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This exhibition and program calendar is current as of Feb. 16, 2021. Please confirm dates and titles with the museum's press office before publication at pressoffice@denverartmuseum.org, as information provided here is subject to change. Contact the press office for additional information, interview requests, images or exhibition sponsor information.

Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck Collection

March 14, 2021–June 20, 2021



Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck presents 100 ensembles—by 15 different couturiers and designers from around the world—from the wardrobe of Parisian writer, philanthropist and fashion influencer Véronique Peck.

A selection of haute couture, fashion sketches, photographs, film clips, family snapshots and documents will be exhibited publicly for the first time, providing a unique look into the style of one of Hollywood's most beloved couples. Through more than four decades of material from the 1950s to the 1990s, the presentation provides an overview of how fashion changed as the roles of women in society evolved in the 20th century.

In conjunction with the exhibition, Véronique and Gregory's daughter, Cecilia Peck Voll, has gifted the DAM 20 of her mother's iconic looks for the museum's collection.

Paris to Hollywood is included in general admission. The exhibition is organized by the DAM and curated by Florence Müller, the museum's Avenir Foundation Curator of Textile Art and Fashion, and designed by architect Brian Dale and designer Meredith Dale, co-founders of Sort Studio.

An illustrated color catalog will be available for purchase online and at the DAM's Shop. It will include three essays and an introduction by Müller; interviews with Véronique Peck's friends, Sharon Stone and Laura Dern; couturier biographies; images of the couture and designer pieces, as well as archival photos, sketches and family photos. #FashionatDAM



Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck is organized by the DAM and presented by Joy Dinsdale. Additional support is provided by Bridget and John Grier, the generous donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.

The Denver Art Museum is grateful for the generous funding of the textile art and fashion department by the Avenir Foundation and Nancy Lake Benson.

Whistler to Cassatt: American Painters in France

Nov. 14, 2021–March 13, 2022



The first comprehensive examination of France’s stylistic impact on American painting of the period, *Whistler to Cassatt: American Painters in France* will feature more than 100 paintings made between 1855 and 1913. From academic training in Paris to exploration of the countryside landscape, the exhibition will reveal both the visual and conceptual influences of France on American painters in the 19th and early 20th century.

Thematically organized, the exhibition will feature seven sections, highlighting a wide spectrum of artistic styles championed by American artists, including classicism, realism, tonalism and impressionism.

Whistler to Cassatt showcases artworks by a range of artists, including Cecilia Beaux, William Merritt Chase, Childe Hassam, Winslow Homer, Henry Ossawa Tanner and many more, highlighting the significant artistic contributions of James Abbott McNeill Whistler, John Singer Sargent, and Mary Cassatt specifically. These artists were known to be part of the first wave of Americans to cross the Atlantic Ocean to Europe and Paris—then considered the center of the art world.

The exhibition is organized by the DAM and curated by DAM emeritus curator Timothy J. Standring.

“*Whistler to Cassatt* will bring to the fore the richly braided story of American and French creative discourse—and how it shaped the past and present of painting in America,” Standring said. “The exhibition weaves a combination of themes—philosophical, stylistic and economic—to underscore the allure of Paris for American artists of the time and the intersections of global influences that continue to reverberate in today’s American culture.”

The exhibition will be on view on level 2 of the Hamilton Building. A special exhibition ticket will be required. After its debut at the DAM, *Whistler to Cassatt* will travel to the Virginia Museum of Fine Arts from April 16, 2022 to July 31, 2022.

A catalog featuring about 200 illustrations and essays, published by Yale University Press, will be available in the DAM’s Shop and via its online store. #WhistlertoCassattatDAM

Whistler to Cassatt: American Painters in France is organized by the DAM. The exhibition is supported by the Kristin and Charles Lohmiller Exhibitions Fund, the French American Museum Exchange (FRAME), the generous donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.



ReVisión: Art in the Americas

Dates to be announced

A strong selection of artworks from the Denver Art Museum's (DAM) Latin American and Art of the Ancient Americas collections—hailed as among the best in the country—will be on view in *ReVisión: Art in the Americas*. The first exhibition to open in the Martin Building following an extensive two-year renovation project, *ReVisión* will tell a visually compelling narrative about the formation of the Americas from 100 B.C. to today through nearly 180 objects. The thematic presentation will explore land, people and place by linking ancient and contemporary artworks that address political and social issues at the heart of the region's cultural heritage as well as expand the narrative through voices that include women artists and contemporary voices that speak to the diversity of the Americas. The majority of the works on view will be from the DAM's permanent collection, with additional loans from institutions including the Blanton Museum of Art, the Pérez Museum and the Colección Patricia Phelps de Cisneros. The exhibition will be on view in the new and reimagined Bonfils-Stanton Gallery, designed by the award-winning firm IKD of Boston.

ReVisión: Art in the Americas is organized by DAM curators Victoria Lyall, Frederick and Jan Mayer Curator of Art of the Ancient Americas, and Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art #ReVisiónatDAM

ReVisión: Art of the Americas is organized by the DAM. It is presented with generous support from the National Endowment for the Arts, Carl & Marilyn Thoma Art Foundation, donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.



Gio Ponti: Designer of a Thousand Talents

Dates to be announced

Gio Ponti (1891–1979) was one of the most inventive Italian architects and designers of his time. For more than 60 years, Ponti's exuberant approach found expression in public and private commissions from buildings, interiors and furniture to glass, ceramics and flatware. Through *Domus*, the magazine he founded in 1928, he influenced international design for over 50 years. In 1965, at the age of 74, Ponti was hired to collaborate with Denver-based James Sudler Associates on the design of a new building for the DAM.



Ponti's multidisciplinary creativity reflected his insatiable search for innovation and a mind at home with contradiction. Drawn to classical forms, he always looked toward the future. One of the 20th century's most influential advocates of mass production, Ponti also valued artisanal craftsmanship. His architecture grew out of concern for essential functions, but he had a passion for surface decoration. Throughout his dynamic career Ponti employed a vast array of both traditional and modern materials and techniques.

Gio Ponti: Designer of a Thousand Talents will be one of the inaugural exhibitions in the Martin Building's new design galleries, showcasing objects from the DAM's architecture and design collection. This collection encompasses one of the most preeminent modern and contemporary design collections of any comprehensive museum in the U.S.

This exhibition is organized by Darrin Alfred, DAM curator of architecture and design. The Joanne Posner-Mayer Mezzanine Gallery was designed by OMA New York and Shohei Shigematsu, OMA partner. #GioPonti



By Design: Stories and Ideas Behind Objects

Dates to be announced

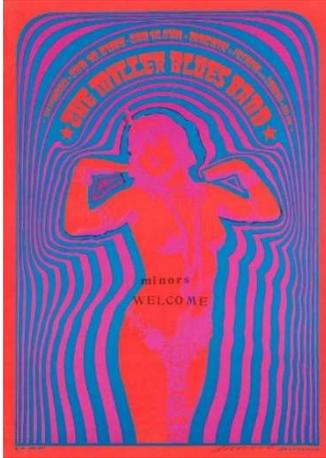
Whether it takes the form of objects and spaces, images and interactions, or systems and processes, design is all around us and shapes our lives in fundamental ways. But what shapes design?

By Design: Stories and Ideas Behind Objects will present a series of thematic installations drawn primarily from the architecture and design collection, illustrating the abundance and versatility of approaches to design. How does it come into being? Who creates it and for what purpose? How does it serve society? What trends inspire it?

The motivations behind these designs are as diverse as their creators. Unusual or newly available materials invite vigorous experimentation. The form of an object can solve problems, serve its users and improve efficiency. Methods of production can range from handcrafted to digital fabrication. Personal, subjective and time-bound ideas can be expressed through design. Whatever the approach, they spark a deeper understanding and appreciation of design.

By Design will be the inaugural exhibition in the Martin Building's new Amanda J. Precourt Galleries, showcasing objects from the DAM's architecture and design collection. This collection encompasses one of the most preeminent modern and contemporary design collections of any comprehensive museum in the U.S., featuring a broad range of design practices, including architecture, furniture and industrial and graphic design.

This exhibition is organized by Darrin Alfred, curator of architecture and design, with gallery design by OMA New York and Shohei Shigematsu, OMA partner. #ByDesign



UPCOMING & CONTINUING EXHIBITIONS

Ana Mendieta: Suspended Fire

Dec. 6, 2020–March 7, 2021



An immersive installation featuring two films created by Cuban-American artist Ana Mendieta, this installment is the newest addition to the DAM's cross-departmental exhibition *The Light Show*. *Ana Mendieta: Suspended Fire* showcases remastered versions of *Anima, Silueta de Cohetes (Firework Piece)*, 1976, and *Untitled: Silueta Series*, 1978. In these two films, Mendieta explores fire as a symbol of renewal and transformation, creation and destruction, and presence and absence. The artist invites viewers to meditate upon life, death and the passage of time as the burning flames mesmerize us.

Organized by the DAM and curated by Laura F. Almeida, curatorial fellow for modern and contemporary art at the DAM, *Suspended Fire* is included in general admission. #AnaMendietaatDAM

Senga Nengudi: Topologies

Dec. 13, 2020–April 11, 2021



Senga Nengudi: Topologies is composed of more than 70 abstract and conceptual artworks by the internationally recognized artist, a prominent figure of the 1970s Black American avant-garde and Black Arts Movement.

Always fascinated with the concepts of collaboration, movement and improvisation, Nengudi's works on display include performance art, sculpture, photography and mixed media that primarily utilize found objects such as pantyhose, rubber, foam, water, sand and machines. Her practice invites viewers to respond to environment, community and events by connecting them to their own experiences.

A 40-year span of her work—produced on both U.S. coasts, in Colorado and abroad—will be on view. *Topologies* was previously presented in Munich, Germany, and São Paulo, Brazil. Two Nengudi artworks recently acquired by the DAM are included in *Topologies*.

Organized by curator Stephanie Weber at Lenbachhaus in Munich, Germany, the exhibition is curated at the DAM by Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art. The exhibition is included in general admission. #SengaNengudiatDAM

Senga Nengudi: Topologies is organized by the Lenbachhaus Munich, in cooperation with the DAM. Concept and idea by Stephanie Weber, Lenbachhaus. Funding is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.



The 19th Century in European and American Art

Opens Feb. 7, 2021

Newly installed galleries and the new permanent home for 19th century art on Level 2 of the Hamilton Building at the Denver Art Museum will showcase about 85 artworks from the museum's collection by Claude Monet, Berthe Morisot, Paul Cézanne, Édouard Manet, Willard Leroy Metcalf, Pierre-Auguste Renoir, Childe Hassam and others that tell a story about one of the most important times in art history.

The 1800s were marked by incredible change and upheaval in Europe and America. The industrial revolution happened alongside the exaltation of unspoiled nature, and political revolutions alternated with the restoration of conservative regimes. In art, the century began with a craze for antiquities and ended with a groundbreaking march toward abstraction.

The 19th Century in European and American Art features mostly French paintings and, in particular, landscapes. This is not accidental, as Paris, the capital of France, became the art center of Europe during the 1800s, and landscape, once considered among the least prestigious genres in painting for its lack of moral content, flourished as one of the most expressive and collected subjects.

A key feature of *The 19th Century in European and American Art* is a collection of more than 20 Impressionist paintings, including four works by Monet and the first paintings by Van Gogh and Cézanne to enter the museum's collection, generously bequeathed by Frederic C. Hamilton in 2014. #19thCenturyArt



Each/Other: Marie Watt and Cannupa Hanska Luger

May 23, 2021–Aug. 22, 2021

Each/Other: Marie Watt and Cannupa Hanska Luger is the first exhibition to present together the work of Watt and Luger, two leading Indigenous contemporary artists whose processes focus on collaborative artmaking.

Exploring the collective process of creation, *Each/Other* will feature 24 mixed media sculptures, wall hangings and large-scale installation works by Watt (Seneca, Scottish, German) and Luger (Mandan, Hidatsa, Arikara, Lakota and European), along with a new monumental artist-guided community artwork. While each artist's practice is rooted in collaboration, they have never before worked together or been exhibited alongside one another in a way that allows audiences to see both the similarities and contrasts in their work.

The exhibition will be divided into two sections that explore the artists' engagement with community, materials and the land. A new collaborative piece will be located where the two artists' works converge within the gallery. Works on view will consist of materials including carved wood, ceramic and fabric sculpture, photography, installation works with concertina and oil drums, video-based interpretive elements and documentation pieces to show past performance works by the artists.

Each/Other will be included in general admission. #EachOtheratDAM

Each/Other: Marie Watt and Cannupa Hanska Luger is organized by the DAM. It is presented with the generous support of Vicki and Kent Logan, the National Endowment for the Arts, The Robert Lehman Foundation, the donors to the Annual Fund Leadership Campaign, c3:initiative, Native Arts and Culture Foundation, Osage Nation Foundation, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.



Simphiwe Ndzube: Oracles of the Pink Universe

June 13, 2021-Sept. 12, 2021



In the first U.S. solo museum exhibition for South African contemporary artist Simphiwe Ndzube, *Oracles of the Pink Universe* presents seven new immersive works exploring the interplay between the history of post-apartheid South Africa and magical realism—a genre first conceptualized in Latin America which infuses reality with elements of the fantastical. The exhibition integrates themes related to power, conflict and the search for freedom through a Pink Universe, an imaginative world constructed by the artist.

The exhibition is an expansion of Ndzube's visual search that explores a mythological place, drawing from his personal experiences, imagination and art history. He will present exclusive works that depart from Hieronymus Bosch's painting *The Garden of Earthly Delights* (1490–1500), depicting a theatrical space where heaven, earth and hell intersect. This entirely new body of work is comprised of vibrant paintings and sculptures, some of which ingeniously transform from two-dimensional to three-dimensional works of art. Ndzube's installation will incorporate resin, spray paint, collage and found objects, such as second-hand clothing.

Oracles of the Pink Universe is organized by the DAM and curated by Laura F. Almeida, curatorial fellow of modern and contemporary art at the museum. A fully illustrated 96-page color catalog will accompany the exhibition. #SimphiweNdzube

Simphiwe Ndzube: Oracles of the Pink Universe is organized by Simphiwe Ndzube and the DAM. It is presented with the generous support of Vicki and Kent Logan. Additional support is provided by the generous donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS4.

Shantell Martin: Words and Lines

Sept. 27, 2019–May 31, 2021 – *extended!*



Shantell Martin: Words and Lines is a multimedia installation by London-born, New York-based contemporary artist Shantell Martin. It features Martin's signature black and white drawings that explore intersectionality, identity and play. The installation incorporates a wall with triangular boxes that rotate (interactive element currently not accessible due to COVID-19 restrictions), an animated video projection and a third section focused solely on Martin's renowned drawings. Extensions of the installation are visible throughout the museum, including in an elevator, adding an element of surprise and whimsy to every visit to the museum. The museum recently acquired two of Martin's site-specific works featured in this installation, including *The Elevator* and *Column*.

An international sensation, Martin has collaborated with iconic brands and artists such as Puma, Nike, Vitra, Max Mara, Tiffany & Co. and Kendrick Lamar. Visitors can take home a souvenir from their visit to *Shantell Martin: Words and Lines* by visiting The Shop at the Denver Art Museum. Items designed by the artist, including mugs, pins and stickers, will be available for purchase during the run of the exhibition. #ShantellxDAM

Shantell Martin: Words and Lines is organized by the Denver Art Museum. Support is provided by CultureHaus, the generous donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4 and *The Denver Post*.

The Light Show

June 2, 2019–March 7, 2021 – *extended!*



Featuring about 250 objects from all nine of the DAM's curatorial departments, *The Light Show* focuses on the quest to understand physical light in the natural world as well as metaphorical, spiritual and divine representations of light. The exhibition encourages visitors to reflect on a variety of light-related themes through artworks, including ancient sculptures, paintings, photography, textiles and contemporary installations.

Among notable works on view is *Rain Has No Father?* by renowned African artist El Anatsui, *Death Cart* by artist José Inéz Herrera and a major recent acquisition by the modern and contemporary art department, a massive Murano glass chandelier by artist Fred Wilson titled *The Way the Moon's in Love with the Dark*.

The Light Show is co-curated by Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art, and Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art. #LightatDAM

IMAGE CREDIT LINES:

Page 1 (left to right): Mary Cassatt, *The Mandolin Player*, 1868. Oil paint on canvas; 36-1/2 x 28-3/4 in. Private collection. • Vincent van Gogh, *Edge of Wheat Field with Poppies*, 1887. Oil paint on canvas on pasteboard. Frederic C. Hamilton Collection, bequeathed to the Denver Art Museum. 35.2017 • Senga Nengudi, *Masked Taping* (detail), 1978/79. Contact sheet, silver gelatin prints. 3 panel; 41 x 34 in. Edition 3/5 + 1 AP. Collection of the Denver Art Museum, purchased with funds from Contemporary Alliance. ©Sengudi Nengudi. Photography by Adam Avila. Courtesy of Sprüth agers, Thomas Erben Gallery, and Lévy Gorvy. • Yves Saint Laurent, Paris, *Ensemble: Tunic and Pants* (detail), Haute Couture Fall-Winter 1969, Look 34. Synthetic lamé by Abraham (textile house), Paris, with beading by Pierre Mesrine (embroidery house), Paris. Prototype (original runway piece). Cannupa Hanska Luger, *Every One*, 2018. Ceramic, social collaboration; 12 x 15 x 3 ft. Photo courtesy of UCCS Galleries of Contemporary Art, Colorado Springs, CO.

Véronique and Gregory Peck at the premiere of director Nunnally Johnson's film, *The Man in the Gray Flannel Suit*, 1956. Photo by Jack Albin/Archive Photos Collection/Getty Images.

James McNeill Whistler, *Blue and Silver, Dieppe*, 1880–85. Oil paint on panel; 4-5/8 x 6-3/8 in. New Britain Museum of American Art: Harriet Russell Stanley Fund, 1948.23. • John Singer Sargent, *Fishing for Oysters at Cancale*, 1878. Oil paint on canvas; 16-1/8 x 24 in. Museum of Fine Arts, Boston: Gift of Miss Mary Appleton, 35.708. Photograph ©2020 Museum of Fine Arts, Boston.

After Marco Chillitupa Chávez, *Inca Rulers and Francisco Pizarro, Spanish Conqueror of Peru*, late 19th century. Lima or Cuzco, Peru. 1977.45.1-.16 • Jorge Pineda, *Afro: Charlie*, Dominican Republic, 2009. Installation, figure of a life-size teenager carved in polychrome cedar wood, skateboard and graphite on the wall; 63 x 17-3/10 x 9-1/2 in. Colección Patricia Phelps de Cisneros. ©Jorge Pineda. Photo ©Mariano Hernández.

All works designed by Gio Ponti (Italian, 1891-1979). The Martin Building (formerly called the North Building). Photo by Wayne Thom. • *The Triumph of the Amazons Vase*, 1925. Porcelain. Manufactured by Richard-Ginori, Milan. Collection of Robert and Lisa Kessler. • *Domus* Flatware, about 1956. Stainless steel. Manufactured by Krupp Italiana, Milan. Gift of Dung Ngo, 2014.121.1-5.

Ruskin Pottery, *Vase*, 1920. Stoneware with kingfisher blue luster glaze; 12-1/4 x 6 in. Denver Art Museum, gift of the Collection of Carl Patterson, 2018.81. • Victor Moscoso (American, born Spain, 1936). *Miller Blues Band at Matrix*, 1967. Offset lithograph, Partial gift of David and Cheryl Tippit; partial purchase with Architecture and Design acquisition funds; and partial purchase from the Volunteer Endowment Fund in honor of R. Craig Miller, 2008.787.

Ana Mendieta, *Anima, Silueta de Cohetes (Firework Piece)*, 1976. Super-8mm film transferred to high-definition digital media, color, silent. Running time: 2:23 minutes. Edition of 6 with 3 aps. ©2020 The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co./Licensed by Artists Rights Society (ARS), New York.

Willard Leroy Metcalf, *The Ten Cent Breakfast*, 1887. Gift of T. Edward and Tullah Hanley Collection of the Denver Art Museum, 1974.418. Photograph courtesy of the Denver Art Museum.

Marie Watt (Seneca), *Butterfly*, 2015. Reclaimed wool blankets, satin binding, thread, cotton twill tape and tin jingles; 94 x 126 in. Denver Art Museum: Funds from Loren G. Lipson, M.D., Vicki & Kent Logan, with additional funds from Brian Tschumper, Nancy Benson, Jan & Mike Tansey, and JoAnn & Bob Balzer, 2016.1A-B. ©Marie Watt • Cannupa Hanska Luger, *Every One*, 2018. Ceramic, social collaboration; 12 x 15 x 3 ft. Photo courtesy of UCCS Galleries of Contemporary Art, Colorado Springs, CO.

Simphiwe Ndzube, *The Bloom of the Corpse Flower* (detail), 2020. Acrylic paint on canvas and mixed media; 94-1/2 x 79 in. ©Simphiwe Ndzube. Image courtesy of the artist and Nicodim Gallery. Photo by Christie Hayden. Denver Art Museum purchase consideration, with funds from the Contemporary Collectors' Circle.

Installation view of *Shantell Martin: Words and Lines* at the Denver Art Museum.

Fred Wilson, *The Way the Moon's in Love with the Dark*, 2017. Murano glass, clear brown glass, steel, light bulbs. Purchased with funds from Vicki and Kent Logan; Suzanne Farver and Clint Van Zee; Sharon and Lanny Martin; Craig Ponzio; Ellen and Morris Susman; Devon Dikeou and Fernando Troya; Baryn, Daniel and Jonathan Futa; Andrea and William Hankinson; Amy Harmon; Arlene and Barry Hirschfeld; Lu and Chris Law; Amanda J. Precourt; Judy and Ken Robins; Annalee and Wagner Schorr; Judith Zee Steinberg and Paul Hoenmans; Tina Walls; and Margaret and Glen Wood, 2017.207. ©Fred Wilson.