

2010–2011 ANNUAL REPORT

PUBLIC FOUNDATION
GREATER **ART**
DES MOINES





MISSION

The Greater Des Moines Public Art Foundation places art in public spaces through public and private collaborations.

VISION

The Greater Des Moines Public Art Foundation engages, inspires, and enriches the lives of citizens and visitors in our community. The Foundation is recognized for increasing cultural awareness by establishing a world-class destination for public art.

TO ACCOMPLISH THIS VISION, THE GDMPAF:

- Enhances the city's physical environment and public spaces.
- Integrates the work and thinking of artists into the planning, design, and construction of city facilities, buildings, infrastructure, parks and other public facilities and spaces, and private sector projects.
- Celebrates the multicultural and diverse character of the city's residential and commercial neighborhoods and its citizens.
- Contributes a sense of citizen ownership and pride in public facilities and spaces.
- Mitigates potential adverse impacts of construction.
- Engages the citizens, neighborhoods, businesses, and community organizations of the city in creative partnerships with artists.
- Supports, educates, and assists citizens, neighborhoods, businesses, and organizations with their community activities.
- Complements and enhances city planning documents.
- Serves as a collaborating partner with the City of Des Moines.
- Integrates public art and aesthetic elements into projects that stimulate the eye, mind, and spirit of the public, and serve as a cultural, educational, and tourism resource.
- Assists in community initiated projects.

Joel Shapiro (American, b.1941)
Untitled, 2003
Bronze, 20 x 22 x 16 feet
Permanent loan to the Riverwalk
Project; Gift of Melva Busksbaum,
Des Moines Art Center
Permanent Collection.
Location: West side of City Hall,
The Principal Riverwalk
Photo: Larry Bradshaw

FROM THE DIRECTOR

M. JESSICA ROWE

ENRICHING LIVES BY ADVANCING THE BEST OF PUBLIC ART

Des Moines has a reputation as a very livable city. The commitment to the arts from the city and the private sector are central to that reputation.

Public art is about inclusion, tolerance, friendship, community, the environment, ritual, and a appreciation of other cultures in both the local and the global village. The central mission of the public artist is communicating the experience of the community in both its diversity and its unity, and some of the world's most successful artists have contributed art to our city. Art for the public is also art from the public, and the process of bringing public art to Des Moines includes cooperation and collaboration among the artists, community groups, civic planners, and many others.

These past twelve months have been a year marked by collaboration with a variety of constituencies, including neighborhoods, non-profit arts organizations, educators, the business community, and professionals in the both the public and the private sector. Collaborative projects with the Iowa National Bar Association, the U.S. Army Corps of Engineers, 6th Avenue Corridor, DART (Des Moines Area Rapid Transit), the Des Moines International Airport, and departments of the City of Des Moines have shown the power of leveraging resources to engage our citizens as well as visitors to our city. We have also seen increased demand for information about our program.

Since joining the GDMPAF as director in August of 2010, I have been thrilled by the opportunities presented and the prospect of integrating present programs with new plans for the future. With the shift in leadership, the Board of Directors undertook a review and reassessment of its strategic plan. Working with Resource Development Consultants, GDMPAF developed an invigorated framework for understanding current and future public interests and for elevating participation in our program. The three top priorities of 2011 were: 1. to launch a new and dynamic website; 2. to develop neighborhood projects through a responsive commission process that includes local input; and 3. to develop additional funding sources.

The new GDMPAF website is a source of information, but it is also an instrument for inviting greater public comment and participation. Listening to voices from within our community is critical for us, and it is important that citizens have an opportunity to comment, to express their values, and to be involved in long-range planning. I am delighted with the energy generated by our initiatives, and I hope that the growth they bring about will be evident to the entire community.

In addition to the developments highlighted in this report, I wish to applaud the hard work and vision of a remarkable Board of Directors, along with the support of the mayor of Des Moines, Frank Cownie, the Des Moines City Council, and Foundation partners. We take pride in our accomplishments, but it is important to build on those successes. As GDMPAF embarks on its next phase, we remain committed to engaging, inspiring, and enriching lives by advancing the best in public art.



Barry Flanagan (British, 1941-2009)
Thinker on a Rock, 1997
Cast bronze, 156 x 103 x 79 inches
Promised gift of John and Mary Pappajohn to the Des Moines Art Center
Location: Pappajohn Sculpture Park
Photo: Connie Wilson

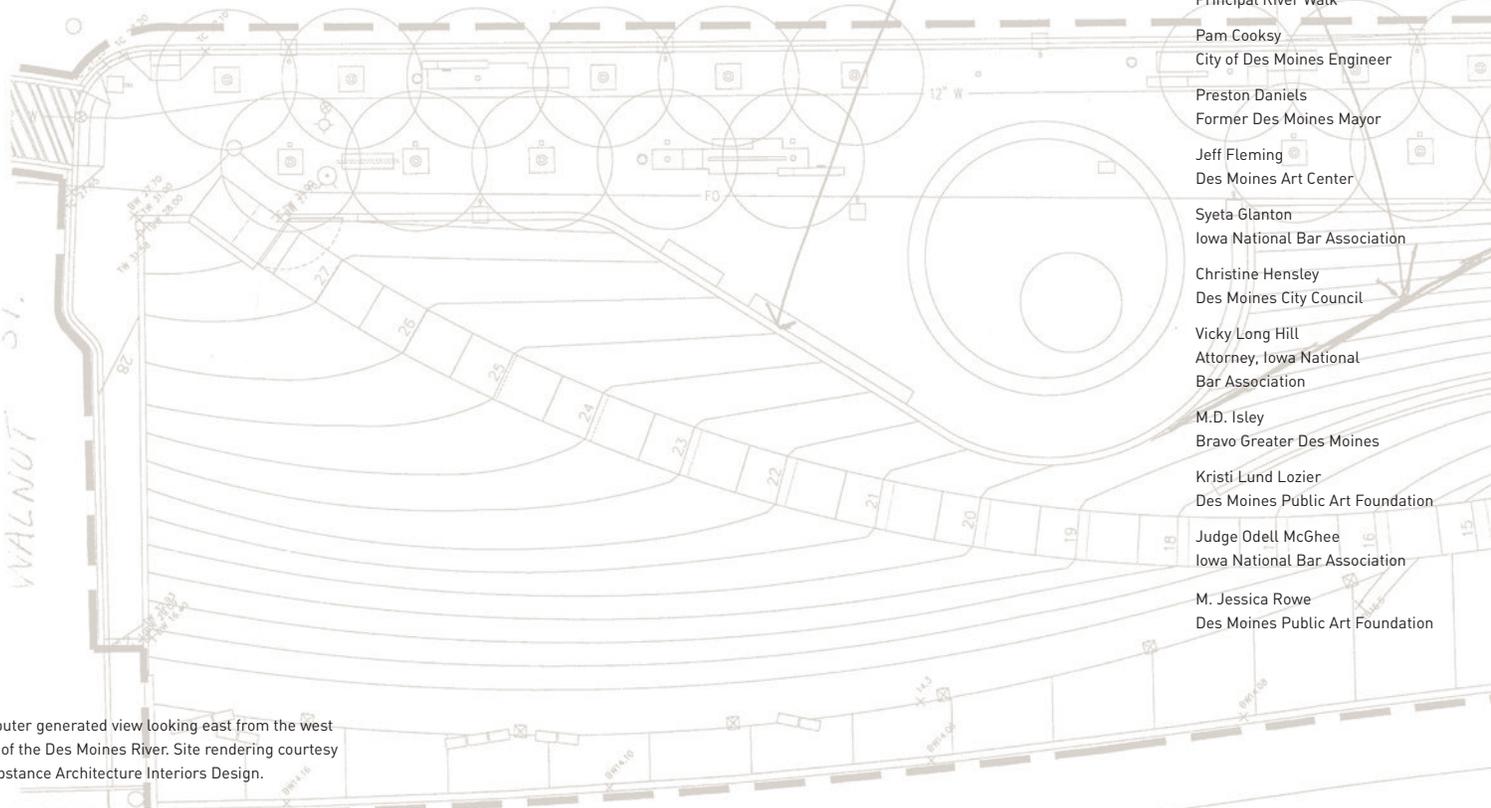


Kerry James Marshall (American, b. 1955)
 Design Concept for *A Monumental Journey*, 2009
 Mixed media

Match

Project Steering Committee

- Judge Celeste Bremer
U.S. District Court
- Pamela Bass Bookey
Des Moines Public Art Foundation
- Dory Briles
Project consultant
- Scott Cahill
Principal River Walk
- Pam Cooksy
City of Des Moines Engineer
- Preston Daniels
Former Des Moines Mayor
- Jeff Fleming
Des Moines Art Center
- Syeta Glanton
Iowa National Bar Association
- Christine Hensley
Des Moines City Council
- Vicky Long Hill
Attorney, Iowa National Bar Association
- M.D. Isley
Bravo Greater Des Moines
- Kristi Lund Lozier
Des Moines Public Art Foundation
- Judge Odell McGhee
Iowa National Bar Association
- M. Jessica Rowe
Des Moines Public Art Foundation



Computer generated view looking east from the west bank of the Des Moines River. Site rendering courtesy of substance Architecture Interiors Design.



PROJECTS

KERRY JAMES MARSHALL

A MONUMENTAL JOURNEY

Iowa National Bar Association's *A Monumental Journey*, by artist and MacArthur Fellow (the "Genius Grant") Kerry James Marshall (American, born 1955), is a project to be sited in downtown Des Moines on the Principal Riverwalk, directly west of the Federal Courthouse.

This project preserves the legacy of African American lawyers and judges who, in 1925, founded the National Bar Association, fully dedicated to civil rights, and to justice and equality in the legal system. Standing 37 feet high, Marshall's monument will consist of two African "speaking" drums, one stacked slightly off center on top of the other. The idea refers to the challenges of communication among diverse peoples and within our legal system: not perfect, but balanced. The First Amendment to the Constitution will be engraved at the base, and a speaker's platform will celebrate free speech, a cornerstone of American democracy.

Marshall's monument is incorporated into a new flood wall between Walnut Street and Court Avenue on the east side of the Des Moines River, designed by the Army Corps of Engineers in October 2010. Working with the Corps and Stanley Consultants, the artist adapted the wall design so that it is consistent on each side and more public space is gained.

To date, more than \$580,000 has been raised for this project. In February 2011, Prairie Meadows awarded a Legacy Grant for \$100,000, and a Community Foundation Leadership Grant for \$25,000 was announced. Though the goal has not been reached, the project's Steering Committee continued to cultivate support. Dory Briles, a consultant for the Iowa National Bar Association, has managed the overall development strategy. A major effort to seek assistance for a state appropriation passed the Iowa Senate with strong bipartisan support, but failed in the Iowa House of Representatives. GDMPAF Board member Kristi Lund Lozier has led efforts in the area of private donor support. A targeted fundraising effort in the legal community was underway in June.

Drawn from African-American popular culture, the subject matter of Marshall's paintings, installations, and public art projects is rooted in the geography of his upbringing: "You can't be born in Birmingham, Alabama, in 1955 and grow up in South Central [Los Angeles] near the Black Panthers headquarters, and not feel like you've got some kind of social responsibility. You can't move to Watts in 1963 and not speak about it. That determined a lot of where my work was going to go," said Marshall.

Kerry James Marshall with project model.
Photo: Victoria Herring





Public Art Project with Jun Kaneko
Court Avenue Kiosk and Pump Station
 Future location: Northeast corner of Court Avenue and 1st Street
 substance ARCHITECTURE INTERIORS DESIGN
 Rendering by peripheral matter productions (PMP)



Jun Kaneko (American, born Japan, 1942)
Untitled, Dangos (2001–2009)
 App. 7.5 feet tall each
 Hand built glazed ceramic
 Collection of Greater Des Moines Public
 Art Foundation, 2010.1–5
 Photo: Jun Kaneko Studio

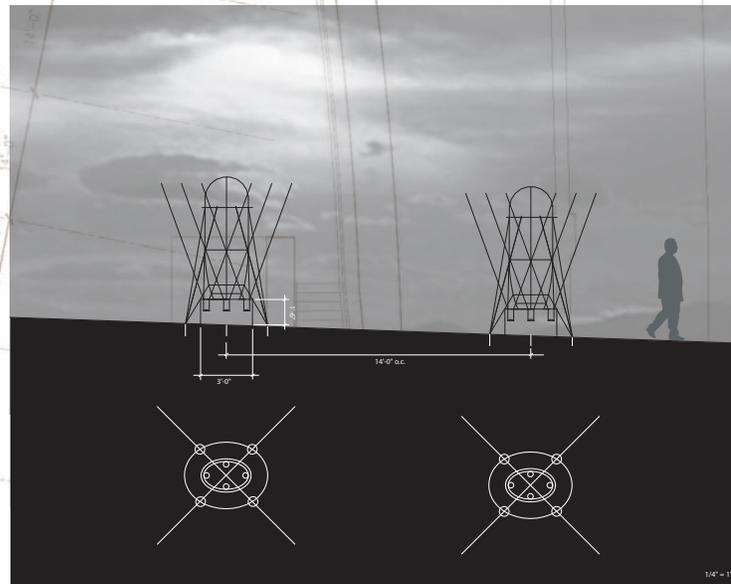
PROJECTS

JUN KANEKO

COURT AVENUE KIOSK AND PUMP STATION

Five large-scale, gaily painted and patterned ceramic *Dango* sculptures by Jun Kaneko (American, born Japan 1942) will soon be installed along the Principal Riverwalk Pavilion and Plaza, located north of Court Avenue on Water Street.

During the second quarter of 2011, logistical information was gathered about the sculptures' weight, the manner in which they are typically anchored to the foundations, and pedestal design and materials. On May 18, 2011, the City's Access Advisory Board approved the pedestals for the glazed ceramic sculptures. Pedestal fabrication and the installation process are slated to be completed during the third or fourth quarter of 2011.



Above graphic and background drawing designed by substance ARCHITECTURE, INTERIORS, DESIGN.

PROJECTS

DES MOINES INTERNATIONAL AIRPORT

During the third and fourth quarters of 2010, the GDMPAF assisted the Des Moines International Airport with a “Request for Proposal” for design and artistic services to create an *Airport History Wall* in its newly renovated public space. The project presented information from a collection of historical photographs and related objects to tell the story of aviation in Des Moines. The GDMPAF reviewed design and artist proposals and made recommendations. After a point-system review by airport officials, Fultz Design was awarded the commission. The project has been completed and is on view.

STREETSCAPE IMPROVEMENTS

The City of Des Moines Streetscape improvements began with East Locust Street in the early 2000s. The East Village Rack ‘n’ Roll Project commissioned Iowa artists to create bike rack sculptures throughout the historic East Village. GDMPAF coordinated the selection of the artists and provided one-half of each \$2,000 artist stipend.



One of the more humorous *Rack n’ Roll Project* pieces, unveiled during Bike to Work Week, spring 2006.

6TH AVENUE CORRIDOR

Des Moines’ 6th Avenue Corridor is an urban area defined on the South by Interstate 235 and the Des Moines River boundary to the North. With the city’s highest concentration of youth, the neighborhood is ethnically diverse — within a half mile radius of 6th Avenue Corridor, 80% of residents are people of color with 23% of residents being foreign born. More than 16,000 cars per day pass along the 6th Avenue Corridor.

The Iowa Department of Economic Development named this district a “Main Street Urban Neighborhood District” in May 2009; it is one of three in the State of Iowa. The area is part of a revitalization plan with the Neighborhood Development Corporation.

6th Avenue Corridor also the name of a community organization which envisions a streetscape project with wide sidewalks and an urban prairie of native plants. Alecia Kates, executive director of 6th Avenue Corridor, has led efforts to revitalize the area. Along with its partnership with the City of Des Moines and Iowa Department of Economic Development, other alliances have formed with Mercy Medical Center, Neighborhood Development Corporation, Iowans for Social and Economic Development, River Bend Neighborhood, Cheatom Park Neighborhood, and Iowa State University’s College of Design (Department of Architecture.)

PROJECTS

A list of criteria and issues identified in the “art-in-transit” concept development for the 6th Avenue Corridor:

- Research history, character, and identity of the neighborhood and community to inform the plan
- Prioritize locations for the placement of public artwork
- Create a framework for additional installations in the future
- Continuity of features
- Functional integration
- Landscaping, planters, shelters, furniture, fencing, lighting, paving patterns, signage and way-finding
- Narrative development
- Public experience
- Transformation
- Gateway and icons
- Temporary venues for placement of sculpture (programming of future art events)

In September 2010, the GDMPAF began conversations with the 6th Avenue Corridor and the city’s urban design staff. Streetscape projects, like 6th Avenue Corridor, align with the goals of pride in community assets and enhance neighborhood retail and residential areas. General guidelines of city-assisted streetscape projects, adopted in 2009, outline integration of aesthetics and place making potential.

In March 2011, the GDMPAF provided \$20,000 for the participation of artist Chaden Halfhill in the project. The GDMPAF encouraged the artist to consider the broader role that art will play as it is integrated throughout this revitalized transportation corridor.

Halfhill, a Des Moines native, is a graduate of Wesleyan University in Middletown, CT. He received a Flintridge Foundation Fellowship to support residency at Djerassi Artists Program in 1995. His installation art focuses on sustainability, bridging architecture and sculpture. He is a teacher and owns a socially conscious land and building development company, and has worked with *Main Street Iowa* organizations, specifically through the *Green on Main* initiative, which focuses on community revitalization through sustainable renovation. He co-founded Center On Sustainable Communities to help encourage and foster green building throughout Iowa.

Stretched across a studio is the model of the 1.2 mile-long 6th Avenue Corridor built by Iowa State University architecture students. Photo: Courtesy 6th Avenue Corridor.



PROJECTS

UTILITY BOXES

In July 2010, the GDMPAF responded to a concept of “covering” the public utility boxes on private property. Though a new idea in Des Moines, a number of cities around the United States, such as in Florida, California, and New York, have taken on similar projects, primarily through arts foundations. Less than one month later, GDMPAF moved the process forward towards an artist prototype, and with the classification of a temporary art project, it would soon become the City’s archetype of utility box wrapping.

As a temporary art project, its longevity depends, in part, on the lifetime of the materials, as well as conditions of the site or changes in the utility box. The intention of contemporary art projects, such as this example, is that it will exist “permanently” in documentation and memory, avoiding the need for long-term care.

Board member Pamela Bass-Bookey coordinated the initial efforts, working with Board member King Au for in-kind photography support, and then secured matching private funds from the property owner. During the fourth quarter of 2010, the functional and legal issues were resolved in consultation with the City of Des Moines.

In a roll call vote on December 6, 2010, the Des Moines City Council approved the GDMPAF’s request to place art on a traffic control box, as reported on KCCI News, Des Moines.

To date three Des Moines neighborhoods are exploring public art projects with utility boxes or cabinets. With increased community support and interest in expanding the project, the GDMPAF will work with city to develop an agreement for ownership and maintenance of the art applied throughout Des Moines to city owned utility boxes.

OPPOSITE

Claes Oldenburg
(American, b. Sweden 1929)
and Coosie van Bruggen
(American, b. Netherlands 1942)
Plantair, 2001, edition 3 of 3
Painted stainless steel and aluminum
Meredith Corporation Art Collection,
Des Moines
Location: Corner of Locust and
17th Streets
Photo: M. J. Rowe



LEFT
Before wrapping the utility box at
Polk Boulevard and University Avenue



RIGHT
After the prototype wrapping was
completed, March 18, 2011: the image
of evergreen shrubs minimizes the
utility cabinet’s visual impact, blending
it into the background where the real
Mugo Pines flourish year-round.





PROJECTS

PAPPAJOHN SCULPTURE PARK: Art in Public Places

In May 2011, Japanese artist Yoshitomo Nara's *White Ghost*, a glossy-white fiberglass sculpture, was added to the highly visible Pappajohn Sculpture Park at the Southeast corner of Grand Avenue and 15th Street, Des Moines. The sculpture was first acquired by Mary and John Pappajohn of Des Moines then gifted to the Des Moines Art Center.

Nara's work is influenced by animated cartoons and similar imagery (such as magna comics) aimed at the young. Placed on top of a pedestal, *White Ghost* typifies the method by which artifacts and monuments from the past are displayed in museums. By presenting the sculpture in such a way, the artist contemplates the survival of his own work, and in time, his own mortality.

Since the Japanese pop movement in the 1990s, Yoshitomo Nara has received international acclaim for his distinct figurative style. His mixture of vulnerability, rebellion, and hopefulness within his artworks connects intimately with people worldwide. His art can be seen in permanent collections at the Museum of Modern Art (MoMA), New York; Centro de Arte Contemporáneo (CAC Málaga), Spain; and Queensland Art Gallery, Australia.

ANNA GASKELL

UNTIL THE WOODS BEGAN TO MOVE

During the 4th quarter of 2010, Des Moines Botanical Center provided horticultural expertise at the site of the public art project *Until the Woods Began to Move*, a maze and video by artist Anna Gaskell. Ways to "discipline" or prune the arborvitae trees into a maze of hedges were reviewed with the artist. Some trees need to be replaced, owing to "dieback." As well, it was determined that 'topping' the trees will encourage the perennial plant sideways-growth into hedges. The GDMPAF facilitated meetings, funded the landscaping work, and developed a maintenance plan.

While the maze continues to develop, the artist interpreted the project by incorporating a video and descriptive text. In May 2011, with the support from Polk County and an anonymous private donor, GDMPAF funded the 45-second video that was placed inside the Hy-Vee Hall, Inc. of the Iowa Events Center. With computer generated images, Gaskell captures a maze with snow filling its pathways and melting away. Images are projected into a single translucent screen which is integrated into the existing grid design of the exterior glass wall. The wall faces the maze so that visitors can view the video from within the building and outdoors.

Yoshitomo Nara
[Japanese, born 1959]
White Ghost, 2010
Painted stainless steel
and fiberglass
12 x 12 feet
Des Moines Art Center Permanent
Collections; purchased with
funds from John and
Mary Pappajohn, 2011.5
Location: Pappajohn Sculpture Park,
corner of Grand Avenue and 15th Street
Photo: M. J. Rowe

PROJECTS

Accompanying the video and the maze is a descriptive text by Anna Gaskell.

One night, in the winter of 1980, my dad hurried my little brother Jonnie and me out the back door, through trampled snow and toward the car. I zipped my coat all the way up so that it covered my mouth. It was cold. But I couldn't see my breath. "No R-rated movies, Jon," Mom called out behind us. I'd heard that sentence before. She knew dad coming and going, She knew he'd try. The tires crunched as we pulled into the icy parking lot of the movie theater. My dad stopped the car then he turned the engine off. But he didn't open his car door. In fact, he didn't move. Neither did we. Dad took a deep breath, like a criminal steeling his nerves before a crime, and stared straight ahead. Finally, he put his arm around the back of the passenger's seat and turned to my brother and me. "Listen," he said, "if you ever tell your mother about this I'll never take you to a movie again." He raised one of his eyebrows. "Got it?" We said nothing. "Good." I may have started to nod, but he wasn't paying attention. He slammed his door and started walking toward the theater. Kids or not, he was going to see *The Shining*. It was the first R-rated movie I would ever see.

"This is our famous hedge maze. The walls are thirteen feet high and the hedge is as old as the hotel itself. It's a lot of fun but I wouldn't want to go in there..." I was in a trance. The movie had barely started and I was stuck. I couldn't follow the plot. I was stuck on this maze. I had never seen anything like it. There was a kind of Wonderland aspect to it, and I kept wishing the movie would take us back for a better look. I needed to know what was in that maze and for the life of me couldn't imagine why anyone would be afraid to go inside. My dad had always been a gambler, and was betting on the two of us keeping our mouths shut. But it was a bad play. The maze was far too beautiful to keep to myself. I would simply have to tell my mother all about it after we had escaped the grim isolation of the Overlook Hotel. My brother and I settled in, sandwiching my Dad, my arm looped with his, my gaze only partially toward the screen.

"I can see demons draping themselves over people, almost piggyback style." I overheard my mother say this once at a Bible study. "People full of sadness, just walking down the street, completely unaware, without the realization of what is living inside of them, of what they're slowly becoming." My mother and her friends often spoke of demonic possession. It was one of the many topics discussed at evangelical gatherings. I never grew tired of hearing the stories, although I had a difficult time picturing what it was these "Ladies of the Lord" were describing. "Everyday, people just seem to get drawn into the devil's work," my mother warned, shaking her head.

My father was a good protector, I felt safe in that theater full of strangers, and so I let the horrifyingly wild ride of the Torrance family wash over me. I had arrived — my very first glimpse of evil. We watched Jack Nicholson's feral features and slumping form carry the weight of the demons on his shoulders. Although twenty rows of seats kept me at a safe distance, I felt the seduction of evil I'd been warned about. For a ten-year-old, it was some show.



Artist Anna Gaskell consults with Des Moines Botanical Center Lead Gardener Todd Monson on the development of the maze.
Photo: M. J. Rowe



Anna Gaskell (American, b. 1969)
Until the Woods Began to Move,
2006-2011
Arborvitae trees, video
Collection of Polk County, Iowa
Location: Hy-Vee Hall, Iowa Events
Center, Third and Park Streets,
Des Moines
Photo: Courtesy of the artist

I'm not sure if my mom ever found out about our little adventure. I asked her a few questions about the actor Jack Nicholson and she looked at me blankly. Maybe it was her way of trying to bury the event. To make it go away.

Dad also tried to forget that he'd taken us to see the movie. Some years later when I expressed interest in the Overlook Hotel's maze he tossed me a copy of Borges' *Labyrinths*. "Read this," he said trying to distract me from his misbehavior. But it didn't work. I never forgot.

A maze seduces the curious as well as the aesthetes but also symbolizes and reminds us of our capacity for evil. My father introduced us to a perfect maze when he took Jonnie and me to see *The Shining*. Stanley Kubrick offered a glimpse of the demons my mother had always been warning us about. Excited and full of adrenaline as we tiptoe with Danny through the winding paths, backing out of dead-ends with our hearts in our throats, we manage to escape in the end, although forever caught."



PROJECTS

WEBSITE

www.dsmpublicartfoundation.org

Like most nonprofit organizations the GDMPAF operates on a tight budget, and developing a powerful and effective website within limited resources became one of the top priorities in 2011.

The launch of GDMPAF's website is scheduled for the fall of 2011. The goal is for the website to become the number one form of communicating with a large audience. Believing that it will answer many basic questions about the organization, the GDMPAF's website will share its story with and about our funders, supporters, and the community served.

A significant feature uses Google Map technology to locate public art around the Greater Des Moines area. Information on each artwork (in public places) or public art project describes current, future and temporary projects, including artist background with links to interviews, videos, and related websites. Future enhancements to the site continue in an effort to create a more comprehensive database of public art, and to debut new tools through which a broader public can experience a more in-depth exploration of themes and ideas surrounding public art.

Continuing the process of aligning the GDMPAF's Strategic Plan with a communication plan, public art news in our community and around the world has been posted on the GDMPAF Facebook site and Tweeted on an average of every other day. Activity from January 14 to June 30, 2011 resulted in 14,737 views.

GREATER DES MOINES PUBLIC ART APP

A Des Moines public art iPhone App, with up to 60 art locations, has been initiated. Like the website, the "app" will visually distinguish between installed projects and art that is planned for or in progress. It will provide a menu to zoom into a view and display the title, artist, and location when a map marker is 'tapped', and will present a detailed screen for each work with photographs and a longer description, as well as links to a relevant web page or online video and a search component.

This free app was in its final stages of development in June 2011. It will be linked to the GDMPAF website with iPhone 3G, iPhone 3GS, iPhone 4, iPod touch and iPad downloads from the App Store.

James Rosati
(American, 1911–1988)
Untitled, 1974
Painted steel
Drake University Art Collection,
Gift of Florence Cowles Kruidenier in
memory of her husband David S. Kruidenier
Location: North plaza of Drake University's
Harmon Fine Arts Center
Photo: M. J. Rowe



The GDMPAF icon for its
new iPhone App designed by
Connie Wilson.



Mags Harris (American, b. 1945)
and Lajos Heder (American, born
Budapest, Hungary)
The Big Question, 2007
Earthwork, plants, concrete,
and granite
5 x 100 x 300 feet
Collection of the Science Center of Iowa
Location: East grounds of
the Science Center, SW 3rd Street and
West Martin Luther King, Jr. Parkway
Photo and background drawing:
Courtesy of the artists

PUBLIC ART EDUCATION CURRICULUM RESOURCES

By focusing on an education component for public art, the GDMPAF takes a multidisciplinary look at curriculum resources and lesson plans. These resources will be connected to the Common Core Curriculum for K-12 students and will examine some of the questions that shape and inspire us. The GDMPAF is collaborating with Renee Shull-Harmon, Director, Professional Development Center for Iowa Educators at the Des Moines Business/Education Alliance, whose focus is pre-K-12 education and curriculum design. On May 12, 2011, two focus groups composed of young professionals and educators discussed three topics:

(1) The notion of “public art” was considered by both sections. One-third of the focus groups described public art as being a single media: sculpture. Two-thirds of the participants indicated that public art conveys that the artwork is available free-of-charge and at-all-times accessible. Half of the participants identified Oldenburg’s *Crusoe Umbrella* (1979) at Nollen Plaza as the most distinctive public artwork in Des Moines; the next most popular example of public art was the Pappajohn Sculpture Park.

(2) When asked “What resources would be helpful?,” the priority consideration was engaging electronic resources, and the next popular answer was a public art map. General opinion was that it would be useful to know facts about the artwork, the artist’s biography, other works by the artist, why the particular public art was chosen, links to videos, plus a method to engage in an online conversation about an artwork.

(3) The focus groups offered suggestions: encourage performance art and “flash mobs” [A group of people who assemble suddenly in a public place, perform an act for a brief time, then disperse, often for entertainment and/or satire]; keep connected to educators; publicize in airports and hotels where business travelers and visitors are found; create events to “unveil” new artworks; utilize construction areas for temporary artworks; organize walking tours; and launch an interactive “Wikihood”-like Wikipedia about a neighborhood.

The focus groups were one way to capture valued information. Research and development of curriculum resources will create an opportunity to deepen and enhance the community’s experience and understanding of public art in Greater Des Moines.



Visitors in the John and Mary
Pappajohn Sculpture Park, one
of the most distinctive examples
of public art in Des Moines.
Photo: Connie Wilson

Muse
Build
The
conce
Mags
for
Scien
View
from
Tenace

GREATER DES MOINES PUBLIC ART FOUNDATION

DIRECTOR
M. Jessica Rowe

BOARD OF DIRECTORS
As of June 30, 2011

PRESIDENT
Paul Mankins, FAIA LEED® AP
Principal
substance ARCHITECTURE INTERIORS DESIGN
1300 Walnut Street Suite 201
Des Moines, Iowa 50309

VICE-PRESIDENT
Katherine M. Murphy
AVP/Community Support
Wells Fargo Bank
666 Walnut Street
Des Moines, Iowa 50309

SECRETARY
Kristi Lund Lozier
3511 St. Johns Road
Des Moines, Iowa 50312

AT-LARGE BOARD MEMBERS

King Au
Owner, King Au Studio
943 35th Street
Des Moines, Iowa 50312

Pamela Bass-Bookey
Owner, Temple for Performing Arts
1011 Locust Street, Suite 302
Des Moines, Iowa 50309

David Dahlquist
Partner, RDG Planning & Design
RDG Dahlquist Art Studio
316 SW 5th Street
Des Moines, Iowa 50309

Lois Fingerman
2909 Cayuga Point
Des Moines, Iowa 50321

Jeff Fleming
Director, Des Moines Art Center
4700 Grand Avenue
Des Moines, Iowa 50312

Randall Hamilton, MD
Mercy Ruan Neurology Clinic and
Research Center
1111 6th Avenue, East Tower, Suite A100
Des Moines, Iowa 50314

The Honorable Christine L. Hensley
Des Moines City Council Member
Vice President, Community and Government
Affairs, Bank of the West
801 Grand Avenue, Suite 300
Des Moines, Iowa 50309

James W. Hubbell III
Chairman, Hubbell Realty Company
2854 Druid Hill Drive
Des Moines, Iowa 50315-1845

G. David Hurd
Chairman Emeritus, Principal Financial Group
300 Walnut Street, Box #183
Des Moines, Iowa 50309-222

Cynthia A. O'Brien, Associate AIA, LEED® AP
Director, Design 515
3810 Brentwood Drive
Des Moines, Iowa 50312

Anastasia Polydorou
5110 Pleasant Street
Des Moines, Iowa 50312

Pat Schneider
Associate, Ferguson Commercial
Real Estate Services
1840 NW 118th Street, Suite 100
Clive, Iowa 50325

LEGAL COUNSEL
Carol J. Moser
Assistant Attorney
Legal Department
City of Des Moines

GREATER DES MOINES PUBLIC ART FOUNDATION

STATEMENT OF FINANCIAL POSITION
AS OF JUNE 30, 2011

ASSETS	
Money Market	\$548,269.64
TOTAL ASSETS	\$548,269.64
LIABILITIES	
Accounts Payable	\$1,200.00
TOTAL LIABILITIES	\$1,200.00
NET ASSETS	
Unrestricted Net Assets	\$447,069.64
Board Restricted Net Assets	\$100,000.00
TOTAL NET ASSETS	\$547,069.64
TOTAL LIABILITIES AND NET ASSETS	\$548,269.64

STATEMENT OF OPERATIONS
JULY 1, 2010 THROUGH JUNE 30, 2011

SUPPORT AND REVENUE		
GIFTS AND GRANTS		
Individual	\$5,000.00	2%
Foundation	\$15,000.00	7%
City of Des Moines	\$200,000.00	88%
Special Project Support and other	\$6,687.73	3%
TOTAL SUPPORT AND REVENUE	\$226,687.73	100%
EXPENSES		
ADMINISTRATIVE		
Accounting	\$2,250.00	
Bank Charges	\$756.86	
Consulting Fee	\$45,836.32	
Community Foundation Fee	\$3,432.03	
Insurance	\$1,295.99	
Office Supplies and Postage	\$309.36	
Legal Filings & Profession Fees	\$7,500.00	
TOTAL ADMINISTRATIVE	\$61,380.56	52%
PUBLIC ART PROGRAM		
Projects		
6th Avenue Corridor Project	\$20,000.00	
Gaskell-Iowa Events Center	\$18,927.14	
Kaneko-Court Avenue Kiosk	\$19.17	
Website and iPhone Application	\$5,162.00	
Other	\$3,785.91	
Care and Conservation	\$200.00	
Total Program and Projects	\$48,094.22	
Development		
Development Tools	\$1,448.15	
Education, Training, Meetings	\$1,004.40	
Production & Printing	\$492.43	
Total Development	\$2,944.98	
Education		
Focus Group	\$214.00	
Curriculum Resources	\$5,000.00	
Total Education	\$5,214.00	
TOTAL PUBLIC ART PROGRAM	\$56,253.20	48%
TOTAL EXPENSES	\$117,633.76	100%
Change in Net Assets	\$109,053.97	
Net Assets, beginning of year	\$438,015.67	
Net Assets, year to date	\$547,069.64	

UNAUDITED FIGURES



Harriet A. Ketcham, [American, 1846–1890]
Soldiers and Sailors Civil War Monument, 1882 (detail)
Bronze and granite
Collection of State of Iowa
Location: State Capitol Grounds, 1001 East Walnut Street
Photo: M. J. Rowe

BELOW AND FRONT COVER
Public Art Project with Jun Kaneko
Court Avenue Kiosk and Pump Station
substance ARCHITECTURE INTERIORS DESIGN
Rendering by peripheral matter productions (PMP)



GREATER DES MOINES PUBLIC ART FOUNDATION

STATEMENT OF FINANCIAL POSITION
AS OF JUNE 30, 2011

ASSETS	
Money Market	\$548,269.64
TOTAL ASSETS	\$548,269.64
LIABILITIES	
Accounts Payable	\$1,200.00
TOTAL LIABILITIES	\$1,200.00
NET ASSETS	
Unrestricted Net Assets	\$447,069.64
Board Restricted Net Assets	\$100,000.00
TOTAL NET ASSETS	\$547,069.64
TOTAL LIABILITIES AND NET ASSETS	\$548,269.64

STATEMENT OF OPERATIONS FOR
JULY 1, 2010 THROUGH JUNE 30, 2011

SUPPORT AND REVENUE

GIFTS AND GRANTS

Individual	\$5,000.00	2%
Foundation	\$15,000.00	7%
City of Des Moines	\$200,000.00	88%
Special Project Support and miscellaneous	\$6,687.73	3%
TOTAL SUPPORT AND REVENUE	\$226,687.73	100%

EXPENSES

ADMINISTRATIVE

Accounting	\$2,250.00	
Bank Charges	\$756.86	
Consulting Fee	\$11,459.08	
Community Foundation Fee	\$3,432.03	
Insurance	\$1,295.99	
Office Supplies and Postage	\$309.36	
Legal Filings & Profession Fees	\$7,500.00	
Total Administrative	\$27,003.32	23%

PUBLIC ART PROGRAM

Programs and Projects

6th Avenue Corridor Project	\$20,000.00
Gaskell-Iowa Events Center	\$18,927.14
Kaneko-Court Avenue Kiosk	\$19.17
Website and iPhone Application	\$5,162.00
Other	\$3,785.91
Care and Conservation	\$200.00
Consulting Fee	\$34,377.24
Total Projects	\$82,471.46

Development

Development Tools	\$1,448.15
Education, Training, Meetings	\$1,004.40
Production & Printing	\$492.43
TOTAL DEVELOPMENT	\$2,944.98

Education

Focus Group	\$214.00
Curriculum Resources	\$5,000.00
Total Education	\$5,214.00

TOTAL PUBLIC ART PROGRAM	\$90,630.44	77%
---------------------------------	--------------------	------------

TOTAL EXPENSES	\$117,633.76	100%
-----------------------	---------------------	-------------

Change in Net Assets	\$109,053.97
Net Assets, beginning of year	\$438,015.67
Net Assets, year to date	\$547,069.64

UNAUDITED FIGURES