# Contents

## Programs
- Learning & Engagement Report 34
- Selected Museum Programs 38

## Staff & Volunteers
- Volunteer Leaders 42
- Staff 43

## Fundraising
- Development Report 52
- Helen Dill Society 56
- Annual Fund Leadership Campaign 57
- Individual Contributors 58
- Foundation, Government & Community Partner Contributors 62
- Corporate Contributors 64
- Corporate Members 64
- Gifts in Kind 65
- Collectors’ Groups 66
- Individual Members 69
- Supporting Members 72

## Financial Reports
- Treasurer’s Report 76
- Foundation Report 79

## Exhibitions & Acquisitions
- Exhibitions 21
- Selected Acquisitions 24
- Selected Publications 31

## Year in Review
- Awards & Recognition 16

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Amanda J. Precourt
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Wendy Kaufman
Jan Mayer
Community & Academic Advisors

INDIGENOUS COMMUNITY ADVISORY COUNCIL
This group of cultural leaders, artists, and educators explores ways the museum can become more welcoming, inclusive, and respectful of the local Indigenous community.
Felicia Alvarez (Shoshone)
Ernest House, Jr. (Ute Mountain Ute)
Jan N. Jacobs (Osage)
Rosie Bygheyoye Molina (Seminole Mvskoke Choctaw)
Rick Waters (Kiowa and Cherokee)
Montoya Whiteman (Cheyenne and Arapaho)
Sid Whiting Jr. (Lakȟóta)
Steven Yazzie (Navajo and Laguna Pueblo)

LATINO AUDIENCE ALLIANCE
An alliance of advocates for Latino audience participation in Denver, who provide input as we plan programs and develop strategies for engaging Denver’s diverse Latino community.
Dr. Patricia Baca, Chair
Adrianna Abarca
Mario M. Carrera
Angela Cobián
Pat Cortez
Marcela de la Mar
Chrissy Deal
Cathey M. Finlon
Dalia Dorta González
George Martinez
Lucha Martínez de Luna
Claudia Moran-Pichardo
Tariana Navas-Nieves
Jesse Ogas
Ángeles Ortega
Alfredo Reyes
Esther Rodriguez
Rosemary Rodriguez
Laura Sonderup
Sister Lydia Peña

EARLY-CHILDHOOD EDUCATION PARTICIPANT ACTION GROUP
The focus of this group is to explore the role of the arts in the early-childhood ecosystem across the Denver metro area and co-create subsequent programs at the Denver Art Museum.
Dr. Brandon Gilbert
Stacia Harris
Michelle McConnell
Nicole Morrish
Nicole Ortiz

YOUTH & FAMILY ADVISORY GROUP
Diverse group of educators, artists, and families who meet regularly and provide feedback about youth programming to ensure programs, interpretation, and activities are responsive and accessible.
Tiffany Baczek
Devani Dominguez
Kerri Drumm
Kaylin Garcia
Seth Goodman
Davis Goodrich
Marjaneh Gross-Tiger
Alise Kermisch
Marija Kosiha
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Nora Ripple
Karen Roybal
Natalia Samman
Danielle SeeWalker
Laura Slack
Juannean Young
Sunny Zheng

Open for...

In October 2021, the Denver Art Museum kicked off the fiscal year by opening the reimagined Martin Building and the new Sie Welcome Center. The ambitious project—from vision, to planning, to completion—took more than a decade to fully realize and the positive response from the community makes it clear that it was time well spent.

In 2022, we enthusiastically welcomed visitors to our newly expanded campus and saw an increase in attendance from the previous year as people were able to venture out once again. Through all the highs and lows of the pandemic years, the museum continued to provide inspiration and respite through both in-person and virtual programs and offerings. We remained as open to new ways of operating as we are committed to the importance of art and creativity for all.
...Discovery

The COVID-19 pandemic was still not fully behind us when we opened the full campus and the year was full of ups and downs that included renewed mask mandates, more social distancing, a few program postponements, and the ongoing need for virtual programs and events. Regardless of the challenges, it was a truly exciting year as we settled into our spaces, reintroduced many of our collections, and offered new ways to engage with and be inspired by art.

The museum engaged multiple voices and perspectives in the galleries and program spaces, prioritized access, and focused on the careful and beautiful integration of architecture, new and old. The Martin Building renovation got us included on Condé Nast Traveler’s 2022 Hot List for Best New Museums in the World and The New York Times headline “What a Museum Wants to Be in the 21st Century” really said it all!

...Inspiration

In addition to our innovative permanent collection galleries, the DAM was proud to present a variety of exhibitions that introduced visitors to art and creative expression from around the world and across time. Whistler to Cassatt: American Painters in France started the year off with more than 100 paintings in the first comprehensive examination of France’s stylistic impact on the rich complexity of American painting. Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum was the popular summer exhibition that highlighted the artistry, function, and societal perceptions armor shaped throughout time. The artworks in Disruption: Works from the Vicki and Kent Logan Collection offered a critique of current social and political narratives and questioned the world today and the social spaces we all navigate.

IMAGE, OPPOSITE PAGE: Visitors on the Martin Building’s rooftop terrace. Photo by Raine Chism; IMAGE, TOP: Visitors in Whistler to Cassatt.
Our Avenir Institute of Textile Arts and Fashion hosted two exciting exhibitions this past year. The inaugural exhibition *Suited: Empowered Feminine Fashion* was followed by *Carla Fernández Casa de Moda: A Mexican Fashion Manifesto*, the first museum exhibition to fully explore the career of this artist and fashion designer, whose eponymous fashion brand aims to act as an agent of social and ethical change and innovation.

Photography was featured in many fascinating exhibitions across the campus. Following *Curious Visions: Toward Abstract Photography*, which opened the Photography galleries in the Martin Building, *Other People’s Pictures: Gifts from the Robert and Kerstin Adams Collection* presented more than 70 photographic works selected from a collection donated to the DAM in 2018 by Robert and Kerstin Adams. *Modern Women/Modern Vision: Works from the Bank of America Collection* celebrated the dynamic contributions of women to the development and evolution of photography in the twentieth century. And this past summer, the museum was pleased to present *Georgia O’Keeffe, Photographer*, organized by the Museum of Fine Arts, Houston, in partnership with the Georgia O’Keeffe Museum, which revealed a new aspect of the beloved modernist’s career.
Ancient and contemporary Latin American art was featured in multiple exhibitions throughout the year. *Revisión: Art in the Americas* displayed nearly 180 objects from the museum’s Ancient American and Latin American Art collections in the newly opened Bonfils-Stanton Gallery. We are pleased that this exhibition will have a new audience and more attention when it travels to the Minneapolis Institute of Art (Mia). *Traitor, Survivor, Icon: The Legacy of La Malinche* was the first museum exhibition to present a comprehensive visual exploration of this enigmatic figure’s enduring impact on communities living on both sides of the US-Mexico border. This exhibition, which was organized by the DAM, toured to two other museums following the presentation in Denver. *Who tells a tale adds a tail: Latin America and contemporary art* featured the work of 19 young, Latin American contemporary artists who explore relevant social and political themes through a multitude of media including, but not limited to, painting, sculpture, textile, video, and performance art.

The winter months were challenging as restrictions came back and we were unable to use our spaces the way we had envisioned for so long. But by spring 2022, we were grateful to host in-person events like Luncheon by Design. Please turn to the Development Report on page 52 to read more about some of the exciting events, informative talks, and delightful celebrations we offered for patrons, friends, and the general public.

We were pleased to host more than 11,000 visitors on our campus for two community-focused festivals. In April, the 20th annual Día del Niño, a free event celebrating children, featured performances and artmaking activities for the whole family. And in September, we were home to the 33rd annual Friendship Powwow, which included music and dance performances, artmaking opportunities, and local Native artists and vendors showcasing jewelry, art, crafts, and more.
...Families

Many onsite programs that had been on hiatus during the pandemic returned over the last year. We welcomed kids aged 5–12 back to our popular day camps. It was fun to see the spaces we had envisioned for our youngest visitors buzzing with activity again.

Since March 2015, the DAM has been committed to offering free general admission to all visitors 18 years of age and younger through our Free for Kids program.

Our world-class Learning and Engagement department continued to develop programs that boost creativity for visitors and community members of all ages. Learn more about the ways this talented team of educators engaged people at the museum and in the community last fiscal year in the Learning and Engagement Report on page 34.
We remain focused on welcoming the broadest spectrum of the Denver community through our doors and to our programs. This focus is both on our internal policies and trainings that further our goals around building a more diverse and equitable workplace, as well as how we reach and serve all visitors. Dedicated and enthusiastic staff members and volunteers took to the streets (figuratively and literally) to engage with community members and share the power of art and creativity. Team members joined local creatives in sponsored booths at the Juneteenth Festival, they marched and danced in the Denver Pride parade, and sponsored art activities at the Dragon Boat Festival. More than 4,200 Community Access Tickets, offering free adult admission to special exhibitions and/or general admission, were shared with partner organizations. And through our recruitment and retention efforts, we saw the diversity within our organization increase. We know this work takes time, but we are proud of the progress we have made and remain committed to ensuring everyone can see themselves at the DAM.

With our expanded campus completed, the museum team has set its sights on building a strong collection, offering inspiring programs, and developing engaging exhibitions for the future. The team is already working on what is next and there are no signs of slowing down!

Thank you for your continued support. None of this is possible without the hard work and dedication of our members, staff, trustees, and volunteers. We look forward to seeing you at the museum soon.

Christoph Heinrich
Frederick and Jan Mayer Director
J. Landis Martin
Chair, Board of Directors

IMAGES, OPPOSITE PAGE, TOP TO BOTTOM: Family at the DAM’s booth at the Juneteenth Festival; A family in front of the mural *I Invent It, My Hands Draw a Cloud*. Photo by Raine Chism.
IMAGE, TOP: Museum staff in the Coors Light Denver Pride Parade.
Awards & Recognition

The museum received a number of awards for the Martin Building renovation and new Sie Welcome Center, including:

**2022 AMERICAN ARCHITECTURE AWARD**
from The Chicago Athenaeum: Museum of Architecture and Design and The European Centre

**2022 AWARD OF MERIT**
from AIA New England

**2022 COMMUNITY PRESERVATION AWARD**
from Historic Denver

**2022 DESIGN AWARD OF EXCELLENCE**
from American Institute of Architects (AIA), Colorado Chapter

**2022 DOWNTOWN DENVER AWARD**
from Downtown Denver Partnership

**2022 INTERNATIONAL FACILITIES MANAGEMENT ASSOCIATION FACILITY MANAGEMENT ACHIEVEMENT AWARD**
(Denver Chapter)
2022 LEED SILVER CERTIFICATION from the United States Green Building Council (USGBC)

2022 LUMEN AWARD from the NYC Chapter of the Illumination Engineering Society

2022 MAYOR’S DESIGN AWARD

2021 NEW YORK DESIGN AWARDS (Category: Architecture - Public and Institutional) from BETTER FUTURE

The DAM also received the following recognition:

2021 Tourism Star from VISIT DENVER for the Martin Building project, Paris to Hollywood, and Whistler to Cassatt

2022 Best Museum Shop
Westword’s Best of Denver survey
Exhibitions

HAMILTON BUILDING

Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum
May 15, 2022–September 5, 2022
Organized by the Worcester Art Museum.

Disruption: Works from the Vicki and Kent Logan Collection
January 16, 2022–January 29, 2023
Organized by the Denver Art Museum. The exhibition was presented with the generous support of Vicki and Kent Logan.

Georgia O’Keeffe, Photographer
July 3, 2022–November 6, 2022
Organized by the Museum of Fine Arts, Houston, with the collaboration of the Georgia O’Keeffe Museum, Santa Fe. Support for the Denver Art Museum exhibition was provided by the Kristin and Charles Lohmiller Exhibitions Fund and the Adolph Coors Exhibition Endowment Fund.

La Musidora
May 22, 2022–September 21, 2022
Organized by the Denver Art Museum. It was generously funded by the PB and K Family Foundation.

Memory Mirror
July 4, 2021–June 18, 2023
Organized by the Denver Art Museum.

Modern Women/Modern Vision: Works from the Bank of America Collection
May 1, 2022–August 28, 2022
Loaned through the Bank of America Art in our Communities® program.

Traitor, Survivor, Icon: The Legacy of La Malinche
February 6, 2022–May 8, 2022
Organized by the Denver Art Museum. This exhibition was made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. Additional funding was provided by University of Denver: College of Arts, Humanities & Social Sciences. Special thanks to the National Institute of Anthropology and History and Mexico’s Secretary of Culture.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Whistler to Cassatt: American Painters in France
November 14, 2021–March 13, 2022
Organized by the Denver Art Museum. National tour sponsored by Bank of America. The exhibition was supported by the Tom Taplin Jr. and Ted Taplin Endowment, the Kristin and Charles Lohmiller Exhibitions Fund, the Wyeth Foundation for American Art, Kathie and Keith Finger, Lisè Gander and Andy Main, Lauren and Geoff Smart, Christie’s, and the French American Museum Exchange (FRAME). This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Who tells a tale adds a tail: Latin America and contemporary art
July 31, 2022–March 5, 2023
Organized by the Denver Art Museum. It was presented by the Birnbaum Social Discourse Project and The Andy Warhol Foundation for the Visual Arts.

IMAGES, LEFT TO RIGHT, TOP TO BOTTOM: Gallery views of Age of Armor; Traitor, Survivor, Icon; Who tells a tale; Carla Fernández Casa de Moda; and Georgia O’Keeffe, Photographer.
MARTIN BUILDING

Arts of the Ancient Americas Galleries
Organized by the Denver Art Museum.

Arts of Asia
Organized by the Denver Art Museum.

By Design: Stories and Ideas Behind Objects
Organized by the Denver Art Museum.

Cast in Light: Czech Studio Glass
Made possible by Judy and Stuart Heller.

Carla Fernández Casa de Moda: A Mexican Fashion Manifesto
May 1, 2022–October 16, 2022
Organized by the Denver Art Museum. It was presented with generous support from Bridget and John Grier.

Curious Visions: Toward Abstract Photography
October 24, 2021–June 19, 2022
Organized by the Denver Art Museum.

European Art before 1800 Galleries
Organized by the Denver Art Museum.

Fantastic Brush: Twentieth-Century Chinese Ink Art from the Robert and Lisa Kessler Collection
Organized by the Denver Art Museum. It was presented with the generous support of Robert and Lisa Kessler.

Gio Ponti: Designer of a Thousand Talents
Organized by the Denver Art Museum.

Indigenous Arts of North America Galleries
Organized by the Denver Art Museum.

Latin American Art Galleries
Organized by the Denver Art Museum.

Other People’s Pictures: Gifts from the Robert and Kerstin Adams Collection
August 28, 2022–April 2, 2023
Organized by the Denver Art Museum.

ReVision: Art in the Americas
October 24, 2021–July 17, 2022
Organized by the Denver Art Museum. It was presented with generous support from the National Endowment for the Arts, Carl & Marilynn Thoma Art Foundation, and Kathie and Keith Finger.

Suited: Empowered Feminine Fashion
October 24, 2021–March 6, 2022
Organized by the Denver Art Museum and presented by Joy Dinsdale. Additional support was provided by Jen and Alex Hardie, Neiman Marcus, and Holly and Allen Oliphant.

Northwest Coast and Alaska Native Art Galleries
Organized by the Denver Art Museum.

Western American Art Galleries
Organized by the Denver Art Museum.
TRAVELING EXHIBITIONS

Each/Other: Marie Watt and Cannupa Hanka Luger
Peabody Essex Museum
January 29, 2022–May 8, 2022
Organized by the Denver Art Museum and presented with the generous support of the National Endowment for the Arts, The Robert Lehman Foundation, Stelo, and Native Arts and Culture Foundation.

Pattern Play: The Contemporary Designs of Jacqueline Groag
Palm Springs Art Museum
May 12, 2022–December 4, 2022
Organized by the Denver Art Museum.

Traitor, Survivor, Icon: The Legacy of La Malinche
Albuquerque Museum
June 11, 2022–September 4, 2022
Organized by the Denver Art Museum. This exhibition was made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. Special thanks to the National Institute of Anthropology and History and Mexico’s Secretary of Culture.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Whistler to Cassatt: American Painters in France
Virginia Museum of Fine Art
April 16, 2022–July 31, 2022
Selected Acquisitions

ARCHITECTURE AND DESIGN


ARTS OF ASIA


Elizabeth Keith, born in Scotland, United Kingdom 1887; died in the United States, 1956; worked in Korea and Japan, **Wonsan**, about 1921. Colored woodblock print. Funds donated in loving memory of Barbara Saposs Levin by her children, 2022.104.

Ok-Sang Lim 임옥상, born in Korea, 1950, **Here, White Flowers** 여기, 흰꽃, 2017. Mixed media on canvas. Funds from Samsung Foundation of Culture, 2022.125A–D.


AVENIR INSTITUTE OF TEXTILE ARTS AND FASHION


**EUROPEAN AND AMERICAN ART BEFORE 1900**


**MAYER CENTER FOR ARTS OF THE ANCIENT AMERICAS**


MAYER CENTER FOR LATIN AMERICAN ART


Federico Herrero, The Sea, 2021. Oil and acrylic paint on canvas; 65 × 49½ in. Funds from the Contemporary Collectors’ Circle with additional support from Craig Ponzo; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.131.


Unknown artist, Maque chest (arqueta), 1770s. Maque lacquer, wood, and silver; 7½ × 11 × 6 in. Bequest of Carl Patterson, 2021.423.


Hulda Guzmán, Jusquici tout va bien (So far, so good), 2022. Acrylic gouache paint on linen; 30½ × 49½ in. Funds from the Contemporary Collectors’ Circle with additional support from Craig Ponzo; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.124.


Caleb Hahne Quintana, Genesis of Arcadia, 2022. Oil and acrylic paints on canvas; 72 × 144 in. Funds from the Contemporary Collectors’ Circle with additional support from Craig Ponzo; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.112.

MODERN AND CONTEMPORARY ART


NATIVE ARTS

Sidney Whiting, Jr. (Sičháŋǧu Lakȟóta), Breastplate with armbands, about 2000. Bullet casings, beads and leather. Gift of Sidney Whiting, Jr., 2022.4A–C.


Orlando Dugi (Diné), The Eye Dazzler, 2021. Tambour beading and metal embroidery on nylon tulle with glass beads, crystals, metal flat threads, silk chiffon, silk habitat; 49 × 16 in. Gift of The People’s Art Fund on behalf of Dylan Jacobs and Kaye Wilson, 2022.37.

Frank Big Bear (Ojibwe), Multiverse #1, 2015. Collage on found paper; 75 × 104 in. Native Arts acquisition funds, 2022.110.1–120.

Frank Big Bear (Ojibwe), Untitled, 1974. Acrylic on canvas; 29¾ × 35¾ in. Native Arts acquisition funds, 2022.111.


PETRIE INSTITUTE OF WESTERN AMERICAN ART


Frank Tenney Johnson (American, 1874–1939), Beneath the Southern Moon, about 1923. Oil paint on canvas. Funds from the DAM Westerners and, by exchange, the Roath Collection and the William Sr. and Dorothy Harmsen Collection, 2022.45.


**PHOTOGRAPHY**


Zora J. Murff (American, born 1987), *Terri (talking about the freeway)*, from the series *At No Point In Between*, 2019. Inkjet print; 40½ × 32½ in. Funds from the Photography Acquisitions Alliance, 2022.40.

Selected Publications

Books Published or Copublished by the Denver Art Museum

**Companion to The Robert and Kerstin Adams Photography Collection at the Denver Art Museum**
Edited by Eric Paddock.
Published by the Denver Art Museum and distributed by University of Oklahoma Press, 2022.

**Here Now: Indigenous Arts of North America at the Denver Art Museum**
Edited by John P. Lukavic, Dakota Hoska, and Christopher Patrello.
Published by the Denver Art Museum and Hirmer Verlag, 2022.

**Nature as Muse: Inventing Impressionist Landscape, from the Collection of Frederic C. Hamilton and the Denver Art Museum, 2nd ed.**
By Christoph Heinrich.
Published by the Denver Art Museum, 2022.

**Traitor, Survivor, Icon: The Legacy of La Malinche**
Edited by Victoria I. Lyall and Terezita Romo.
Published by the Denver Art Museum and Yale University Press, 2022.

**Whistler to Cassatt: American Painters in France**
Edited by Timothy J. Standring.
Published by the Denver Art Museum and Yale University Press, 2022.

**Who tells a tale adds a tail: Latin America and contemporary art**
Edited by Raphael Fonseca.
Published by the Denver Art Museum, 2022.
Learning & Engagement Report

Open for Creativity

The highlight of the year had to be the opening of the Jana and Fred Bartlit Learning and Engagement Center, a place for visitors to engage with art and creativity for moments of healing, celebration, and joy. With over 22,000 square feet of flexible indoor and outdoor programming space on two levels, our footprint expanded to include four workshops, the Creative Hub, and three outdoor terraces.

The heartbeat of the Learning and Engagement Center is the Creative Hub with hands-on activities co-created with Denver-based artists Moe Gram and Frankie Toan. Throughout the year, we hosted various creative convenings in the Creative Hub including: Print Jam, which celebrated Denver’s Month of Printing in March 2022, bringing the artistic skills of 15 local printmakers to the campus through 14 live demonstrations and three hands-on workshops.

Untitled, our quarterly Friday-night program, worked with over 75 artists, including our featured artists: musician Felix Ayodele and artist Alejandra Abad (October); visual artist and muralist Danielle SeeWalker and musician and visual artist Bianca Mikahn (April); painter and sculptor Robert Martin and playwright and spoken-word artist Jeff Campbell (June); and multimedia artist Sam Grabowska and printmaker and multimedia artist Javier Flores (July).

Our Creative-in-Residence program returned after a year hiatus. Working out of the Creative Hub, Kerrie Joy, a Denver-based poet, singer/songwriter, and storyteller, took inspiration from exhibitions and collections to create public engagement moments rooted in poetry, art, and fashion. We also welcomed back the Native Arts Artist-in-Residence program with Steven Yazzie, whose residency included creating a film with visitors.
In the Hamilton Building, the Studio became the Storytelling Studio and was open daily, offering visitors an opportunity to tell their own stories through the power of text and image, connect with artworks on view, and engage with Denver-area creatives. 57,913 visitors participated in the Storytelling Studio. We partnered with two featured artists and 10 demonstrating artists who displayed their work and demonstrated their artistic practice for visitors.

Open for Community

Throughout the year, we honored creativity in our community, and started our community showcase program in the Creative Hub and in the Wonderscape. Exhibitions this year included Photography and Memory Project: Connecting Generations Through Stories and Images, an intergenerational partnership program from the Denver Public Library and University of Denver; and Queer Creativity Through the Ages: Artwork from The Center on Colfax Open Art Studio done in partnership with The Center on Colfax West of 50 program. The creativity of youth was in full display in Wonderscape. This year, we worked with Denver Public Schools and Scholastic to bring the work of over 400 students to the museum. We also showcased the work of art museum staff in an inaugural exhibition.

Built in partnership with Denver Botanic Gardens, the new Sensory Garden celebrates the importance of creativity and nature as crucial ingredients for individual and societal well-being. The Sensory Garden and the Ruby Room hosted programs such as Mindful Looking, Drop-in Drawing, and Drop-in Writing, and a new program we launched this fall, Create Café.

With continued impacts from the pandemic and with the acknowledgement that art and creativity are essential for communities to thrive, the team delivered museum programs in community at schools, community centers, and older adult communities. Art Lives Here was installed at three partner sites; 6,770 Creativity Kits were distributed to youth and families; and Art at Hand, museum experiences in a box, were distributed to 133 older adults through our partners The Center on Colfax West of 50 program, Center for African American Health, Catholic Charities, Mulroy Senior Center, and Kinship Caregivers group.

IMAGES, OPPOSITE PAGE: Young visitors in the Creative Hub. Photo by Raine Chism; Participants in a Creative Class; IMAGE, TOP: Performers at Día del Niño.
After a four-year hiatus, we brought back adult artmaking classes. Creative Classes is a brand-new series, taking advantage of the new workshops and the museum’s strong network with Denver’s creative community. Each class was uniquely designed by a creative educator for an adult audience, with specific connections to the museum’s exhibitions and collections. Twenty-one classes were offered, ranging from wet felting and wood-cut printing to mixed-media collage and weaving.

As an incubator and hub for practitioners, peers, and those who are committed to the role of creativity and art in society, this year we convened and hosted two important gatherings. The team hosted the Association of Art Museum Interpretation, welcoming 67 interpretation colleagues from all over the US and Canada; and we organized a Creative Aging and Well-Being convening with 64 attendees from across Colorado and the nation.

After a pandemic that put school programs on hold for almost two years, students returned to the museum beginning in January of 2022 with access to new offerings focused on building connections, sparking curiosity, and inspiring critical thinking. Approximately 23,000 students took part in a range of museum experiences in the galleries, in the new workshops, as part of a guided tour, and on self-guided tours. Our offerings expanded to include K-12 artmaking workshops designed to facilitate an open studio process, modeled after the Teaching for Artistic Behavior philosophy. As an amplification to our elementary tours, we began middle and high school discovery-based tours focused on art and social consciousness. Our work with teachers came back onsite. We hosted the Teaching Artistic Behavior Conference in January and held our first Educator Open House with a combined 180 teachers.

Welcoming families back to the museum with a range of programming was a priority. This year saw the return of Foxy and Shmoxy, two witty foxes solving mysterious cases involving artworks in the galleries. Using a humorous storytelling-performance format, Foxy and Shmoxy help young children and their grown-ups access and experience artworks in unique ways. Five performances were held January through May.

With the goal of offering safe and engaging visits for kids with sensory sensitivities, Sensory-Friendly Mornings were reimagined, and held four times over the course of the year, in partnership with McNicholas Miniature Therapy Horses and Revel in Life as well as artist partners in the community.

Family Central opened as a “porch” for visiting families where they can relax, rejuvenate, and play. New activities focused on acting out stories in colorful costumes, building sculptures with wooden blocks, and creating artworks to fit in a miniature museum.

We also welcomed kids back to the museum for a new program offering, Day at the DAM. Twelve camps were offered, designed for kids ages 6–11 to spend a day at the museum making art and learning from local teaching artists and museum staff during holidays and break weeks. Throughout the summer, 500 campers ages 4–12 worked alongside teaching artists, who taught 27 Summer Camps, visiting galleries, finding their creative voices, and learning fun skills such as designing NFTs.

Heather Nielsen
Chief Learning & Engagement Officer

Nancy Lake Benson
Chair, Learning & Engagement Committee
IMAGES, LEFT TO RIGHT, TOP TO BOTTOM: Steven Yazzie, 2021–2022 Native Arts Artist-in-Residence, with visitors during his studio hours at the museum; Kerrie Joy, 2022 Creative-in-Residence, concluded her residency with a Poetic Fashion Show; Performers and visitors at Untitled.
Selected Museum Programs

Highlights of programs the museum presented October 1, 2021–September 30, 2022.

COURSES

**Behind the Camera: Women in Photography**
This three-part course delved into women’s contributions to the development and evolution of photography, exploring women’s early involvement in the medium, taking a peek into the DAM’s own collections, and introducing photographers who continue to shape the field today.

Featured speakers: Kara Felt, PhD; Kimberly Roberts, DAM Senior Curatorial Assistant of Photography; and the following photographers: Susan Goldstein, Renluka Maharaj, and Jasmine Abena Colgan.

**Drawn to France: American Painters & Their Patrons**
This four-part course in conjunction with *Whistler to Cassatt: American Painters in France* explored the lure of France for American artists and patrons in the 19th and early 20th centuries.

Featured speakers: Timothy J. Standring, DAM Curator Emeritus; Annette Stott, Professor of Art History at the University of Denver; Giulia Bernardini, Senior Instructor of Humanities at University of Colorado, Boulder; and Emily C. Burns, Associate Professor of Art History at Auburn University.

SYMPOSIA

**Dressing for the Creator: Indigenous Art and the Power of Spectacle**
At this biannual symposium, the Native Arts department invited four Native artists to speak about the importance of dress and adornment for Indigenous people and to discuss how they approach artistic markets while remaining grounded in and respectful of their community histories and established visual canons.

**Earthworks: Land Art in the West**
To mark the 50th anniversary of Christo and Jeanne-Claude’s *Valley Curtain*, a dramatic installation in the Colorado landscape, the Petrie Institute of Western American Art’s 16th annual symposium explored the history of land art in the West. Making interventions in the landscape and often using earth itself as a medium, artists in the late 1960s and 1970s reimagined artmaking and subverted art world norms. Speakers considered historical contexts of earthworks—both ancient and contemporary—as well as individual artists and their contributions to land art.

TALKS & LECTURES

**A Case of Cultural Appropriation: The Virgin of Guadalupe from Mexico to Spain** with Francisco Montes, Professor at the University of Sevilla.

**A Tale of Two Exhibitions**, with Timothy Standring, Curator Emeritus.

**Anderman Photography Lecture Series**—Established with a generous gift from Evan and Elizabeth Anderman, the Anderman Photography Lecture Series features talks by a diverse range of creators and thinkers in photography today.

Speakers this year: Evan Whale, Kunié Sugiura, Sandy Skoglund, and Edward Ranney.

**Armor in Application** demonstration with Douglas Wagner and members of the Rocky Mountain Swordplay Guild.

**Beauty and the Waste: Fashioning Idols and the Ethics of Recycling in Korean Pop Music Videos** with Suk-Young Kim, Professor of Critical Studies in the Department of Theater at UCLA.
Berlin to Denver: Marsden Hartley and Arnold Rönnebeck lecture by Gregory Hinton (LGBTQ author, filmmaker, playwright, and curator) examining the long and close friendship between the great American modernist painter, poet, and essayist Marsden Hartley (1877–1943) and Arnold Rönnebeck (1885–1947), ex-pat German sculptor, lecturer, and Director of the Denver Art Museum (1926–1930).

Carla Fernández Presents Her Fashion Manifesto artist talk.

Curator Conversation on the Fox Collection with Raphael Fonseca, Associate Curator of Modern and Contemporary Latin American Art, and Erin Kirkland, Curator and Collection Manager of the John and Sandy Fox Collection.

The Eye is the First Circle film screening and debut.

Fantasies in Steel lecture with Jeffrey Forgeng, Higgins Curator of Arms & Armor and Medieval Art at the Worcester Art Museum.

The Feminine Suit Revolution lecture with Florence Müller, Avenir Foundation Curator of Textile Art and Fashion.


The Greatest Unknown American Painter: Dennis Miller Bunker and His Wild Asters talk with Alex Nemerov, Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities at Stanford University.

Insight: Meet the Martin Building Series—In this four-part series of conversations, museum staff shared a behind-the-scenes look at the construction process that brought the building to life, discussed how conservation prepared art for display, how different departments collaborated to plan and build the new galleries, and joined with Indigenous Council members in a conversation about what this collaboration looked like, from contributing to community voice videos and labels, consulting on the accuracy of content, and developing big ideas in the Home/Land section.

Las Hijas De Malinche: An Intergenerational Perspective artist panel and conversation with Cecilia Álvarez, Karen Martínez, Carmen Tafolla and María Cristina Tavera. Moderated by Terezita Romo.

Logan Lecture Series—Made possible with the generous support of Vicki and Kent Logan, the Logan Lecture Series has featured presentations by over 100 contemporary artists since 2007. Artists discuss their work and engage audiences in stimulating conversation about the art of our time.

Artist featured this year: Stacey Steers, Ben Jackel, and Jude Tallichet.

Made in China: Islamic Art for Chinese Muslims with Qamar Adamjee, lecturer at Rutgers University.

Mexicana: Historical Sources in Modern and Contemporary Mexican Fashion lecture with independent curator Ana Elena Mallet.

Place, Memory, and Gender in the Middle East lecture and discussion with contemporary artist Hangama Amiri; Professor A. Marie Ranjbar, Assistant Professor of Women & Gender Studies at the University of Colorado, Boulder; Karuna Srikureja, Interpretive Specialist of Asian, African, and Oceanic Art at the Denver Art Museum; and Arianna Flory, Curatorial Assistant at Large at the Denver Art Museum.

Reconstructing La Malinche conversation with Dr. Camilla Townsend and Patricia Arriaga-Jordán.


Was Winslow Homer Modern? with Henry Adams, Ruth Coulter Heede Professor of Art History at Case Western Reserve University.
Arthur Thimóteo de Costa, Portrait of a Boy (detail), 1910s. Oil paint on canvas laid on French board. Funds from Charles G. Patterson, III, 2022.133.
Volunteer Leaders

**VOLUNTEER PRESIDENT**
Ellen Susman (from June 2021)

**VOLUNTEER VICE PRESIDENT**
Gay Neilson (from June 2021)

**TRANSITION SUPPORT**
Lynnetta Windsor
Anne Robles
Cheryl Solko

**VOLUNTEER ENRICHMENT TEAM**
Jo Martin (from May 2020)
Gail Shulman (from June 2021)

**VOLUNTEER CALENDAR COORDINATOR**
Fran Scott

**VOLUNTEER LIBRARIAN**
Karen Mile

**STAFF LIAISONS**

**Administration**
Laura Pratt

**Volunteer Services**
Justine Gregory Dodson

**School Tour Docents**
JC Futrell

**Adult Talks and Tours Docents**
Danielle Stephens

**Floral Events Team**
Emily Barrett Rodriguez

**Visitor Ambassadors**
Simone Charles

**Sensory Garden Volunteers**
Danielle Schulz

**Sensory-Friendly Morning Volunteers**
Nicholas Haag

**School Group Assistants**
Sarah Yusko

*Images, left to right: 2022 Cile Bach Award Recipients. From left: Lynnetta Windsor and Betsy Overton; Guest Services Volunteer Charles Foster and others at Volunteer Appreciation Luncheon.*
As of September 30, 2022

Christoph Heinrich, Frederick and Jan Mayer Director

ADMINISTRATION
Arpie Chucovich, Chief Development Officer
Angelica Daneo, Chief Curator and Curator of European Art before 1900
Jill Desmond, Chief Exhibition and Collection Services Officer
Andrea Fulton, Deputy Director and Chief Strategy Officer
Heather Nielsen, Chief Learning and Engagement Officer
Maura Pasquale, Executive Assistant to Director
Katie Ross, Chief Marketing Officer
Sylvie Thomas, Senior Administrative Assistant
Bryon Thornburgh, Chief Operating Officer
Curtis Woitte, Deputy Director and Chief Financial Officer

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Kit Bernal, Curatorial Assistant

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Hyonjeong (HJ) Kim Han, Joseph de Heer Curator of Arts of Asia
Douglas Wagner, Curatorial Associate

AVENIR INSTITUTE OF TEXTILE ARTS AND FASHION
Jane Burke, Textile Arts and Fashion Department Pathways Fellow
Courtney Pierce, Curatorial Assistant

EUROPEAN AND AMERICAN ART BEFORE 1900
Angelica Daneo, Chief Curator and Curator of European Art before 1900
Arianna Flory, Curatorial Assistant at Large
Emily Willkom, Senior Curatorial Assistant

FREDERICK R. MAYER LIBRARY
Andrea Hansen, Librarian

MAYER CENTER FOR ARTS OF THE ANCIENT AMERICAS
Victoria Lyall, Frederick and Jan Mayer Curator of Arts of the Ancient Americas
Jesse Ortega, Senior Curatorial Assistant

MAYER CENTER OF LATIN AMERICAN ART
Lisbet Barrientos, Curatorial Assistant
Raphael Fonseca, Associate Curator of Modern and Contemporary Latin American Art
Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art
Kathryn Santner, Spanish Colonial Mayer Fellow

MODERN AND CONTEMPORARY ART
Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art

NATIVE ARTS
Adekunle Adeniji, Anderman Family Fellow for Arts of Africa
Jennifer Hord, Curatorial Assistant
Dakota Hoska, Associate Curator of Native Arts
Emelihter Kihleng, Andrew W. Mellon Postdoctoral Curatorial Fellow for Arts of Oceania

John P. Lukavic, Andrew W. Mellon Curator of Native Arts

PETRIE INSTITUTE OF WESTERN AMERICAN ART
JR (Jennifer R.) Henneman, Curator of Western American Art and Director of the Petrie Institute of Western American Art
Megan Selig, Curatorial Assistant

PHOTOGRAPHY
Eric Paddock, Curator of Photography
Kimberly Roberts, Senior Curatorial Assistant

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Renee Albiston, Provenance Researcher

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Valerie Hellstein, Managing Editor

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Arpie Chucovich, Chief Development Officer
Elizabeth Dolan, Associate Director, Development and Events
Rawan Eltayeb, Development Associate
Andrea Furness, Events Coordinator

Emma Garcia-Miller, Manager of Institutional Giving
Janine Jackson, Senior Manager of The Museum Associates and the Annual Fund
Violet Mantell, Senior Manager of Events
Adam Million, Major Grants Officer
Matthew Moore, Senior Manager, Donor and Data Services
Mary Beth Polce, Associate Director of Development, Individual Giving
Chiara Robinson, Director of Institutional Giving
Ustina Tawadros, Manager of Stewardship and Museum Friends

EXHIBITIONS AND COLLECTION SERVICES
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Mallory Evans, Collections Assistant
Nessa Kerr, Collections Assistant
Laura Kotalik, Collections Assistant
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Stefani Pendergast, Associate Collections Manager
Chelsea Rieu-Torrez, Collections Assistant
Sara Taricco, Collections Assistant
Laura Wingate, Assistant Collections Manager
Juhl Wojahn, Collections Manager

CONSERVATION AND TECHNICAL STUDIES
Spencer Alred, Mountmaker Manager
Aaron Burgess, Objects Conservator
Marina Hays, AW Mellon Foundation Textile Conservation Fellow
Gina Laurin, Senior Objects Conservator
Allison McArthur, Senior Textiles Conservator
Sarah Melching, Silber Director of Conservation
Kate Moomaw-Taylor, Senior Conservator of Modern and Contemporary Art
Yasuko Ogino, Associate Paintings Conservator
Anna Piwowar, Conservation Assistant
Manda Remmen, Assistant Mountmaker
Pamela Skiles, Senior Paintings Conservator

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Ruby Dorchester, Exhibition Assistant
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Emma Goos, Exhibition Assistant
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Jordan Hass, Exhibition Assistant
Kevin Hester, Manager of Exhibition Installations
Quinn Johnson, Associate Manager of Production
Jeffrey Keene, Associate Manager of Exhibition Production
Catherine Lynott, Exhibition Assistant
Trevor Marrs, Exhibition Assistant
Felicia Martinez, Exhibition Planning Assistant
Jennifer Pray, Senior Project Manager
Ethan Tuers, Associate Manager of Exhibition Installations
Estevan Quintanilla, Exhibition Assistant
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Christina Jackson, Manager of Photographic Service
Eric Stephenson, Photographer

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Sarah Cucinella-McDaniel, Director of Registration and Traveling Exhibition Services
Dzifah Danso, Registration Assistant, Rights and Reproductions
Erwin Erkfitz, Associate Preparator
Heather Haldeman, Associate Registrar/Exhibitions

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Jaime Browning, Accountant
Amelia Catania, Senior Payroll Specialist
Stephanie Chapman, Manager of Financial Reporting
Adisus Dejene, Accounting Specialist
Marci Johnson, Director of Accounting
Miguel Ortega, Cash Office Technician
Brandi Rigdon, Accounts Payable Supervisor
Curtis Woitte, Deputy Director and Chief Financial Officer
Therese Work, Accounting Specialist

Emily Kosakowski, Senior Registrar, Database Administrator
Renée B. Miller, Manager of Rights and Reproductions
Madeline Ohaus, Registration Assistant
Caitlin Rumery, Associate Registrar/Traveling Exhibitions
Zachary Smith, Associate Preparator
Mesel Tzegai, Registration Assistant
Elizabeth Wall, Registration Assistant

Andy Sinclair, Communications and Media Relations Manager, speaking at a Media Preview.
LEARNING AND ENGAGEMENT

Michael Agyepong, Creative Engagement Associate
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Sahira Chavez, Youth and Community Engagement Fellow
Mia Debakker, Creative Engagement Associate
Komal Dhruv, Youth Program Coordinator
Manuel Ferreira, Interpretive Specialist
JC Futrell, Associate Director, Youth and Community Engagement
Lindsay Genshaft, Senior Manager of Family and Community Programs
Nicholas Haag, Manager of School and Community Programs
Tei Iuga, Creative Engagement Associate
Ann Lambson, Associate Director, Creative and Public Engagement
Sarah Lillis, Special Project Assistant
Kristina Maldonado-Bad Hand, Creative and Public Engagement Fellow
Caroline Martelon, Learning and Engagement Operations Coordinator
Molly Medakovich, Teaching Specialist
Dianna Miguez-Kochan, Creative Engagement Associate
Lindsey Miller, Coordinator of Lifelong Learning & Accessibility
Heather Nielsen, Chief Learning and Engagement Officer
Holly Nordeck, Creative and Public Engagement Assistant
Clara Elena Ricciardi, Senior Spanish Language and Community Engagement Liaison
Ariana Robles, Coordinator of Family Programs
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Danielle Schulz, Senior Manager Life Long Learning & Accessibility

Karuna Srikureja, Interpretive Specialist
Danielle Stephens, Senior Interpretive Specialist
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Lauren Thompson, Senior Interpretive Specialist
Stefania Van Dyke, Associate Director, Interpretive Engagement

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Carleen Brice, Senior Content Manager
Zoe Diaz-McLeese, Membership Marketing Associate
Sheri DiFin, Senior Manager of Marketing and Membership
Jennifer Goodrich, Graphic Design Manager
Suje Kim, Internal Communications Manager
Jeremy Medina, Digital Content Associate
Jena Pruett, Social Media Manager
Shannon Robb, Public Affairs and Community Affairs Manager
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Katie Ross, Chief Marketing Officer
Andrea Sinclair, Communications and Media Relations Manager
Tasso Stathopoulos, Senior Manager of Brand and Design
Sonya Williams, Graphic Designer
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Bryon Thornburgh, Chief Operating Officer

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Felicia Alvarez, Custodial Supervisor
Mark Baker, Director of Facilities
Miguel Benitez, Events Supervisor
Jennifer Briggs, Events Supervisor
Keziah Drummond, Events Supervisor
Anisley Herrera, Assistant Custodial Supervisor
Tracey Mattoon, Facilities Operations Planner
Mark McLaughlin, Electrician Facilities Manager
Kyle Patrick, Events Supervisor
Jeffrey Roberts, Facility Services Manager
Thomas Rokas, Events Supervisor

Museum staff at DAM Spotlight art show that showcased artwork created by staff.
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Ian Mathis-Deming
Jerry Martinez
Ian Siplon
Christopher Waldo
Jerry Westergard

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Ronald Ansel, Manager of Technical Operations
Vincent Burchard-Smith, Security Supervisor
Brian Byrd, Security Supervisor
Paul Camara, Lead Guard
Pedro Garcia, Lead Guard
Ari Dominguez, Lead Guard
Christopher Larason, Security Supervisor
Michael Lindsley, Protective Services Supervisor
Adam Lutt, Security Supervisor
Haydn Schoonover, Security Supervisor
Milagros Torres, Director of Protective Services

SECURITY GUARDS
Jeffrey Dimanna
Daniel Dunn
Mark Duran
Todd Fuller
Chris Gergits
Timasha Haliburton
Scott Ingram
Austin Lefebre
Joshua Linn
Michael Nierenberg
Marion Penn
Ryan Saig
Rodney Sanchez
Thomas Schmidt
Jason Valdez

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Valarie Castillo, Manager of Visitor Operations
Simone Charles, Visitor Services and Volunteer Coordinator
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Laura Cunningham, Museum Shop Lead
Lindsay Erickson, Assistant Manager, Museum Shop Systems
Marcus Fingerlin, Assistant Manager of Shop Merchandise Planning
Gabriella Gutierrez, Museum Shop Lead
Amanda Hentz, Sales and Services Lead
Tessa Hentz, Group Services Lead
Claude Ibarra, Visitor Operations Lead
Tyrone Johnson, Museum Shop Manager
Savannah Kirksey, Assistant Manager of Group Services
Eden Leal, Sales and Services Lead
Emily McLennan, Assistant Manager of Sales and Services
Brandon Martinez, Visitor Operations Supervisor
Kelly McLaughlin, Assistant Manager of Shop Employee Experience
Anna Millholland, Director of Visitor Services
Ross Payton, Visitor Operations Lead
Jojo Provancher, Shipping and Receiving Coordinator
Elizabeth Sonnema, Visitor Operations Supervisor
Jesse Swedlund, Visitor Operations Supervisor
Victoria Winslow, Groups Services Docent Scheduler
Sarah Yusko, Manager of Sales and Group Services

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Peni Aronson
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Fernando Diaz Barcenas
Vanessa Barela
Amara Baryshua
Connor Berglund
Nancy Bratton
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Skylar Briggs
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Ashlin Buchanon
Laura Burchard
Perdita Butler
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Amy Chandler
Sean Chase
Kristine Chiafos
Kelly Cole
Mia Conley
Finn Cordova
Ophelia Dashby
Alexandra Davis
Erin Donovan
Ariana Del Olmo Medina
Adam Durnford
Jaidee Easley
Jenniemily Escobar
Anne Evans
Martha Foxhoven
Mckenna Gale
Ryan George
Esme Graham
Bonnie Hall
Sally Hall
Nicholas Hammerberg
Neyla Heller
Kendall Hirko
Sage Heid
Tiffany Huisenga
Marilyn Hunt

Kristopher Jenkins
Megan Kettelkamp
Dzhamilya Khalilulina
Hart Krypilo
Chloe Lamont
Anna Lee
Giana Licata
Maya Linke
Kenny Lobato
Pua Lor
Patrick Lovegrove
Drew Lucero
Mary Ma
Erich Magruder
Maral Mayes
Dylan Martin
Fiona McAliney
Miles McKee
Maria Medina
Kendall Morrison
Jennifer Nagashima
Samantha Nord
Kathryn O’Connor
Andrew Olsen
Liliana Olson
Emily Oxford-Pickeral
Stephen Parlove
Colin Parks
Amicus Pendragon
Alexandra Pozniak
Mattie Randall
Bianca Rodriguez
Rosalyn Rodriguez
Annabelle Rogers
Margo Rohan
Shylar Rothell
Heather Ormsby
Carmen Sanchez Ortega
Celia Schreiber
Oliver Schubert
Susan Sherman
Nina Silimon

Gallery Hosts Ryan George and Skylar Briggs.
Christopher Soto
Maggie Speed
Weston Spurr
Marc Strickland
Annelise Suber
Michael Sze
Beatris Terrones
Mazie Vegas
Jorge Veraza
Wesley Watkins
Julie Webb
David Williams
Ruby Wilson
Leanna Zamosc
Qian Zhang
Liz Zody

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Lucas Keisel
Charlotte Murphy
Sarah Padilla-Fast-Horse
Anaid Rivas Pastrana
Jennifer Vallejo
Evie Webster
Courtney Woodruff

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Paulina DaMommio
Noemi Lazcano-Limon
Timothy McDermott
Maria Morera
Noah Pacheco
Karina Rosales

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Oliver Clough, Technical Support Analyst
Ian Crow, Systems Administrator
Dave King, Senior AV Manager
Vincent Leon, Director of Technology
Travis Moore, Audio Visual Coordinator
Robert Pearce, Systems Administrator
Matthew Popke, Developer
Antonio Rodriguez, Application Support Administrator
Derek Sava, Manager of Technical Support
Levi Smith, Exhibitions Audio Visual Technician
Tim Taylor, Technical Support Analyst

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Ken Benson
Ann Fitzgerald
Caroline Hamilton
Tina Huerta
Brennan McLaren
Laura Sanchez
Aaron Springston
Benjamin Welch

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Alisha Andrews, Director of Equity and Employee Experience
Alicia Bathauer, Special Projects Administrator
David Brandt, Benefit and Talent Resources Manager
Vashawn Buckley, Senior Recruiter
Justine Dodson, Associate Director of Volunteer Services
Laura Pratt, Senior Director of Talent and Culture Resources

EMERITI
Lewis Sharp, Director Emeritus
Gwen Chanzit, Curator Emerita, Modern and Contemporary Art
Melora McDermott, Director Emerita, Learning and Engagement
Ronald Y. Otsuka, Curator Emeritus, Arts of Asia
Charles Patterson, Director Emeritus, Conservation
Timothy J. Standring, Curator Emeritus, European and American Art before 1900
Dianne Vanderlip, Curator Emerita, Modern and Contemporary Art
IMAGES, TOP TO BOTTOM, LEFT TO RIGHT: Liliana Chavez, Assistant Manager of Sales Systems, Amanda Hentz, Sales and Services Lead, and Ustina Tawadros, Manager of Stewardship and Museum Friends; Curtis Woitte, Deputy Director and Chief Financial Officer; Dianna Miguez, Creative Engagement Associate; Jane Burke, Textile Arts and Fashion Department Pathways Fellow; Curatorial Associate Douglas Wagner at the Media Preview for Age of Armor; Neyla Heller, Gallery Host, and Andrea Brito Rosado, Marketing Project Coordinator, at a staff event.
Fundraising

Development Report

The Denver Art Museum Board of Trustees and members of the Development Committee are grateful for the generous support of grantors, donors, sponsors, and members who contributed during this significant and event-studded year for the museum.

Open for Celebration

The much-anticipated opening of the Lanny & Sharon Martin Building and Anna & John J. Sie Welcome Center in October 2021 was a festive suite of events celebrating the completion of the museum’s Vision 2021 campaign. It included the Leadership Luncheon in honor of and gratitude to those who generously donated to the campaign, presented by John Brooks Inc., and brought together trustees and major supporters of the museum. Lanny Martin, Chairman of the Board of Trustees, and Christoph Heinrich, Frederick and Jan Mayer Director, hosted the event and warmly acknowledged the visionary past leaders who laid the foundation of the museum, as well as the current generous supporters who made the twenty-first century vision a reality.

It was followed by Unveiled, the sold-out fundraising gala that raised $1.5 million to support the museum’s programs and brought together art lovers and revelers in celebration of this crowning moment. The event was generously presented by Diane & Charles Gallagher, Sharon & Lanny Martin, the Singer Family Foundation, the Sturm Family, and UMB | Kemper Family Foundation. A Nick Cave Soundsuits performance featuring the Cleo Parker Robinson Ensemble was sponsored by Jana & Fred Bartlit. Craig Ponzio and Kathryn & David Birnbaum funded the commemorative wonderful gifts of art produced by artists Alexander Apóstol, Julie Buffalohead, Ana Teresa Fernández, James Florio, François-Xavier Gbré, Suchitra Matai, and Ronny Quevedo. Lu & Chris Law sponsored entertainment by the Neyla Pekarek trio and the band Calexico. Beverages were sponsored by Sally & Ray and the Duncan Family of Silver Oak and Twomey, and Molly’s Spirits. We are grateful for all the additional ticket buyers and table sponsors who brought the Denver Art Museum community together including Anna & John J. Sie Foundation, Chambers Initiative, Merle C. Chambers, Douglas D. Kerbs | LIV Sotheby’s International Realty, Berger Collection Educational Trust, Frederic C. Hamilton Family Foundation, Jane & Tom Petrie, Nancy Leprino, Amanda J. Precourt, Bank of America, Laura & Brandon Berkley, Ellen Bruss & Mark Falcone, The Chotin Foundation, Cristen & Peter Calamari | Greg Sissel & Therese Ivancovich Sissel, Vera & Joseph Dresner Foundation, Baryn Futa, Wendy & Robert Kaufman, Lisa & Robert Kessler, Christopher K. M. Leach & Chad Skrbina, Morgridge Family Foundation, Judi & Bob Newman, Denise O’Leary & Kent Thiry, Holly & Allen Oliphant, Panther Ridge Wines, PNC Bank, Snell & Wilmer, SCL Health, University of Colorado Foundation, and Xcel Energy.

GIVING BY PURPOSE

CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT GIFTS

FISCAL YEAR ENDED SEPTEMBER 30, 2022

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Endowment gifts transferred to Denver Art Museum Foundation: 1,526,200
Endowment gifts direct to Denver Art Museum Foundation: 5,426

TOTAL: $14,550,588
A series of celebrations followed, including the Grand Opening Reception that offered a very special preview of the Martin Building to museum patrons and The Museum Associates, featuring curators across departments and their inaugural exhibitions. Full Circle, a housewarming party celebrating the Gio Ponti-designed building’s 50th anniversary and its exciting next chapter, was sponsored by CultureHaus and filled with artists, community partners, young and new supporters, and museum patrons alike.

In November, the museum debuted the exhibition *Whistler to Cassatt: American Painters in France*, with the Chairman’s Dinner and Gala Reception and Preview with the supporters of the exhibition, Annual Fund Leadership Campaign donors, Corporate Members, The Museum Associates, and other generous donors in attendance.

Luncheon by Design, the annual celebration of design at the museum, was held in April and was once again in person, and also with live virtual access. The event cast a bright light on Indigenous fashion design with Christian Allaire, Ojibwe author and *Vogue* fashion and style writer and leading voice in contemporary Indigenous fashion, in conversation with Dakota Hoska, Associate Curator of Native Arts. It was co-chaired by Merle Chambers and W. Richard West, Jr. and presented by Merle C. Chambers and John Brooks Inc. Neiman Marcus matched virtual ticket purchases making the event accessible beyond the museum walls. Additional table sponsors helped raise $117,000 for acquisitions of Indigenous art and included Chambers Initiative, Cathey M. Finlon, Bridget Grier, Harrison Home Systems, Lisa Kessler, Sharon Martin, Amanda J. Precourt, Wolfe Design House, Donna Altieri, Wendy Cogdal | Gayle Landis, Pat Cortez, Renee Duncan, Fairfield & Woods, Jen & Alex Hardie, Tina Walls, and Mary Beth West & W. Richard West, Jr.

Uncorked, the annual fundraising event celebrating art, wine, and community, marked its 20th anniversary on a beautiful June evening. The colorful spring party unfolded across the reimagined campus, starting with cocktails in the Kemper Courtyard. Music was woven throughout the evening, with a performance by the band Mama Magnolia as the hallmark of the dinner program. The event was presented by Sharon & Lanny Martin, Amanda J. Precourt, UMB, and Molly’s Spirits, with generous support from Grand Cru Sponsors Sarah Anschutz; Kathryn & David Birnbaum; Kathy & Keith Finger; Baryn, Daniel & Jonathan Futa; Lisë Gander & Andy Main; Nancy Leprino; and Panther Ridge Wines. Thanks to all the ticket and table buyers, along with a sold-out silent auction, and an enthusiastic event committee, the evening raised $500,000 for acquisitions.
Open for World-Class Art

The museum’s exhibitions were supported by the Annual Fund Leadership Campaign donors, The Museum Associates, and generous sponsors listed on pages 21, 22, and 23.

The Annual Fund Leadership Campaign (AFLC) supporters reached over 100 households and provided over $2 million of exhibitions and programs support to help the museum plan and execute its world-class programs.

We are grateful also to The Museum Associates. Over 400 households participated in exciting social and educational opportunities throughout the year. We also want to acknowledge the important support that comes from all our new and renewing corporate members, especially the leadership and longstanding commitment of UMB Bank at the Chairman’s Circle level.

Open for Diverse Voices

Generous supporters made restricted gifts to advance institutional initiatives. Your 6 Front Range Toyota Stores, along with funding from the residents who support the Scientific and Cultural Facilities District (SCFD), continued to make year-round Free Days and annual programs Día del Niño and Friendship Powwov possible. Scott Reiman, with additional support from Belco Credit Union, made the Free for Kids program possible for everyone 18 and under. The Robert & Judi Newman Family Endowment funded the Studio programs. John & Sandy Fox provided significant multiyear support to Modern and Contemporary Latin American Art. Anthony & Delisa Mayer and Elizabeth & Evan Anderman funded the Photography department and programs. The Berger Collection Educational Trust supported adult education programs for the European and American Art before 1900 department. The Sam F. & Freda R. Davis Charitable Trust funded the care of the Davis Collection. The Merle Chambers Fund provided continued funding for the museum’s Equity, Diversity, and Inclusion initiative and Mary Reisher & Barry Berlin again supported the Museum Pathways paid internship program. The Samsung Foundation of Culture and the Korea Foundation funded Korean art acquisitions and conservation, and the Christensen Fund provided generous support to the Native Arts department. Broad support of the museum’s acquisitions came from Collectors’ Groups members helping to enhance collections while enjoying access to events, lectures, and insider opportunities with curators.

This year, the donors of the Architecture and Design Collectors’ Council supported the acquisition of Jut, Impale, Emerge by Samuel Ross, Great Britain; Blowing Armchair by Seungjin Yang, Korea; and Floraform Chandelier by Nervous System, New York. The Contemporary Collectors’ Circle funded five works by contemporary Latin American artists including Genesis of Arcadia, 2022, by Caleb Hahne-Quintana, Denver, Jusqu’ici tout va bien (So far, so good), 2022, (shown on the cover) by Hulda Guzmán, Dominican Republic; The sea, 2021, by Federico Herrero, Costa Rica; Las cordilleras encontradas (The found mountain ranges),

IMAGES, LEFT TO RIGHT: Associate Curator of Native Arts Dakota Hoska, Kenneth Williams, fashion designer Orlando Dugi, and fashion and style writer Christian Allaire at Luncheon by Design; Uncorked returned and expanded into the Kemper Courtyard.
2021, by Sandra Vásquez de la Horra, Chile-Germany; and *The New Calendar*, 2014, by Roberto Gil de Montes, Mexico. The DAM Westerners partially funded *Beneath the Southern Moon*, about 1923, by Frank Tenney Johnson, US; The Photography Acquisitions Alliance acquired works by Mariana Yampolsky, Mexico-US; Lola Álvarez Bravo and Yolanda Andrade, Mexico; and Zora J. Murff, US. And lastly, the Textile and Fashion Circle supported the purchase of a collection of looks, objects, and videos by Carla Fernández, Mexico.

The museum engaged audiences with creative programs at the museum and in the community thanks to support from the Aegon Transamerica Foundation, US Bank Foundation, and Xcel Energy Foundation, who provided funding for Art Lives Here/El Arte Vive Aquí installations serving thousands of children in schools and community centers and almost 7,000 Creativity Kits which were delivered to teachers and schools throughout the metro area.

Now in its third full year, the Museum Friends membership program continues to offer members deeper museum involvement and access to educational, social, and enrichment opportunities. To kick off the year, Museum Friends were invited to a special preview of the Martin Building opening in October 2021. Throughout the year, Museum Friends enjoyed free admission to more than 30 lectures as well as discounted pricing on two courses and three symposia. Additionally, Friends received invitations to social and enrichment events hosted by each curatorial department.

Significant new Vision 2021 campaign gifts were made by Jana and Fred Bartlit in support of the Learning and Engagement Center, by Robert and Judi Newman underwriting the outdoor Ellipse, as well as by Denise and Scott Hasday, MCD Richmond American Homes Foundation, the Congdon Family, and Mary Reisher and Barry Berlin.

Restricted funding also sustained essential work like conservation and the care of museum collections. The Institute of Museum and Library Services awarded a grant to support improvements to collections storage, the second grant awarded for this two-phase project that will significantly improve storage and access to large-scale paintings and two-dimensional artworks. Korea Foundation underwrote a conservation survey of Korean art.

Generous endowment gifts were made by the Wiegers Family Foundation for the museum’s acquisitions, and Mary Ellen Anderson who launched a Conservation Endowment matching fund. The Hamilton Building Studio centered on the art of storytelling and was supported by the Robert & Judi Newman Family Endowment. The Nancy Benson Education Endowment continued to support the DAM’s nationally renowned programs, together with funds from the CenturyLink Endowment, Jim Kelley & Amie Knox Education Endowment Fund, the Cooke-Daniels Fund, Cathedral Fund in honor of Rand Ningali, Tuchman Family Foundation, Linda and Terrence Stevinson, Berger Collection Educational Trust, Vera and Joseph Dresser Foundation, Genesee Mountain Foundation, Sydney E. Frank Foundation-Colorado, Freeman Foundation, Margul Foundation, Virginia W. Hill Foundation, Marty Montgomery Docent Education Fund, Michael, Caroline, and Henry Horton, Taylor Kirkpatrick, Connie Burwell White and William W. White Foundation, Karin Bain & John Kukral Foundation, Colorado Creative Industries, Next Fifty Initiative, and Riverfront Park Community Foundation.

Planned gifts were thoughtfully directed through the Estate of Ted Ruskin and a Charitable Gift Annuity by M. Ray Thomasson and Merrill Shields.

To all the supporters who contributed, we offer our most sincere thanks on behalf of the Board of Trustees and the museum.

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Frank Tenney Johnson (American, 1874–1939), Beneath the Southern Moon, about 1923. Oil paint on canvas. Funds from the DAM Westerners and, by exchange, the Roath Collection and the William Sr. and Dorothy Harmsen Collection, 2022.45.
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Orlando Dugi (Diné), The Eye Dazzler, 2021. Tambour beading and metal embroidery on nylon tulle with glass beads, crystals, metal flat threads, silk chiffon, silk habutae, 49 × 16 in. Gift of The People’s Art Fund on behalf of Dylan Jacobs and Kaye Wilson, 2022.37

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In early fiscal 2022, the Denver Art Museum celebrated the opening of the Martin Building to the public. This was shortly followed by a recurrence of COVID-19 and operating restrictions. The museum ended the year with growing attendance, a rise in membership, and the return of event activities at the campus.

The museum, even with these constraints, delivered on its mission with such exhibitions as *Whistler to Cassatt: American Painters in France; Georgia O’Keeffe, Photographer;* and *Carla Fernández Casa de Moda: A Mexican Fashion Manifesto.*

The museum operating expenses were $38.7 million, excluding $8.2 million in depreciation expense. Operations were supported with revenues and support of $36.3 million and use of strategic revenues. A special thank you to the extraordinary support of $9.9 million provided by citizens of the seven-county metro Scientific and Cultural Facilities District (SCFD).

Non-operating activities are gifts restricted for endowments, capital projects, and art acquisitions and reduced by endowment gifts transferred to the museum’s Foundation, and art acquisitions. These activities are essential to the museum’s ability to deliver on its mission.

The museum ended the fiscal year in a healthy financial position that will sustain our core mission operations during fiscal 2023 as we continue to emerge from the impacts of the pandemic.

Respectfully submitted,

Wayne W. Murdy
Treasurer

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The Denver Art Museum Foundation (the Foundation) is a separate, tax-exempt Colorado nonprofit corporation formed to hold, manage, invest, and administer substantially all the museum’s endowment funds exclusively for the benefit of the Denver Art Museum. The Foundation is governed by its board of directors, and controls all funds within the Foundation, subject to any restrictions imposed by donors, until such funds are distributed to the museum by resolution of the Foundation’s board. The Foundation’s bylaws preclude the use of such funds as security for any obligation.

The Foundation’s bylaws also provide for an annual distribution to the museum of 4.5 percent of the fair market value of Foundation net assets, not including pledges receivable, for each of the prior twelve quarters falling within the current year and the two prior years. The calculated distribution for 2022 was $7,403,783 and was received subsequent to year-end.
The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed $7,403,783 to the museum this fiscal year. The foundation now has assets with a market value of more than $158 million. Endowments of more than $250,000 are as follows:

Anderman Family Endowment $577,481  Frederick & Jan Mayer Museum Director’s Fund $4,335,131
Avenir Endowment II $12,124,897  Andrew W. Mellon Foundation Director of Conservation Endowment $1,954,030
Avenir Endowment III $8,083,265  Conservation Endowment $1,652,686
Avenir Endowment for Textile Art $2,883,059  Andrew W. Mellon Foundation Textile Endowment $1,774,317
Nancy Lake Benson Fund $1,774,317  Boettcher Foundation Endowment $2,653,098
Boettcher Foundation Endowment $2,653,098  Andrew W. Mellon Foundation Textile Endowment $2,603,022
CC39 Education Endowment $708,022  Conservator Endowment $2,990,402
Congdon Family Fund $1,031,465  Andrew W. Mellon Foundation Native Arts Endowment $1,031,465
Adolph Coors Foundation Fund $1,297,155  Curatorial Endowment $1,297,155
Dr. Joseph de Heer Endowment $1,334,168  Modern & Contemporary Endowment $1,334,168
Denver Art Museum General Endowment $23,966,841  Davis W. & Ellen N. Moore Endowment Fund $2,523,897
Denver Art Museum Volunteer Endowment for Acquisitions $785,361  Newman Family Foundation Endowment $2,750,264
Cortlandt & Martha Dietler Fund $9,082,571  Margaret Page Endowment in Honor of Cile Bach $1,160,786
El Pomar Foundation Fund $671,614  Petrie Institute of Western American Art $7,798,407
Frohlich Conservation Endowment $272,390  Photography Endowment $611,249
Gates Foundation Endowment Fund $5,715,417  Qwest Foundation $766,010
Fred & Jane Hamilton Endowment Fund $24,552,281  Rose & King Shwayder Endowment Fund $314,554
Armand Hammer Endowment $540,712  Harry I. & Edythe Smookler Memorial Endowment Fund $4,335,131
William Randolph Hearst Fund $1,017,257  Endowment Fund $635,463
Marion G. Hendrie Fund $509,153  Katherine N. Stanley Textiles Endowment Fund $1,608,530
William D. Hewit Fund $228,453  Lewis Story & Mary S. Pachello Fund $661,528
Institute of Western American Art $480,177  Tom Taplin, Jr. and Ted Taplin Fund $1,620,293
James P. Kelley & Amie C. Knox Endowment Fund $580,520  Weigers Family Foundation $655,724
Vance H. Kirkland Acquisition Fund $817,841  Other $6,759,557
Bob & Sharon Magness Endowment Fund $3,800,815  Total foundation investments at market value, September 30, 2022 $158,343,688
Mayer Family Endowment Fund for New World $9,356,423

The members of the board of directors of the foundation during the fiscal year ending September 30, 2022, include Peter H. Coors, William J. Hybl, Dorothy O. Horrell, Elisabeth W. Ireland, J. Landis Martin, Richard D. McCormick, Raju N. Patel, Thomas Petrie, Scott J. Reiman, and Daniel W. Yohannes.

J. Landis Martin  
Chair, Board of Directors  
Denver Art Museum Foundation
COVER ARTWORK: Hulda Guzmán, Jusqu’ici tout va bien (So far, so good) (detail), 2022. Acrylic gouache paint on linen; 30⅛ × 49⅝ in. Funds from the Contemporary Collectors’ Circle with additional support from Craig Ponzo; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.124. © Hulda Guzmán Conde.

Unless otherwise noted, photos are by Christina Jackson, Bruce Fernandez, and Eric Stephenson | Editor: Carleen Brice | Designer: Sonya Williams

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Critical funding for programs and exhibitions is provided by the residents who support the Scientific and Cultural Facilities District (SCFD).