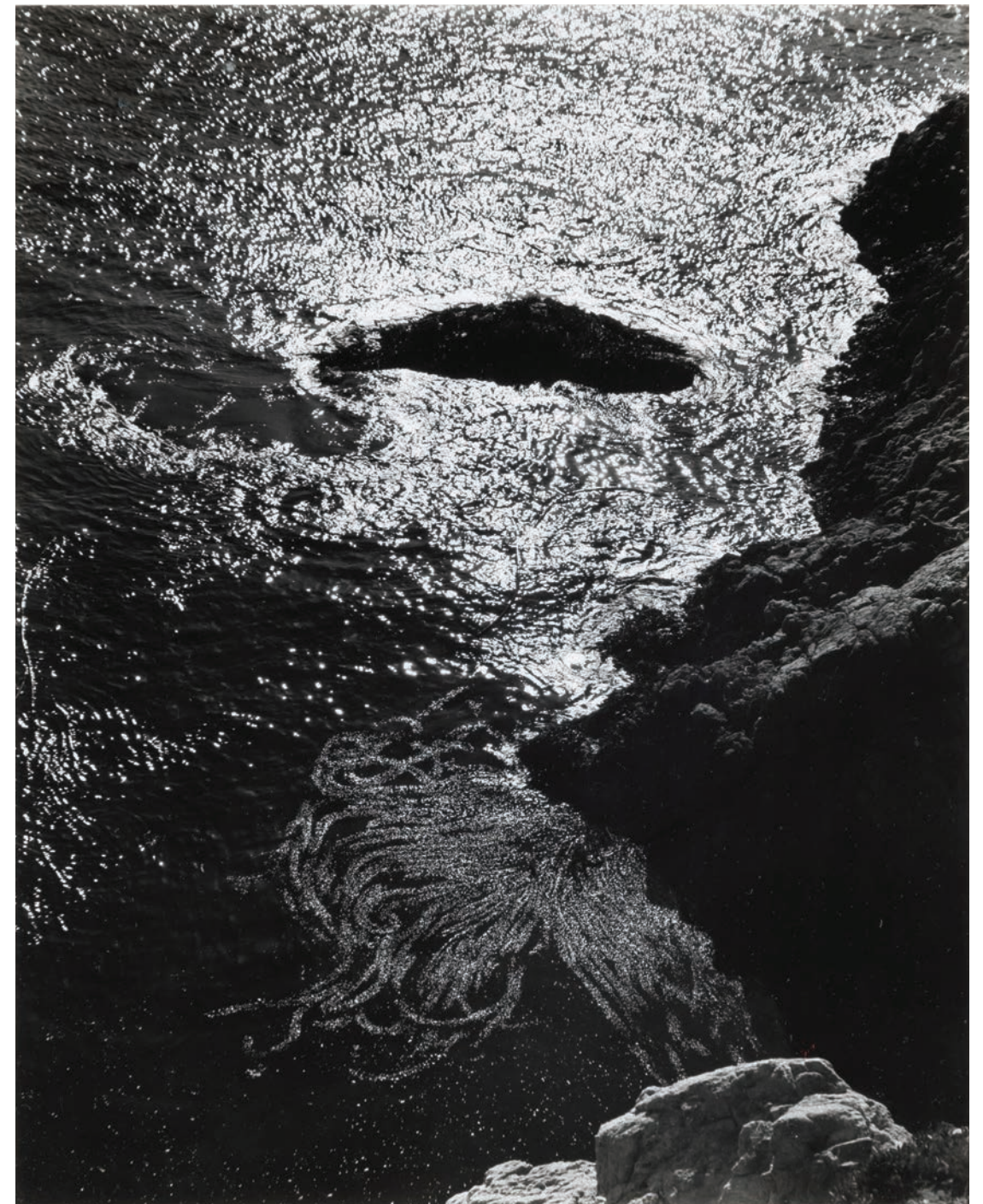
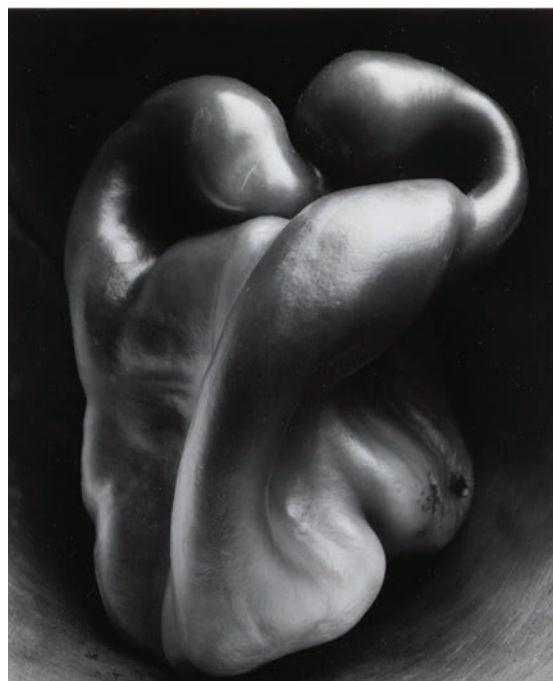
Miriam Schapiro (American, 1923 – 2015)
In the Heat of Winter, 1994
 Screenprint on paper
 Des Moines Art Center Permanent Collections;
 Gift of Jim and Ellen Hubbell, 2026.19

curved surface not only provided an ambiguous backdrop, but its curves added depth to Weston's already rich composition. The "Peppers" would become a signature body of work for the artist, becoming some of the most iconic American photographs of all time. This specific photograph, *Pepper No. 30* is widely considered to be the pinnacle of the series. Weston's ability to capture shadow and light transforms a humble pepper into something resembling the human form, and an object of unique beauty.

China Cove, Point Lobos, featured in the image on page 19, is in the southern portion of what is now Point Lobos State Natural Reserve in central California. Weston lived near the area and took dozens of images in the early 1940s, focusing on its natural beauty but also the way rock formations, kelp, seafoam, and other coastal life and geography could be pushed towards abstraction through close cropping and high contrast. Using his ability to manipulate shadow and light and highlight the texture of organic materials, Weston constructs a collage of textures

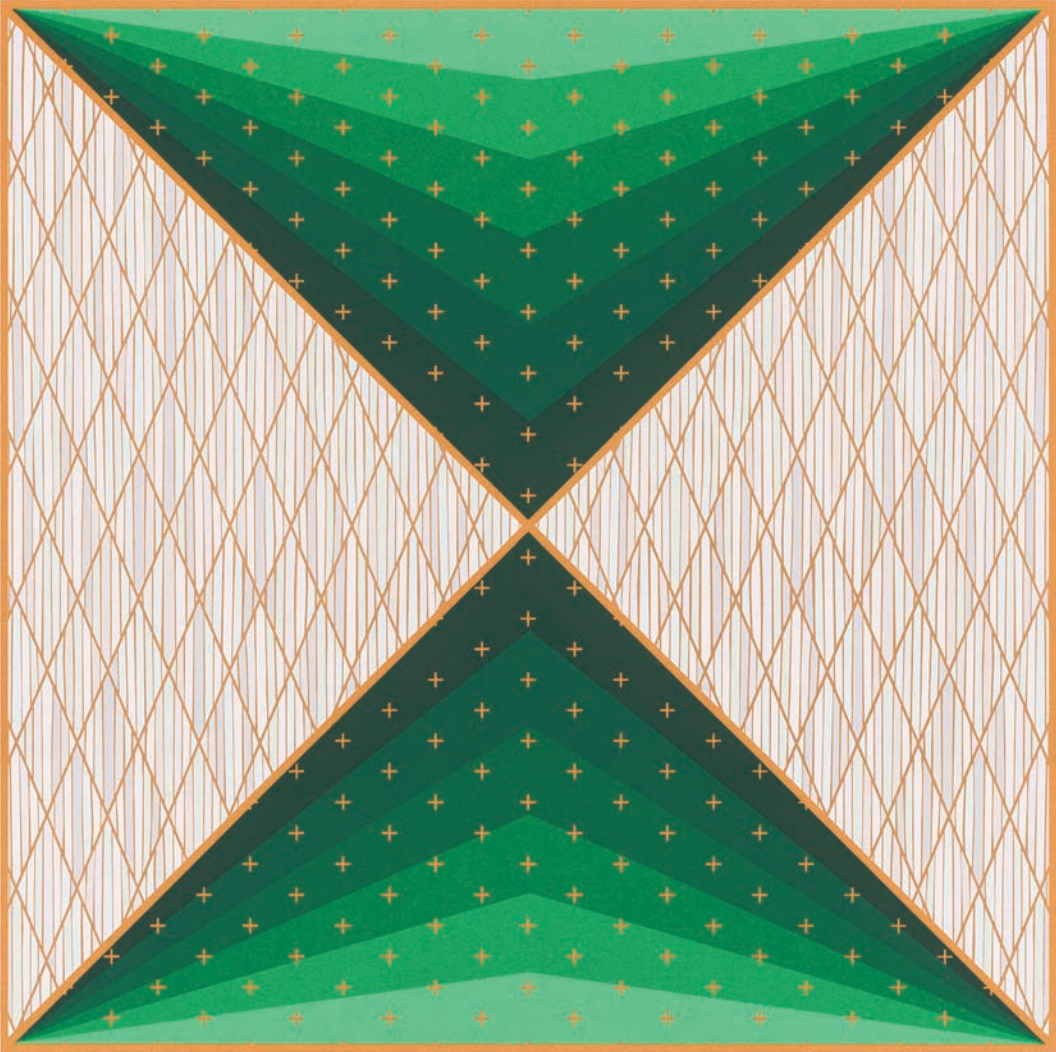
in this image, with every element seeming alive and mysterious.

Amy Conger, one of the foremost experts on Weston's work, states of *China Cove, Point Lobos*, "while the black hole is the visual magnet of the composition, the illuminated rocks in the foreground define the space and keep the composition from floating away into a totally unarticulated abstraction...the kelp seems magic, and the water, electrically charged."



OPPOSITE
 Edward Weston (American, 1886 – 1958)
Pepper No. 30, 1930, printed later
 Gelatin silver print
 Des Moines Art Center Permanent Collections;
 Gift of Jack and Diane Robertson, 2026.7

ABOVE
 Edward Weston (American, 1886 – 1958)
China Cove, Point Lobos, 1940, printed later
 Gelatin silver print
 Des Moines Art Center Permanent Collections;
 Gift of Jack and Diane Robertson, 2026.8



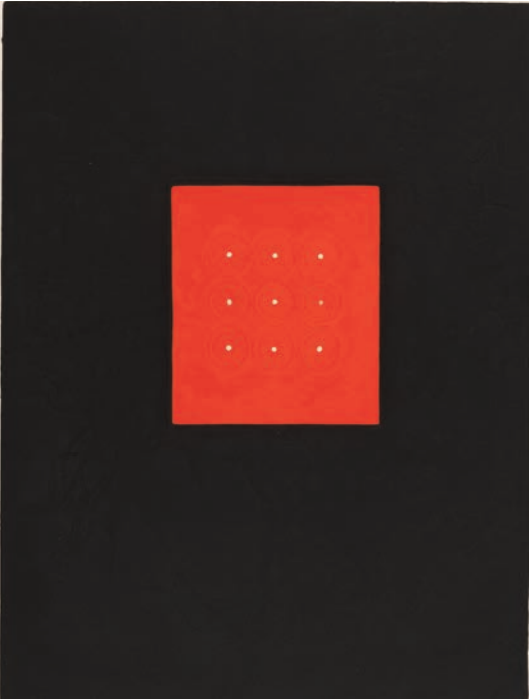
Dyani White Hawk (Sićánǵu Lakota, born 1976)
Wóablakela | Tranquility (Green), 2025
Screen print on Lanaquarelle paper
Des Moines Art Center Permanent Collections;
Purchased with funds from the Keith W. Shaver Trust, 2026.21
Image courtesy Dyani White Hawk and Tandem Press

DYANI WHITE HAWK

Dyani White Hawk’s *Tranquility* series brings together Lakota visual traditions and the language of geometric abstraction to create works that are both deeply personal and culturally resonant. At the center of each print is the mirrored triangle motif known in Lakota as kapemni, symbolizing the meeting of spiritual and physical realms. Gold diamond forms reference beadwork on a Native cradleboard the



Minna Wright Citron (American, 1896 – 1991)
Lady with a Program, 1941, printed 1980
Etching and aquatint on paper
Des Moines Art Center Permanent Collections;
Gift of Christiane Citron, 2026.11



Minna Wright Citron (American, 1896 – 1991)
Ennead, 1965
Etching and aquatint on paper
Des Moines Art Center Permanent Collections;
Gift of Christiane Citron, 2026.16

artist encountered at the Coe Center in Santa Fe, while fine vertical lines and small crosses evoke the quillwork and adornment found throughout Lakota artistic traditions. White Hawk began the series with the green print, inspired by memories of close friendships, before reimagining the composition in red and blue, each color carrying a distinct emotional atmosphere. Layered inks, subtle shifts in texture, and carefully balanced compositions reward sustained looking, inviting viewers into contemplative spaces shaped by memory, cultural continuity, and harmony.

MINNA WRIGHT CITRON

Throughout a career spanning more than fifty years, Minna Wright Citron continually reinvented her artistic practice while championing women’s equality in both art and society. Although she worked across multiple media, printmaking remained central to her work, offering endless opportunities to experiment with process,

materials, and form. After beginning her artistic career in New York in the 1920s, Citron gained national attention with her 1935 exhibition *Femininities*, which satirized middle-class ideals of beauty and consumer culture. She later worked as a muralist for the Works Progress Administration and became associated with the Fourteenth Street School, whose artists documented everyday urban life. In 1946, she joined Atelier 17, where she embraced abstraction despite commercial pressures to continue figurative work. From the expressive energy of Abstract Expressionism to the bold geometric compositions and mixed-media experiments of her later years, Citron remained committed to innovation throughout her life.

PRESERVING ART, ARCHITECTURE, AND COMMUNITY

The Des Moines Art Center is more than a home for extraordinary works of art, it is itself a work of art. Housed within three architectural landmarks, two of which are listed on the National Register of Historic Places, and thoughtfully integrated into Greenwood Park, the city’s first park and a designated National Historic Site, the Art Center is a cultural icon whose buildings require ongoing care and conservation to ensure they continue inspiring generations to come.

As part of that commitment, the Art Center has undergone an extensive series of privately funded preservation and assessment projects in 2026, focusing on maintaining the integrity of its renowned Eliel Saarinen, I.M. Pei, and Richard Meier buildings.

In May, the Art Center welcomed multiple experts to conduct specialized testing and research on the exterior of the buildings. This forensic-style assessment will guide future restoration efforts with precision and respect for the original architecture. Concrete samples were collected from the Pei building and sent to a laboratory for analysis to recreate the material’s original composition. The findings will help determine the most appropriate repair methods for damage caused by erosion, weather, cracking, and previous repairs, with the goal of matching the original concrete as closely as possible.

Additional testing included evaluating cleaning methods on the façades of the Pei and Saarinen buildings to identify the safest and most effective ways to restore their original appearance. Masonry studies on the Saarinen façade are informing plans to strengthen the



structure and prevent water infiltration. Meanwhile, experts studied the original sealant on the exterior panels of the Meier building to help select durable, historically appropriate materials for future repairs that will protect both the buildings and the Art Center’s collection.

The Art Center is also nearing completion of the restoration of the original 1948 Education Wing doors in the Saarinen building. A contractor has carefully refabricated custom elements to return the doors to their original appearance while addressing design and engineering features that were not well suited to Iowa’s climate.

Significant improvements have also been made in the Meier building. The modernization of the passenger and freight elevator, original to the 1985 building, began in February, concluding with the introduction of an updated electrical and mechanical system. The Art Center has also been systematically investigating and repairing the Meier building’s striking windows and its unique exterior cladding, made of white porcelain panels, to better protect the interior galleries from the elements. This work will continue into the future.

Looking ahead to Fall 2026, gallery preparations are underway for the exhibition opening of *Let Us Gather In A Flourishing Way*. One of the exhibition’s featured gallery spaces is being refreshed with updated window treatments and seating to better reflect architect Richard Meier’s original vision.

The Des Moines Art Center invites the community to experience not only its remarkable art collection, but also the exceptional architecture that makes the museum a dynamic and unique destination.



These preservation efforts depend on a dedicated team of professionals and trusted partners. The Art Center extends its gratitude to the following for helping safeguard these architectural treasures:

- American Window Film
- Baker Interior Systems
- Budget Blinds of Des Moines
- Comiskey Glass & Glazing
- Estes Construction
- Formation Group
- IMEG
- MTS Contracting
- Neumann Brothers
- Rowat Cut Stone & Marble Co.
- Substance Architecture
- Thos. Rewarts & Co.
- Wiss, Janney, Elstner Associates, Inc.



ABOVE The Richard Meier building elevator, which transports visitors and large works of art, now has an updated electrical and mechanical system.

OPPOSITE Professionals work to restore the 1985 Richard Meier building’s windows and exterior white porcelain cladding.

VIRTUAL ART ACCESS: EXPERIENCE THE DES MOINES ART CENTER ONLINE

The Des Moines Art Center and Pappajohn Sculpture Park are brimming with opportunities for exploration and engagement: artworks and exhibitions to encounter, tours and programs to participate in, and workshops and classes that invite you to create. But there are also many ways to explore our collection and art experiences online. We would love for you to connect with the Art Center wherever you may be. Here are several places to begin:

Virtual Tours Experience an exhibition in a gallery from anywhere. Virtual tours include artwork labels and views of the museum’s major exhibitions, past and present. You can also view a complete video tour of Pappajohn Sculpture Park featuring every artwork. Use these resources to see what’s on view now, revisit a favorite exhibition, or catch a show you may have missed.

View Our Collection Search the Art Center’s full collection of nearly 7,000 objects online. Look up favorite artists, browse artworks on view, explore by medium, time period, or region, or scroll and find something new and inspiring. With an Art Center account, you can save artworks and create your own collection of favorites.

MISSED A LECTURE? View past lectures online including the 2025 Fingerman Lecture with Jeffrey Gibson. Photo: Eric J. Salmon



Gain further insight from Art Center programs like this conversation with Associate Curator Elizabeth Gollnick and 2025 Iowa Artist Henry Payer.

Read Exhibition Gallery Guides Want to go deeper into an exhibition? Many current and past exhibition web pages include downloadable gallery guides with curatorial essays, artist quotes, artwork images, and helpful context. They are a great way to learn more, look longer, and return to an exhibition after your visit.



Watch or Listen to Recorded Artist Talks and Lectures Nothing illuminates an artwork or exhibition quite like hearing from the people behind it. Hear from artists, curators, scholars, and creative thinkers through recorded talks from the Art Center’s archive. Watch from home, listen during a drive or walk, or explore years of programs at your pace.

View a historic recording of a panel discussion featuring I. M. Pei held on the occasion of the Art Center’s 50th anniversary, listen to the Fingerman Lecture Series, meet several of our recent Iowa Artists, and more.

Virtual Viewing Series Practice the art of slow looking with short videos focusing on a selected artwork in the Des Moines Art Center’s collection and narrated by an Art Center docent.

Scan to find lectures, panel discussions, and listen to renowned artists at the Art Center.



ART OF REMEMBRANCE

The Art of Remembrance, a four-week, creativity-based grief program, was held early this summer in partnership with UnityPoint Bereavement. This one-of-a-kind workshop was led by Community Access Program’s teaching artist Sage Love, a researcher, writer, death doula, and mental health advocate whose work centers on grief, loss, and remembrance.

The Art of Remembrance engaged ten individuals through a series of artmaking, mindfulness, journaling, and community reflection. Participants honored loved ones while exploring their own grief through personal grief journals, legacy artworks, memory altars, and a collaborative community art project.

Through writing, crafting, storytelling, and shared reflection, participants found meaningful ways to remember their loved ones while connecting with others navigating loss. The program fostered a supportive environment where creativity became a tool for remembrance, healing, and community, demonstrating the power of art to help people process grief and honor those they continue to carry with them.



ART FOR EVERY BODY

FOURTH THURSDAY OF EACH MONTH
5:30 – 7 pm

September 24 and October 22
No sessions November 26 and December 24
Free; Registration required

Art for Every Body is a welcoming monthly program for adults who want to spend time with art, share ideas, and explore their own creativity in a relaxed and supportive environment.

Through guided conversation in the galleries and a hands-on studio activity inspired by the artwork, participants are invited to slow down, reflect, and respond creatively. The focus is on curiosity, exploration, and connection — no art experience is necessary.

The program is open to adults of all abilities and backgrounds. Participants are welcome to bring support people or companions, and accommodations are available upon request during registration. Materials are provided, and admission to the museum is free.



WOODWARD ACADEMY MURAL

Recently, the Art Center’s Community Access Program partnered with teaching artist Siriaco “Siricasso” Garcia and Woodward Academy on a collaborative mural project that brought creativity, skill-building, and community engagement together. Over the course of one week, Garcia worked alongside Woodward Academy students to design and create a large-scale mural, guiding participants through every stage of the process; from developing ideas and imagery to painting the final work. Garcia, a central Iowa muralist known for creating community-centered public art projects, emphasized relationship building, storytelling, and creative expression throughout the experience.

During the project, students learned about the planning, communication, and technical skills involved in creating public art. They contributed ideas, worked together to solve challenges, and experienced firsthand how a large artwork comes to life through shared effort. The experience encouraged teamwork, problem-solving, self-expression, and a sense of ownership in the finished piece.

Installed in a prominent location within the school, the mural welcomes students, staff, and visitors each day while celebrating the voices, perspectives, and efforts of the young artists who helped bring it to life.

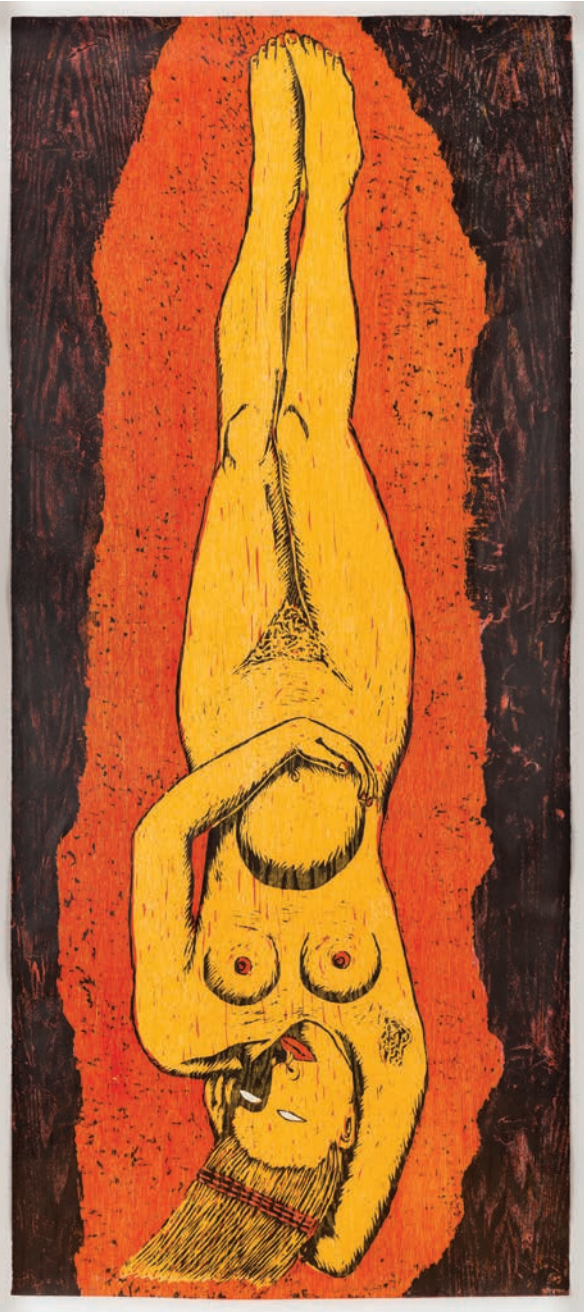
FINGERMAN LECTURE 2026 ALISON SAAR

Sunday, October 4 | 1:30 pm
Free; Registration required



Self portrait by Alison Saar.

Alison Saar’s sculpture, mixed-media, and installation art addresses the place of the female body in the realms of politics and spirituality. Her work frequently features images of hair and skin, explores Black female identity, and communicates the powerful and multifaceted roles women play, from everyday life to timeless, legendary figures. The Fingerman Lecture Series is made possible through generous gifts by Lois and the late Dr. Louis Fingerman. Alison Saar represents the 36th installment in the series.



Alison Saar (American, born 1956)
Sweeping Beauty, 1997
Color woodcut on paper
Des Moines Art Center’s Louise Noun Collection
of Art by Women through Bequest, 2003.346

CLASSES FOR ALL AGES

Art classes and workshops foster lifelong learning and inspiration. The Art Center offers classes for all abilities, from beginner to advanced, and for all ages — toddlers to teens and beyond! Students learn new skills, refine their art practice, and experience the joy of creating in a safe and accessible space.



YOUTH

Budding Artists

Kids ages 3 – 5 (plus their caregivers) can experiment with an assortment of activities and art materials while exercising motor, cognitive, and social skills. Each class provides a unique, well-rounded art experience with opportunities to visit the museum, enjoy story time, and explore creative movement.



TEENS

Teen Academy

Teens may participate in a nine-month Clay Academy or Arts Academy program designed to assist them in the development of an art portfolio. Teen Academy curriculum includes instructor-led classes, independent workdays, class critiques, museum discussions, and guest artist sessions.



ADULTS

Studio Classes

Classes are available in traditional mediums like ceramics, drawing and painting, and in specialty classes like metals and jewelry making, bookbinding, poster design, and many more. Classes are scheduled daily with morning, afternoon, and evening options.

Don't miss your chance to enroll your young artist in an exploration of art and creativity!

Spring Break Camp registration opens in November.

Summer Camp registration opens in early January for Art Center members, and to the public one week later.

Visit desmoinesartcenter.org/classes to enroll.

A LEGACY OF ART APPRECIATION BEGINS AT THE DES MOINES ART CENTER

Encouraging early experiences with art classes instills a deep appreciation for the arts that can pass from one generation to the next. This is especially true for Pat Roach, whose introduction to art began at the Des Moines Art Center's Art School and has continued to inspire him and his children.

"I grew up in Des Moines, and in grade school my art teacher at St. Pius X, John Coleman, had a big influence on me. I was especially impressed because he designed the stained-glass artwork for the new church. John recommended me to the Art Center's Art School.

I became very interested not only in the art classes themselves, which were engaging — I remember painting at the easels, doing pottery, and sculpting — but also in the artwork on display throughout the Art Center. I remember seeing different sculptures and other works of art and forming visual memories that have stayed with me.

When I visit other museums, I sometimes recall those visual memories from the Art Center. I remember the Auguste Rodin sculpture *Nude Study for The Burghers of Calais* installed in the lobby. Years later, while visiting The Met in New York, I did a double take as I walked down a hall; I suddenly recognized several familiar poses and gestures among the studies on display. Seeing them in that pose took me right back to the Art Center's Rodin.

All of those experiences helped program me to value art. I have siblings who practice



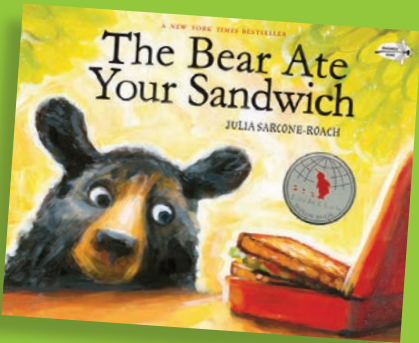
Experiencing classic artworks like the Art Center's *Nude Study for The Burghers of Calais: Pierre de Wiessant* by Auguste Rodin (French, 1840 –1917) left a lasting impression on Pat Roach.

art and I have two grown children with artistic talent. While my daughter was in high school, she became focused on her artistic skills and I encouraged her. She attended the Rhode Island School of Design and now writes and illustrates children's books."

Pat now lives in Maryland but returns occasionally to Des Moines and always looks forward to an Art Center visit. "I have trouble remembering a visit back to Des Moines when I didn't go to the Art Center."

"It's a gem of a place — and not just because of the art inside, but because of the architecture as well." PAT ROACH

Pat credits his time in the Art School for inspiring his daughter's career. Carrying on Pat's love for arts and literature, his daughter, Julia Sarcone-Roach, wrote and illustrated *The Bear Ate Your Sandwich*, an award-winning book, *New York Times* bestseller, and a featured story read by Michelle and Barack Obama on *PBS Kids*.



THANK YOU TO THE FRIENDS OF THE PAPPAJOHN SCULPTURE PARK

Over the past year we’ve shared updates on the progress of a major conservation effort to restore and preserve *Nomade* by Jaume Plensa in each edition of this newsletter. The beloved sculpture returned home last May to a crowd of enthusiastic community members, city leaders, Art Center supporters, and many members of the professional team who completed the work to restore *Nomade* to its glory. This effort, made

possible by a Prairie Meadows Legacy Grant, is the first among many projects to be supported by our Friends of the Pappajohn Sculpture Park Campaign. Since opening in 2009, the John and Mary Pappajohn Sculpture Park has welcomed more than 3.2 million visitors. As we approach its 20th anniversary in 2029, we invite you to join the campaign and support the future preservation of the park.

For more information on how to join the Friends of the Pappajohn Sculpture Park Campaign, contact Caleb Hegna, Senior Director of Development at 515.271.0338 or chegna@desmoinesartcenter.org, or visit desmoinesartcenter.org/give to learn more.



Mayor Connie Boesen officially welcomes the return of Jaume Plensa’s *Nomade* to the Pappajohn Sculpture Park after its restoration, supported by the Friends of the Pappajohn Sculpture Park Campaign.

We extend our deepest gratitude to these supporters of the Friends of the Pappajohn Sculpture Park Campaign.*

- David Binder
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- William and Karen Schoenenberger
- Samantha Thorpe and Kevin Riesberg
- Nancy Waldman
- Elizabeth Weinsten

*Donations received as of May 1, 2026.

You directly influence the lives of everyone who engages with the Art Center. You are part of a greater story and we are deeply grateful for your continued generosity year after year. Thank you for believing in and acting upon the importance of keeping art accessible for all.

Members enjoy special events throughout the year like Yoga in the Courtyard pictured below.

Your gift also makes a difference. By purchasing a membership, you support the Art Center's commitment to free admission and ensure continued access to the arts for everyone in our community.

**SUPPORT FREE
ADMISSION.
CHAMPION ART.
GIVE WISELY.**

As the year comes to an end, your support helps keep the Des Moines Art Center free and accessible for all. Every gift sustains our celebrated art collection, inspiring exhibitions, educational programs, community initiatives, and the Pappajohn Sculpture Park — making it possible for people of all backgrounds to connect with the power of art.

CASH GIFTS Simple, impactful, and deductible if you itemize. For those who take the standard deduction, you may be able to claim an “above-the-line” deduction of up to \$1,000 for single filers and \$2,000 for married couples filing jointly.

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

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

DONOR-ADVISED FUNDS (DAFS)

Recommend a gift from your DAF to support our mission.

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

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



**ART
CENTER
GALA**

THANK YOU TO THE ART CENTER GALA 2026 SPONSORS

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ANASTASIA POLYDORAN CONNIE WIMER

TICKETS AVAILABLE FOR THE 2026 GALA
Saturday, September 19, 2026 | Val Air Ballroom
desmoinesartcenter.org/gala



PHOTO: ANNA JONES PHOTOGRAPHY

BOOK YOUR WEDDING IN AN ARTFUL SETTING

As you plan your special day, book one of the Art Center's many distinctive indoor and outdoor spaces. One of the newest rental offerings is the Richard Meier patio, an elegant outdoor venue that accommodates up to 150 guests. The patio is a stunning setting for wedding ceremonies and welcome cocktail receptions. Framed by the building's iconic white porcelain-coated pavilion and overlooking Grand Avenue, this space is an unforgettable backdrop for your celebration.

Enhance your event with new exclusive add-ons. Private gallery access allows guests to explore the Art Center and experience its renowned exhibitions and collection during the celebration.

Capture every moment with a photography package that offers access to the Art Center's most photogenic architectural spaces, so you can showcase not only your special day, but also the beauty and character of the museum.

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

SOCIAL SATURDAY

WHERE ART MUSIC IDEAS + PEOPLE CONNECT

SECOND SATURDAYS
11 AM – 2 PM
FREE

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

UPCOMING DATES

OCTOBER 10
NOVEMBER 14
DECEMBER 12

DEVELOPMENT

MEMORIAL + HONORARY GIFTS

March 31, 2026 – June 30, 2026

In Memory of Lois Beh

Jo Ann Friedman

In Memory of Norma Lock

Jennifer Lock Oman

Jane and James Wine

In Memory of Bernie Mouw

Caleb Hegna

In Memory of Florence Roth

Caleb Hegna

In Honor of Laurie Wolf and Jeff Freude

Amy and Scott MacKrell

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

A walk in Greenwood Park surrounding the Art Center provides unique views of Andy Goldsworthy's *Three Cairns*, 2002.



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

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SCULPTURE PARK

DES MOINES ART CENTER

FREE ADMISSION

MUSEUM HOURS

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

PAPPAJOHN SCULPTURE PARK

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

CLASSES

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

ART CENTER CAFÉ

Tuesday | Wednesday 10 am – 3 pm
Thursday – Saturday 10 am – 4 pm
Sunday 10 am – 3 pm
Closed Monday
Members receive 10% discount.

MUSEUM SHOP

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

ACCESSIBILITY INFORMATION

desmoinesartcenter.org/visit/accessibility

MORE INFORMATION

desmoinesartcenter.org | 515.277.4405

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EDITING Amy Day and Megan Schilling

DESIGN Connie Wilson

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

ON THE COVER

Lilian Martinez (Lives and works in Los Angeles)
Garden Club, 2024 (detail)

Acrylic on canvas
50 × 65 in. (127 × 165.1 cm)
Collection Buffalo AKG Art Museum,
Gift of Pamela and David Hornik, 2025 (2025:9)
Photo: Brenda Bieger, Buffalo AKG Art Museum

WINTER WONDERS

MUSEUM SHOP UNVEIL

Join us for an evening of
holiday shopping, lite bites, and festive drinks
at our annual UNVEIL event!

WEDNESDAY, DECEMBER 2, 2026 | 5 – 7 PM
MUSEUM SHOP AND MACOMBER LOBBY

MEMBERS RECEIVE DOUBLE DISCOUNTS*

NOT A MEMBER?

Join today at desmoinesartcenter.org

*Exclusions apply to consignment and clearance items.