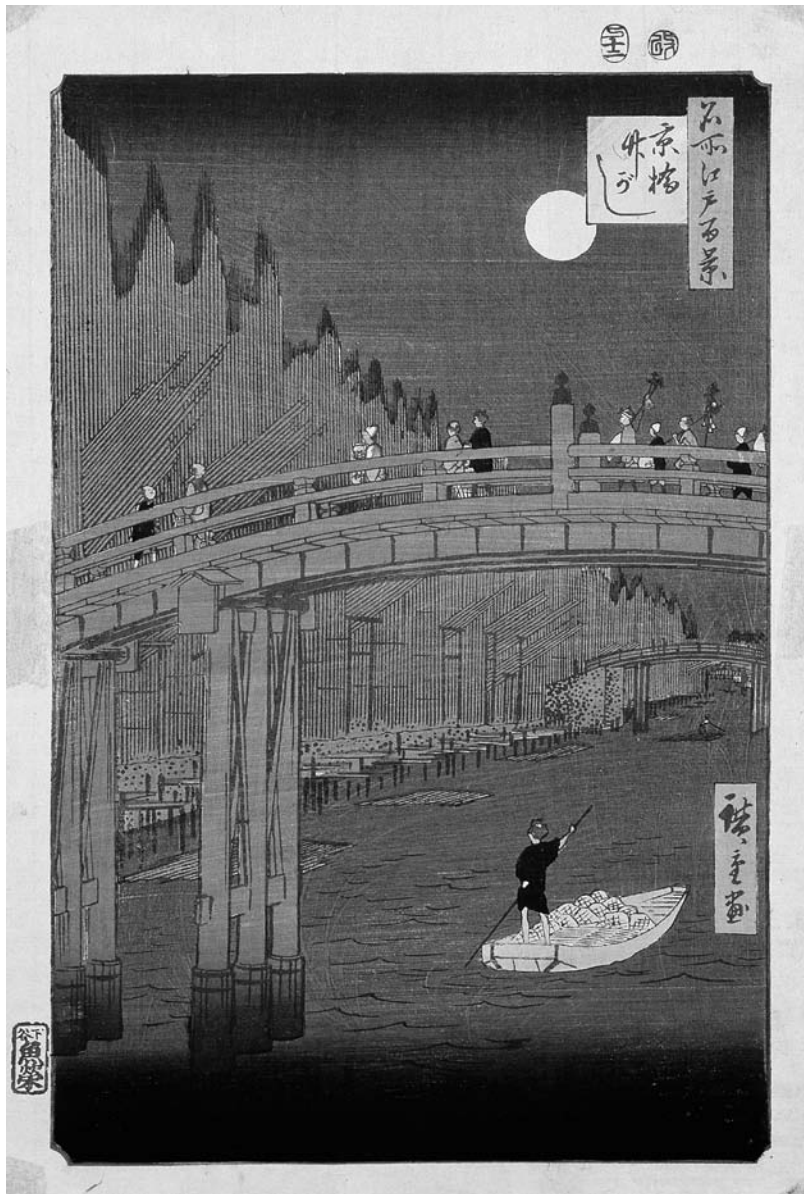


DENVER
ART MUSEUM

ANNUAL REPORT 2004–2005



DENVER MUSEUM
ART

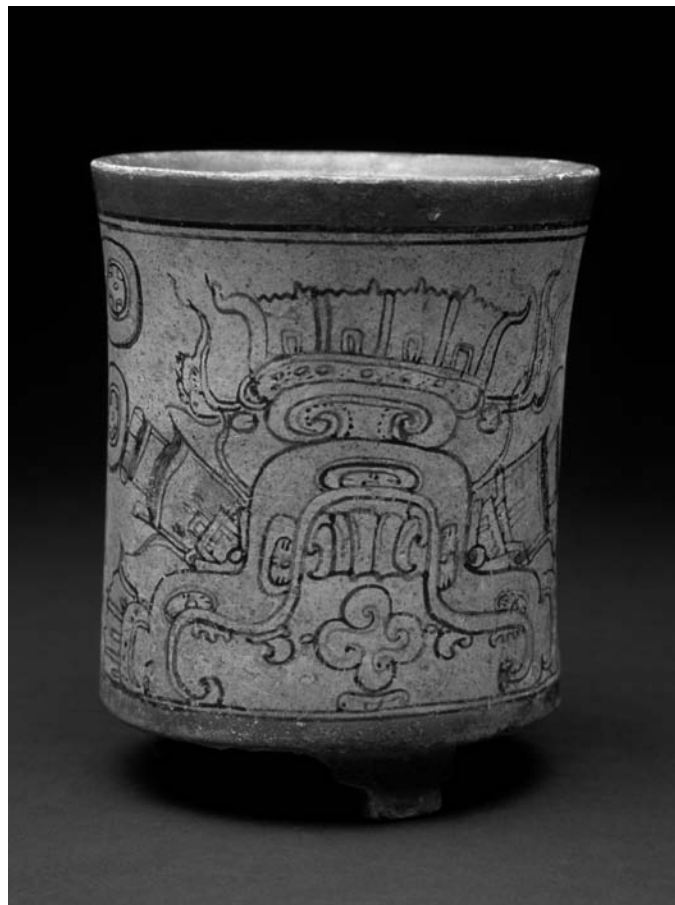
ANNUAL REPORT 2004-2005



Harry Fonseca (b. 1946), Maidu, *Shuffle Off to Buffalo #V*, 1983, mixed media on canvas (2005.63); Native Arts Department acquisition funds.

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Maya, Peten, Guatemala. *Tripod Vase with Monster Maw*, A.D. 600–900, earthenware with colored slips (2004.954): Gift of Dr. M. Larry and Nancy B. Ottis.

Denver Art Museum
100 West 14th Avenue Parkway
Denver, CO 80204-2788
720.865.5000 Fax 720.913.0001
www.denverartmuseum.org

Critical funding for programs and exhibitions is provided by the citizens who support the Scientific and Cultural Facilities District.



COVER: Edward Ruscha (b. 1937). American, *Molten Polyester*, 2005, acrylic on canvas (2005.89): Collection and promised gift of Vicki and Kent Logan with additional funds from the Wesley R. Spurry bequest, Vanderversary donors (Judy and Ken Robins, Vicki and Kent Logan, Jan and Frederick R. Mayer, Tom and Noël Congdon, Polly and Mark Addison, Rutt Bridges, Suzanne Farver, Cathey and Richard Finlon, Mrs. and Mrs. W. Patrick Gramm, Heidi Hamilton, Charles and Linda Hamlin, Andrea and Bill Hankinson, A. Barry and Arlene Hirschfeld, Christopher and Lu Law, Louise Merage, Trygve and Vicki Myhren, Mimi and Eric Ruderman, Ginny Williams, Regina and Charlie Biederman, Lawrence and Carol Levin, Susan and John Madden, McGrath and Braun Fine Art, Sandy and Svein Reichborn-Kjennerud, Phyllis and Dwight Rider, Lewis and Joan Sapiro, and Sally Story) and Museum deaccession funds in honor of Dianne Vanderlip.

TITLE PAGE: Ando Hiroshige (1797–1858), *Kyobashi, Bamboo Bank*, from the series *One Hundred Views of Edo*, 1857–58, ink and color on paper (2004.414): Asian Art Association Acquisition Fund.



Alexander Phimister Proctor (1862–1950), American, *On the War Trail*, 1920, bronze (2005.11): Funds from Friends of Painting and Sculpture in honor of Lewis I. Sharp.

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Crazy Quilt, Indiana, 1891, pieced fabrics and embroidery (2004.411); Neusteter Textile Collection: Gift of Marylyn Weir Doscher.

The Year in Review

I. THE EXPANSION

This year saw the realization of our vision for a new Denver Art Museum complex when more than 460,000 hours of work transformed the Frederic C. Hamilton Building from a steel skeleton into a titanium-clad sculpture. Construction landmarks included the completion of the striking “prow” that juts over 13th Avenue in the spring of 2005. The re-opening of 13th Avenue following an eight-month closure gave downtown commuters and pedestrians a new perspective on this breath-taking feature of the new building.

As the exterior of the Hamilton Building took on its final shape, preliminary construction of the interior spaces allowed us to visualize the incredible art experience that the new complex will offer our visitors. The installation of a significant amount of the drywall, hardwood floors, and paneled ceilings was an extremely challenging undertaking in its own right. As these nascent spaces began to mature, we enjoyed the satisfaction of seeing our years of planning and work really begin to take shape.

This year, our staff worked diligently to begin the integration of the two museum buildings into the new Denver Art Museum complex. One of the most visible changes in the North Building, made with the generous support of the Duncan family, was the addition of the Duncan Pavilion above Palettes restaurant and Schlessman Hall, both of which had to close temporarily. The Duncan Pavilion will transition visitors between the two buildings and provide a scenic overlook of downtown Denver.

The second and seventh floors of the North Building were converted temporarily from public galleries to staging space for the new galleries in the Hamilton Building. DAM staff essentially held dress rehearsals by building replicas of the Hamilton Building’s unique shapes and forms and placing actual art objects within them to evaluate everything from mounting issues to lighting to visitor flow. While additional areas of the North Building will become temporarily unavailable to visitors in 2006, we look forward to once again sharing our collections when the entire complex opens in fall 2006.

The evolution of the site was also marked this year by groundbreaking for the Museum Residences, a mixed-use development adjacent to the Hamilton Building that will undoubtedly add to the vibrancy of the urban landscape. We worked with the City of Denver to develop ambitious plans for a welcoming landscaped plaza between the museum expansion and Museum Residences. The plaza will connect the Golden Triangle neighborhood with Civic Center Park and Denver’s other important public buildings. Like the Hamilton Building, the Museum Residences and the plaza are both designed by renowned architect Daniel Libeskind.

We reached a major milestone in fundraising this year as we exceeded the \$28 million capital effort to fund enhancements in the Hamilton Building. By reaching the \$27 million mark, the museum successfully completed a \$1 million challenge grant from the Kresge Foundation. Additional fundraising will continue for enhancements to landscaping, care and growth of our art collections, and our standard-setting educational programming.

II. EXHIBITIONS

The fiscal year opened in October with *Tiwanaku: Ancestors of the Inca*, the first comprehensive international art exhibition featuring works from the civilization that dominated the Bolivian highlands near lake Titicaca from about A.D. 200 to A.D. 1000. Organized by curator Margaret Young-Sánchez and planned for more than eight years, the exhibition included remarkably well-preserved textiles, finely crafted ceramics, spectacular works of gold and silver, delicately carved wood objects, and incredibly detailed stone sculptures. Over 41,000 visitors enjoyed these works. We produced a magnificent catalogue to accompany the exhibition.

We followed *Tiwanaku* with *Kaleidoscope of Color: Amish Quilts from the Collection of Faith & Stephen Brown*. Drawn from the Browns’ remarkable collection and organized by curator Alice Zrebiec, *Amish Quilts* presented examples foreshadowing the work of modern abstract artists like Frank Stella, Mark Rothko, Josef Albers, and Victor Vasarely. This visual journey began with large-scale geometric patterns from the early 20th century and moved on to increasingly optically complex patterns. The exhibition attracted over 32,000 visitors, and the accompanying symposium drew a sell-out crowd.

We also presented a unique exhibition from our own collections that brought together wonderful objects in a new way. In *No Boundaries: Art+Fiber*, curator Alice Zrebiec chose thirteen pieces from different collections, including our textile art, Asian art, native arts, and modern and contemporary art collections. The pieces were selected to demonstrate the intersection of fine art and fiber art. Artists known primarily for their work with textiles were represented by painterly compositions or sculptural, three-dimensional objects, while painters, sculptors, and photographers found artistic expression through weaving and sewing. We were thrilled to show these fine pieces in such unusual juxtaposition.

Closing out what might be considered our year of the textile, *Blanket Statements* gave museum visitors a snapshot of a brief moment in the long history of Navajo creativity. Curators Alice Zrebiec and Nancy Blomberg chose thirteen Navajo textiles from our native arts collection, all created during the 1980s and

1990s. Ranging from abstract, eye-dazzling patterns to intricate pictorial scenes to bold geometric explosions, the designs all demonstrated how Navajo weavers reference their strong cultural heritage while also being clearly focused on the present. This installation was the first Neusteter Textile Gallery exhibition dedicated solely to the art of the Navajo weaver.

Finally, our catalogue for last year's exhibition *Painting a New World: Mexican Art & Life, 1521–1821*, edited by curator Donna Pierce, was honored as book of the year in the history category from the Colorado Center for the Book, a program of the Colorado Endowment for the Humanities.

III. THE COLLECTION

As the Hamilton Building provides us an opportunity to show more of our collection than ever before, our Collections Services Department has been busy readying hundreds of objects for their debut in the fall of 2006. Their work included conservation treatments to preserve and protect the works as well as display them to their best advantage.

We also continued to refine our selections of works that will be featured in the western, modern and contemporary, African, and Oceanic galleries in the Hamilton building. During our opening year three temporary exhibition spaces will showcase unique collections that major collectors and friends of the museum have given or loaned to us, and we devoted substantial effort this year to preparing for these exhibitions.

Although acquisitions took a back seat to preparations for the new building this year, the museum did continue development of its collection with some significant works. On the 2005 summer solstice, we celebrated the installation of *Wheel* by Native American artist HOCK E AYE VI Edgar Heap of Birds. Elders and members from both Arapaho and Cheyenne tribes participated in a unique public dedication ceremony for the sculpture, located on the 14th Avenue side of the museum's North Building. Inspired by medicine wheels, centuries-old Puebloan kivas, and ancient Zapotec standing stelae, *Wheel* is a circular sculpture 50 feet in diameter that aligns with the position of the sun at the summer solstice.

We also acquired sculptor Dan Ostermiller's remarkable *Scottish Angus Cow and Calf*, a gift of businessman Leo Hindery. It will be located on the south side of the Hamilton Building on 12th Avenue, which will be landscaped and named Hindery Family Park. The cow and calf each measure approximately three times the actual sizes of the animals, making this sculpture the largest bronze yet created by the artist. This work joins other colossal sculpture that will make the grounds of the museum complex as exciting as its interior galleries.

We celebrated one of our most significant collections of work by an individual artist this year by publishing a revised version of curator Gwen Chanzit's book *From Bauhaus to Aspen: Herbert*

Bayer and Modernist Design in America. Bayer's foresight and that of a number of individuals associated with the museum have resulted in the Herbert Bayer Collection and Archive, a repository of over 8,000 works by Bayer, generally regarded as the most influential proponent of the Bauhaus ideal of total design.

IV. PEOPLE

As the opening of the new museum complex approaches, the museum's thoughts have turned to the collections and related programs it would like to bring to the region in coming years. To that end, in July, the museum appointed Timothy J. Stranding, formerly chief curator, as deputy director of collections and programs. Stranding will focus on exhibitions and other programming for the new museum complex.

Margaret Young-Sánchez was subsequently appointed chief curator. Young-Sánchez has been with the Denver Art Museum since 1999, as head of the New World Department and also head of Collections Services since 2003. With the promotion of Young-Sánchez, curator Donna Pierce became head of the New World Department and Michele Assaf became head of Exhibitions and Collection Services.

In the summer, the museum hired Peter H. Hassrick as the new director for the Institute of Western American Art. With more than 35 years of experience in the field, Hassrick brings a depth of knowledge and perspective that further establishes the museum's position as a leader in this area and will further develop its collection into a major highlight for the region.

Sadly, the museum lost several loyal supporters during the year. Robert A. Silber was a member of our Board of Trustees from 1962–72, serving as president from 1963–71. During his eight-year presidency his dedicated leadership resulted in the construction of the North Building, as significant to the museum and to the City of Denver at that time as the new Hamilton Building is today. Charles C. Gates was a member of the DAM Foundation Board, endowed the position of Gates Foundation Curator of Painting and Sculpture, and generously supported the museum expansion project. We also mourn the passing of Walter Rosenberry III (trustee at various times 1979–2000, chairman 1981–85), Terry Touff (trustee 1954–62), and Atwill Gilman (trustee 1964–66), as well as collector and donor Al Cohen.

Lewis I. Sharp
Director

Frederic C. Hamilton
Chairman, Board of Trustees

Foundation Report

The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed \$2,100,483 to the museum for this fiscal year. The foundation now has assets with a market value of more than \$64 million. Endowments of more than \$250,000 are as follows:

Anderman Family Endowment	\$ 562,388
Nancy Lake Benson Fund	1,429,784
Boettcher Foundation Endowment	2,583,614
Congdon Family Fund	1,004,431
Adolph Coors Foundation Fund	1,263,199
Denver Art Museum General Endowment	15,339,732
Denver Art Museum Volunteer Endowment for Acquisitions	562,950
Cortlandt & Martha Dietler Fund	6,881,740
El Pomar Foundation Fund	653,968
Frohlich Conservation Endowment	265,241
Gates Foundation Endowment Fund	5,563,789
Fred & Jane Hamilton Endowment Fund	6,690,743
Armand Hammer Endowment	526,555
William Randolph Hearst Fund	683,056
Marion G. Hendrie Fund	495,854
Institute of Western American Art	305,703
William Sharpless Jackson Jr. Endowment Fund for Curator's Circle	616,937
James P. Kelley & Amie C. Knox Endowment Fund	313,032
Vance H. Kirkland Acquisition Fund	796,383
Bob & Sharon Magness Endowment Fund	3,701,198
Jan & Frederick Mayer Endowment Fund	3,131,024
Davis W. & Ellen N. Moore Endowment Fund	510,203
Qwest Foundation	745,893
Rose & King Shwayder Endowment Fund	306,293
Harry I. & Edythe Smookler Memorial Endowment Fund	545,056
Katherine N. Stanley Textiles Endowment Fund	1,460,176
Lewis Story & Mary S. Pachello Fund	644,212
Jim & Lucy Wallace Fund	638,510
Other	<u>5,811,418</u>
Total foundation investments at market value, September 30, 2005	<u>64,033,082</u>

The members of the board of directors of the foundation during the fiscal year ending September 30, 2005, were Peter H. Coors, James P. Craig, Frederic C. Hamilton, Joy S. Johnson, Richard D. McCormick, Daniel L. Ritchie, Donald L. Sturm, and Diane Gates Wallach.

Directors Emeritus were William K. Coors and Charles C. Gates.

Frederic C. Hamilton

President and Chairman, Board of Directors

In addition to the above, the foundation has been the recipient of \$34.1 million in outstanding pledges for the endowments.

Exhibitions

Significant funding for Denver Art Museum exhibitions is provided by the citizens who support the Scientific and Cultural Facilities District.

Tiwanaku: Ancestors of the Inca

October 16, 2004–January 23, 2005

Funding for this exhibition provided by the National Endowment for the Arts, Newmont Mining Corporation, the National Endowment for the Humanities, U.S. Bank, the Gay and Lesbian Fund for Colorado, the Mayer Center for Pre-Columbian and Spanish Colonial Art at the DAM, and the Lockton Companies of Colorado. Promotional support provided by Starbucks Coffee Company and AAA Colorado. Media support provided by *The Denver Post* and *5280 Magazine*.

No Boundaries: Art + Fiber

November 6, 2004–July 10, 2005

Floating Time: An Environment by Tatsuo Miyajima

February 5, 2005–Spring 2006

Made possible with support from the William Sharpless Jackson Jr. Endowment and with cooperation from the Modern and Contemporary Art Department.

Kaleidoscope of Color: Amish Quilts from the Collection of Faith and Stephen Brown

March 19–June 19, 2005

Funding provided by Holme Roberts & Owen LLP, the John G. Duncan Trust, and the Fine Arts Foundation. Media support provided by *The Denver Post* and *5280 Magazine*. Symposium sponsored by the Gerri and Al Cohen Lecture Fund.

Blanket Statements

August 13, 2005–Spring 2006



Ose Shango (Dance Wand), Yoruba, Nigeria, 1900s, wood (2005.47): Gift of Lawrence Stephen Fox and Patricia Fox.

Selected Acquisitions



Michael Graves (b. 1934), American, *Toaster*, 1999, plastic and metal, mfr. Black & Decker for Target (2004.408): Funds from DAM Uncorked.

ARCHITECTURE, DESIGN & GRAPHICS

Marcel Breuer (1902–81, b. Hungary), American, “*Long Chair*,” 1935–37, birch and maple plywood and original upholstered pad, mfr. Isokon Furniture Co. (2005.27.1–2): Purchased in honor of Arlene and A. Barry Hirschfeld with funds from 2002 Collectors’ Choice.

Hermann Gretsch (1895–1950), German, “*1382*” *Dinnerware and Coffee Service*, designed 1931, porcelain, mfr. Arzberg Porzellanfabrik (2004.145.1–3, 2004.146.1–4): Gift of Mary and Don Hoagland.

Jakob Jensen (b. 1926), Danish, “*Beocord 5000*” *Cassette Player*, 1979–80; metal, wood and plastic; mfr. Bang & Olufsen (2004.409): Gift of S. Wyatt in honor of T. and S. Nussbaum.

Finn Juhl (1912–89), Danish, *Armchair*, 1940s, wood and leather, mfr. Niels Vodder (2004.174): Gift of Mary and Don Hoagland.

Terence Main (b. 1954), American, “*Arm Chair*,” 1995, bronze (2005.34): Gift of Judy and Steven Gluckstern.

Jens Quistgaard (b. 1919), Danish, *Bowl*, about 1950, enameled cast iron, mfr. Dansk (2004.407): Funds from DAM Uncorked.

Robert Venturi (b. 1925) and Denise Scott Brown (b. 1932, Zambia); American; *Reproductions of Architectural Fragments from the Mielmonte Nikko Kirifuri Hotel and Spa, Nikko, Japan*; originally designed 1992–97, reproduced for the *USDesign 1975–2000* exhibition in 2002; ink on paper and foam core (2004.139.1–4): Funds from *USDesign 1975–2000* exhibition.

Massimo Vignelli (b. 1931), Italian, *Goblets*, 1957, glass, mfr. Venini & Co. (2004.161–162): Gift of Mary and Don Hoagland.

Bureau Mazarin, France, about 1700; bouille marquetry (tortoise-shell, ebony, engraved brass, and pewter), walnut marquetry, and gilt bronze (2005.10.1–2): Funds from Mabel Hughes Charitable Trust.

Tea Service, United States, 1886–88, silver and ivory, mfr. Gorham Company, (2004.142.1abc–2): Given in memory of Margaret Spangler Mudgett, devoted DAM docent, by her brother, Richard W. Spangler; her sons, Philip M. and William C. Mudgett; and the other descendants of Michael Spangler, Denver businessman, politician and Sheriff of Arapahoe County 1879–83, who purchased these examples in 1889.

ASIAN ART

Various artists, *525 Baskets, Carvings, Tea Ceremony Utensils, and Other Objects*, China, Korea, and Japan, 1800s–1900s, bamboo (2004.415–936): Lutz Bamboo Collection, gift of Adelle Lutz and David Byrne.

Burma

Offering Vessel and Snack Box, late 1800s–early 1900s; lacquer, wood, bamboo, silver, gold leaf, glass, and metal (2005.67–68): Gift of Sylvia Fraser-Lu.

Cambodia

Conch Shell and Stand, about 1100–1200, bronze (2004.966): Gift of Mr. and Mrs. John B. Bunker.

Shiva Linga, about 1100–1300, stone (2005.14): Department acquisition funds.

China

Liu Wei (b. 1965), *City Memories Scenes, Series 2001*, 2001, photographs (2005.33.1–10): Funds from Cathey and Richard Finlon, Asian Art Coordinating Council, and department acquisition funds.

Japan

Ando Hiroshige (1797–1858), *Kyobashi, Bamboo Bank*, from the series *One Hundred Views of Edo*, Edo period, 1857–58, ink and color on paper (2004.414): Asian Art Association Acquisition Fund.

Maehata Gaho (1936–2000), *Pair of Tea Caddies with Wind and Thunder Gods*, late Showa–early Heisei periods, late 1900s; lacquer, wood, and gold (2005.18.1ab–2ab): Gift of Maehata Shunsai.

Maehata Shunsai (b. 1964), *Tea Caddy With Cart Wheels in a River*, Heisei period, 2004; lacquer, gold, wood, and mother-of-pearl (2005.19ab): Department acquisition funds and Asian Art Association Acquisition Fund.

Korea

Kim Yikyung (b. 1935), *Two Vessels*, 2004, glazed porcelain (2005.8–9): Department acquisition funds with gratitude to Mingwon Park and the Korean Cultural Center, Los Angeles.

Vietnam

Bowl, about 1300–1500, silver (2004.965): Gift of Mr. and Mrs. John B. Bunker.

MODERN & CONTEMPORARY ART

Herbert Bayer (1900–85, b. Austria), American, *299 Works*, various dates and materials (2004.75–370): Gift of the estate of Joella Bayer.

Joan Brown (1938–90), American, *Self-Portrait with Swimming Coach Charlie Sava*, 1974, enamel on canvas (2005.20): Gift of Polly and Mark Addison.

Eberhard Havekost (b. 1967), German, *Sega-Sonntag 1, DD 00*, 2000, oil on canvas (2005.66): Funds from Vicki and Kent Logan by exchange.

Florian Maier-Aichen (b. 1973), German, *Untitled (Long Beach)*, 2004, C-print photograph (2005.31): Funds from Cathey and Richard Finlon.

Walter Niedermayr (b. 1952), Italian, *Vedretta Piana*, 2001, black and white pal DVD, edition number 3 of 6 (2005.28): Funds from Cathey and Richard Finlon and department acquisition funds.

Edward Ruscha (b. 1937), American, *Molten Polyester*, 2005, acrylic on canvas (2005.89): Collection and promised gift of Vicki and Kent Logan with additional funds from the Wesley R. Spurry bequest, Vanderversary donors (Judy and Ken Robins, Vicki and Kent Logan, Jan and Frederick R. Mayer, Tom and Noël Congdon, Polly and Mark Addison, Rutt Bridges, Suzanne Farver, Cathey and Richard Finlon, Mrs. and Mrs. W. Patrick Gramm, Heidi Hamilton, Charles and Linda Hamlin, Andrea and Bill Hankinson, A. Barry and Arlene Hirschfeld, Christopher and Lu Law, Louise Merage, Trygve and Vicki Myhren, Mimi and Eric Ruderman, Ginny Williams, Regina and Charlie Biederman, Lawrence and Carol Levin, Susan and John Madden, McGrath and Braun Fine Art, Sandy and Svein Reichborn-Kjennerud, Phyllis and Dwight Rider, Lewis and Joan Sapiro, and Sally Story) and Museum deaccession funds in honor of Dianne Vanderlip.

Edward Ruscha (b. 1937), American, *V*, 2003, three-color lithograph on German etching paper (2004.175): Gift of the artist in honor of Dianne Perry Vanderlip.

Lucas Samaras (b. 1936), American, *PhotoFlicks (iMovies) and PhotoFictions (A to Z)*, 2005, a total of 4,432 iPhoto and 60 iMovie files on Mac Mini (2005.65): Funds from Colorado Contemporary Collectors.

Rémy Zaugg (b. 1943), Swiss, *SCHMILZT DER SCHNEE WO BLEBT DAS WEISS*, 2002–03, auto laquer silkscreened on aluminum (PTL–1679): Department deaccession funds.

Ceptmir Kratky, Jan Kubicek, Alois Nozicka, Eduard Ovcacek, Ivo Precek, Viri Putta, and Vilem Reichmann; Czech; *29 Modernist photographs from the Czech Republic*, various dates and materials (2004.377–405): Gift of David and Sheryl Tippit.

NATIVE ARTS

African

Rufus Orisayomi (b. 1947), Nigerian, *Two Videos*, 2005, digital media (2005.71–72): Acquired by exchange.

Fifteen African Sculptures, various artists, 1900s, wood (2005.44–58): Gift of Lawrence Stephen Fox and Patricia Fox.

American Indian

Rick Bartow (b. 1946), Wiyot, *Why He Sings*, 2004, pastel and watercolor on paper (2005.61): Department acquisition funds.

Harry Fonseca (b. 1946), Maidu, *Coyote #1*, 1975, acrylic on canvas (2005.64): Department acquisition funds.

Harry Fonseca (b. 1946), Maidu, *Shuffle Off to Buffalo #V*, 1983, mixed media on canvas (2005.63): Department acquisition funds.

Virginia Grimm (b. 1940), Navajo, *Madelyn*, 1984, photograph (2005.16): Gift of Virginia Grimm.

G. Peter Jemison (b. 1945), Seneca, *Three Collages*, various dates and materials (2005.36, 2005.59–60): Gift of the artist (2005.36) and department acquisition funds (2005.59–60).

Jaune Quick-to-See Smith (b. 1940), Salish/Kootenai/Cree/Shoshone, *Trade Canoe for Don Quixote*, 2004, mixed media on canvas (2005.62): Department acquisition funds.

Henry Shelton, Hopi, *Two Kachina Carvings*, date not known, wood and paint (2004.374–375): Collection of the Denver Art Museum.

Five Contemporary Ceramics, various dates, artists, and materials (2005.1–4, 2005.17): Gift of Virginia Vogel Mattern.

PAINTING & SCULPTURE

Paul Manship (1886–1966), American, *Tortoise*, about 1936–39, bronze (2005.15): Funds from Otto Karl and Cile M. Bach Memorial Acquisition Endowment in honor of Dr. Bach, Mary Kent Wallace Fund, and museum memorial acquisition funds.

PRE-COLUMBIAN & SPANISH COLONIAL ART

Pre-Columbian

Maya, Peten, Guatemala, *Tripod Vase With Monster Maw*, A.D. 600–900, earthenware with colored slips (2004.954): Gift of Dr. M. Larry and Nancy B. Ottis.

Maya, Peten, Guatemala, *Bowl With Deity Face*, A.D. 600–900, earthenware with colored slips (2004.955): Gift of Dr. M. Larry and Nancy B. Ottis.

Maya, Guatemala, *Vessel With Ballgame Scene*, A.D. 600–900, earthenware with colored slips (2004.949): Gift of Dr. M. Larry and Nancy B. Ottis.

Spanish Colonial

Frank L. García (b. 1954), American, *San José (Saint Joseph with Christ Child)*, 2004, natural pigments on brain-tanned hide (2005.5): Funds from Alianza de las Artes Americanas.

Juan Martínez (b. 1944) and Rita V. Martínez (b. 1944), American, *Tin and Colcha Cross*, 2004; tin, glass, wool, and cotton (2004.943): Gift of Carl Patterson.

Maximilliano Henderson Padilla (b. 1937), American, *Santa Librada (Saint Liberata)*, 2004; wood, gesso, and paint (2005.6): Funds from Alianza de las Artes Americanas.

TEXTILE ART

Arlette Rose Gosiewski (b. 1941), American, *Wedding Reception at Batschelet Hall Preparatory Drawing*, about 1980, pencil and marker on brown paper (2004.410): Neusteter Textile Collection: Gift of the artist.

Amish Doll Quilt, Indiana, probably Topeka area, about 1940, pieced cotton and rayon (2005.26): Neusteter Textile Collection: Gift of Kathryn M. and Daniel J. McCauley III.

Crazy Quilt, Indiana, 1891, pieced fabrics and embroidery (2004.411): Neusteter Textile Collection: Gift of Marylyn Weir Doscher.

WESTERN AMERICAN ART

Terry Delapp (b. 1934), American, *Big Farm I*, 2002, acrylic on canvas (2005.7): Gift of Jan and Warren Adelson.

Peter Hurd (1904–84), American, *Portrait of Henry Stein with Background of Red Butte Ranch, Aspen*, 1964, tempera on panel (2004.93): Gift of the estate of Marjorie B. Stein.

Leon Loughridge (b. 1952), American, *San Luis Chapel*, 2004, woodblock on paper (2004.412): Gift of Carl Patterson in honor of the volunteers of 2004.

William Matthews (b. 1949), American, *The Glove Line*, 2004, watercolor on paper (2004.143): Gift of Elizabeth B. Searle.

Jay Moore (b. 1964), American, *Hazard Creek, Backlit*, 2004, oil on canvas (2004.373): Funds from Contemporary Realism Group.

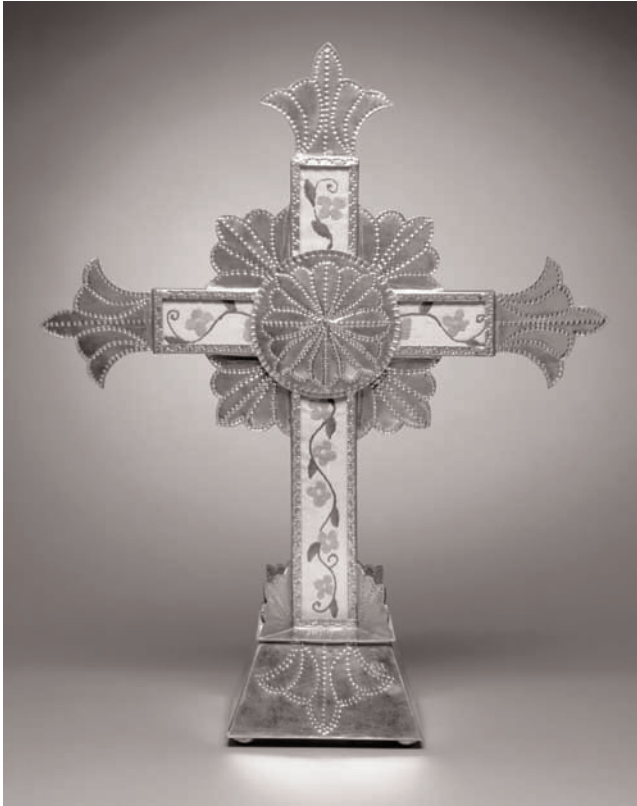
Daniel Morper (b. 1944), American, *Fog*, 2000, oil on canvas (2005.30): Funds from Contemporary Realism Group.

Alexander Phimister Proctor (1862–1950), American, *Buckaroo*, 1915, bronze (2005.12): Funds from the William Sr. and Dorothy Harmsen Collection by exchange.

Alexander Phimister Proctor (1862–1950), American, *On the War Trail*, 1920, bronze (2005.11): Funds from Friends of Painting and Sculpture in honor of Lewis I. Sharp.

William Sanderson (1905–90), American, *Mountain Town*, 1956, screen print on paper (2004.960): Gift of the William Sanderson Family.

Tucker Smith (b. 1940), American, *Unnamed Lake*, 2004, oil on canvas (2005.13): Funds from Contemporary Realism Group.



Juan Martínez (b. 1944) and Rita V. Martínez (b. 1944), American, *Tin and Colcha Cross*, 2004; tin, glass, wool, and cotton (2004.943): Gift of Carl Patterson.

Education & Public Programs

ADULT CLASSES

Adventures in Drawing (offered twice), Mark Silvers
The Art of Pastels, Chuck Ceraso
Bookmaking, Jennifer Garner
Chinese Calligraphy, Yunn Pann
Continuing Oil Painting, Jeanne Mackenzie
Diving into Watercolor (offered twice), Mark Silvers
Drawing for People Who Now Know They Can, Chuck Ceraso
Drawing for People Who Think They Can't (offered four times),
Chuck Ceraso
Drawing in the Museum, Kimberlee Sullivan
Freedom, Passion & Painting, Chuck Ceraso
More Adventures in Drawing, Mark Silvers
Oil Painting for Novices, Chuck Ceraso
Oil Painting from the Start (offered three times),
Jeanne Mackenzie
Open Studio/Artist Workshop, Chuck Ceraso
Painting the Portrait, Chuck Ceraso
Painting with Acrylics (offered twice), Joan Kresiek
Pastels, Color & Light, Chuck Ceraso
Portrait Drawing, Chuck Ceraso
Watercolor Continued, Sharon Rouse
Watercolor for Beginners (offered twice), Sharon Rouse
Wet & Wild: Diving into Watercolor II, Mark Silvers

TOURS & GALLERY PROGRAMS

Art Stops
Choice Tours
Docent tours at special events
European and American art gallery tours
Nooner Tours
Spanish language text for temporary exhibitions
Special request tours
Temporary exhibition tours in English and Spanish
White Glove Event: *Kaleidoscope of Color: Amish Quilts from the Collection of Faith and Stephen Brown* exhibition

FILM SERIES

Thomas Delapa, host
The Art of Silent Film
Monster Chiller Horror Theater

FAMILY & KIDS PROGRAMS

Free Family Activities

Family Backpacks
Gallery games
Great Games Weeks
Just for Fun Family Center
Kids Corner art projects
Rhymes and Riddles Weeks
www.wackykids.org

Summer Classes

101 Ways to Paint a Picture, Sharon Rouse
Animals of the Americas, Clara Ricciardi
The Art of Collage, Paula Romero Schmitt
Beasties, Monsters & Wild Things, Chris Anderson
Crazy about Horses, Sharon Rouse
Dragons, Waves & Clouds, Paula Romero Schmitt
Eye Is for Inspiration, Sonnet Hanson
Hold Everything! Heather Nielsen
Museum in Motion, Justine Zollo
Painting Today, Paula Romero Schmitt
Portraits in Clay, Becky Clark
The Sol of Mexico, Clara Ricciardi
Stories of the Plains, Becky Clark
Tell Me a Story, Benita Goltermann
There's Something Fishy Going On, Chris Anderson
Thinking Inside the Box, Benita Goltermann
Traveling Pouches & Marvelous Cases, Sharon Rouse
Watercolor Landscapes, Sharon Rouse
Writing on the Walls, Justine Zollo

Summer Art Camps

Adventures of White Heron Castle, Japan (offered twice),
Patterson B. Williams
Art Sampler, Cindy Migliaccio
The Empress of China & the Three Mice (offered twice),
Patterson B. Williams
Much More than Four Legs, Carla Hartman
Off the Wall, Jeanne Cahn
Painting & Printmaking, Cindy Migliaccio
Try Your Hand at Design, Carla Hartman
Watercolor, Sharon Rouse



Sign language tours
 Special exhibition and general admission through ArtReach and other outreach programs
 Tactile boards for *Kaleidoscope of Color: Amish Quilts from the Collection of Faith & Stephen Brown*
 Touchable objects for *Tiwanaku: Ancestors of the Inca*
 Touch table in pre-Columbian gallery

COMMUNITY COLLABORATIONS

In the Community

Aesthetic Institute at Denver University, presentation on school programs
 Denver Branch Library artmaking activities
 Denver Museum of Nature and Science teacher night
 Dragon Boat Festival family activities
 Latin American Research and Service Agency (LARASA) flyer distribution for Community Walk Program
 Smith Renaissance School for the Arts teacher in-service

At the Museum

5 By 5 Program collaboration with the Mayor's Office for Education and Children
 Big Brothers/Big Sisters collaborations
 Butterfly Hope Teacher Professional Development
 Colorado History Museum summer camp collaboration
 Denver Architecture Foundation collaboration
 Denver Public Schools art teachers in-service day at the museum
 Día de los Niños celebration collaboration with Cónsul General de México and Mexican Cultural Center
 Doors Open Denver, collaboration with the Denver Office of Cultural Affairs
 Ebert/Polaris Elementary School collaboration
 Fifteenth annual Friendship Powwow
 Indian Education Program, Denver Public Schools
 Institute of International Education, international visitor leadership program
 Our Lady of Guadalupe celebration
 Platt Forum Collaboration, five-week artist-in-residence with Denver Public Schools Indian education program
 Scholarship program for teachers from Ebert Elementary
 Smith Renaissance School for the Arts, Family Night
 University College, University of Denver
 University of Colorado internship course
 University of Denver VIVA Seniors Program

SCHOOL PROGRAMS

AM at the DAM (offered twice)
 Artmaking tours in English and Spanish
 Behind-the-Scenes tours
 Collaborative tours with Nuggets and Avalanche players
 Custom tours, workshops, and lectures
 Guided tours of DAM collections and special exhibitions
 Outreach to Colorado schools and teacher groups
 Self-guided visits
 Spanish language tours

TEACHER WORKSHOPS

Animals of Ancient Egypt, Patterson B. Williams & Sharon Rouse
Architecture: Block Building, Carla Hartman & Sharon Rouse
Cheyenne Visions II: Art & Culture of the Cheyenne, Heather Nielsen & Sharon Rouse
Celebrating Nature in Japanese Culture, Patterson B. Williams & Sharon Rouse
Tiwanaku: Ancestors of the Inca, Gretchen DeScioco & Sharon Rouse

AMERICANS WITH DISABILITIES ACT INITIATIVES

Access Days—exclusive visiting times for the disabled community
 Access information brochure
 Exhibitions labels in large print for *Tiwanaku: Ancestors of the Inca* and *Kaleidoscope of Color: Amish Quilts from the Collection of Faith & Stephen Brown*
 Closed-captioned videos and equipment in the galleries
 Description tours for low-vision visitors to *Tiwanaku: Ancestors of the Inca* and *Kaleidoscope of Color: Amish Quilts from the Collection of Faith & Stephen Brown*

OTHER OUTREACH & PUBLIC PROGRAMS

African American Outreach Advisory Committee

Exhibition of photographs of objects from the African and African American collections

Smith Renaissance School, January–October 2005

Tour of the Denver Art Museum expansion
March 2005

Presentation of the African gallery in the Hamilton Building
May 2005

Presentation of the new education and technology programs in the Hamilton Building in conjunction with the Latino Outreach Committee
August 2005

Art Connection

Breakfast and Tour of *Tiwanaku: Ancestors of the Inca* with curator Margaret Young-Sánchez
November 2004

Breakfast and Tour of *Kaleidoscope of Color: Amish Quilts from the Collection of Faith and Stephen Brown* with curator Alice Zrebiec and master teacher Patterson B. Williams
March 2005

Tour of the Hamilton Building
July 2005

Curator's Circle Programs

Organized by the Asian Art Department, sponsored by the Cooke Daniels Memorial Lecture Fund, Wells Fargo, and the William Sharpless Jackson Jr. Endowment.

“The Ceramics of Kim Yikyung in the Context of Korean Traditional Art,” Kim Yikyung

“Contemporary Lacquer Art and the Restoration of a Japanese Temple” and “The Beauty of Lacquer in the Japanese Tea Tradition,” Maehata Shunsai and Christy Bartlett

“Fired with Passion: Collecting Contemporary Japanese Ceramics” and “Form and Decoration in Contemporary Japanese Ceramics,” Samuel J. Lurie and Beatrice Chang

Frederick & Jan Mayer Center for Pre-Columbian & Spanish Colonial Art

Tiwanaku: Ancestors of the Inca symposium

January 14-15, 2005

“Spain and the Americas: A Study Tour in Western Spain” with curator Donna Pierce & James Gavin
May 23–June 12, 2005

Publication: *Exploring New World Imagery: Spanish Colonial Papers from the 2002 Mayer Center Symposium*, Volume I, edited by curator Donna Pierce.

Latino Outreach Committee

Opening reception of *Tiwanaku: Ancestors of the Inca* co-presented with the Consul General de Peru
October 2004

Our Lady of Guadalupe celebration
December 10, 2004–January 2, 2005

Reception for the Bolivian Ambassador at *Tiwanaku: Ancestors of the Inca* with KBNO Radio
December 2004

Tour of the Denver Art Museum Expansion
March 2005

Día de los Niños with the Cónsul General de México and the Denver Public Library
April 24, 2005

Presentation of the new education and technology programs in the Hamilton Building in conjunction with the African American Outreach Advisory Committee
August 2005

Support Groups

Alianza de las Artes Americanas

720.913.0173

Alianza was created in 1989 to support the museum's pre-Columbian, Spanish colonial, and southwestern collections. Activities include lectures, social events, and visits to museums and private collections. A newsletter published three times a year keeps members abreast of Alianza activities and new developments in the field.

Alliance for Contemporary Art

720.913.0152

The Alliance for Contemporary Art (AFCA) was founded in 1978 to promote the appreciation, enjoyment, and acquisition of contemporary art. AFCA programs include evenings with artists represented in the collection and the opportunity to meet artists, collectors, critics, and other visitors. AFCA offers lectures, seminars, a film and video series, studio tours, salons, trips to major national and international art centers, tours of private and corporate collections, and parties. Highlights of the past year included trips to Dallas/Fort Worth, New York City, Aspen, and China—AFCA's fourth trip abroad. Lectures were given by numerous artists, and AFCA's video series were titled "Women Artists" and "Modern Sculpture." AFCA members enjoyed hard-hat tours of the new Hamilton building. This year's fundraising auction, Oktober(LOVE)fiesta, successfully raised money for new acquisitions.

Asian Art Association

720.913.0043 or www.denverartmuseum.org/asianart/aaa

Founded in 1981 to support acquisition and conservation programs for the Asian Art Department, the Asian Art Association (AAA) offers symposia, exhibits, receptions, and two lecture series. AAA members get to know each other better through social events and trips throughout the country and abroad. This year, the AAA presented three evening events: "Geisha: Beyond the Painted Smile," by Andrew Maske, "Splendors of China's Forbidden City," by Chuimei Ho, and "Collecting Chinese Art: A Challenging and Rewarding Adventure," with international guests Antoine Barrère, Anthony Carter, James Godfrey, and Leon Wender. Wednesday-at-Noon lecture series programs covered a diversity of topics. AAA members took an art tour of San Francisco. The AAA supported department purchases and events throughout the year, and participated in the annual Dragon Boat Festival.

CultureHaus

720.913.0032 or www.culturehaus.com

CultureHaus (CH) is a social and educational support group of the Denver Art Museum that connects the young at heart with art. Its programs provide members with the opportunity to learn more about art and the museum in interactive social

settings. CH Collects combines small group tours of private collections with visits to art studios and galleries, CH Exhibits takes behind-the-scenes looks at exhibitions from a curator's perspective, and CH Out and About offers VIP invitations to special restaurant opening parties. Finally, the annual CH Bash is fast becoming known as the hottest fundraising party in town.

The Design Council

720.913.0046

The Design Council supports the Department of Architecture, Design & Graphics with lecture series, symposia, presentations about the collection, private previews, field trips, and other special events. The year began with a new fundraiser, Design After Dark, that included an auction and party to celebrate design in Denver and raise acquisition funds. This year's lecture series included a variety of topics. The fifth Annual Louis Comfort Tiffany Design Lecture Series and Gala Luncheon featured Christopher Woodward, Director of the Holburne Museum of Art in Bath, England. Design Council patrons toured a private Hilltop residence and spent a long weekend touring homes and buildings in Los Angeles and Palm Springs with curator R. Craig Miller.

Douglas Society

720.913.0162

Named in honor of Frederic H. Douglas, former curator of the DAM Native Arts Department and one of the first scholars to present American Indian, oceanic, and African objects as artistic achievements, the Douglas Society actively continues his efforts in education and in the ongoing development of the native arts collection. The year's programs included the annual dinner featuring performance artist Chuna McIntyre; a trip to the Jackson, Wyoming, area for a visit to two private American Indian collections; and visits to public galleries and museums. Lectures covered Pueblo textiles, contemporary native pottery, and Inuit art. Members also toured a private collection of African art.

Friends of Painting & Sculpture

720.913.0178

Friends of Painting and Sculpture (FOPAS) members have the opportunity to meet and learn from museum staff through educational and social activities, including exclusive private tours, artist studio visits, trips, lectures, and curator-guided tours of DAM exhibitions. Travel highlights for the year included a trip with assistant curator Angelica Dáneo to visit the Palm Beach International Fine Art and Antique Fair, visits to galleries and private collections, and a trip to Italy including a private tour of the Vatican. The annual Great Collections dinner was held at the Navarre Building. Additionally, FOPAS sponsored artist studio visits and lectures throughout the year.

Volunteer Executive Board

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Eve Glesne (to 6/05)

Jo Ann Schwartz

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Shirley Coren

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DAM Gazette

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Roster

Michael Stretchberry

Recruitment & Placement

Roberta Bhasin

Special Projects

Robin Mullen Waldmann

King Soopers Coupons

Jill Thornburg

Volunteers for Events

Ina Rifkin



The winners of the 2005 Cile Bach Awards for outstanding volunteers. Left to right, Jane Mathews, Benita Goltermann, and Jeanne Kearns.

Council Chairs

CONSERVATION

Alice Yockey (to 6/05)

Jim Patterson (from 6/05)

EDUCATION

Ann Brennan Thomas (to 6/05)

Kathleen Brand (from 6/05)

FLOWER

Alicia Schwede

Dianne Zaharias

INFORMATION & MEMBERSHIP

C. J. Prouty

MUSEUM SHOP

Ella Spradley

The Year in Numbers

October 1, 2004–September 30, 2005

234,736 Visitors

We expect **1,000,000** visitors in the opening year of the expanded complex.

25,740 Member Households

1,905 new member households joined the museum this year.

34,770 Volunteer Hours

DAM volunteers donated their time in the following areas: Conservation Council, **2,512** hours; Education Council, **10,130** hours; Flower Council, **1,500** hours; Information and Membership Council, **6,020** hours; Museum Shop Council, **5,808** hours; Staff Aides, **7,300** hours; Community Volunteers, **1,000** hours; and other volunteers, **500** hours.

75,000 Miles

Curator R. Craig Miller traveled the world working on the *EuroDesign 1985–2005* project. He visited **13** countries and had **475** meetings during his travels. The project required **15** volunteers, research on over **600** designers and manufacturers, and resulted in **30** feet of research files.

460,000 Hours

That's how many person-hours were dedicated to construction of the Hamilton Building this year. Builders installed **7,650** of **9,000** total titanium panels on the exterior of the building and added **6,300** square feet of space above Palettes restaurant through the new Duncan Pavilion. As many as **60** people at a time were dedicated to hanging drywall in the Hamilton Building to build the **2,904** linear feet of wall space designed for art installation.

2 Expansion Documentaries

1 more is on the way.

800 Paper Samurai Hats

The Asian Art Association participated in the Dragon Boat Festival and made paper hats for the kids in attendance.

56,459 Tours

37,961 students and **18,498** adults toured our exhibitions.

170 Art Stops

13,838 visitors enjoyed our hands-on Art Stop demonstrations, and **19** Art Stop interpreters worked **935** hours.

4 Teacher Workshops

Through the **254** teachers who attended these workshops, we reached over **60,000** students.

33 Studio Classes

540 participants used **2,010** tubes of paint, **780** sheets of canvas, **246** erasers, and **322** pencils.

16,399 Art Mail Subscribers

Our subscribers received **310,656** e-mails detailing up-to-the-minute information on museum events, classes, exhibitions, and expansion activities.

35,936 Art Objects Moved

The Collections Services Department tested their backs as they transported, treated, photographed, or otherwise handled priceless works of art including **1,034** new acquisitions, **363** incoming loans, and **164** outgoing loans.

72 New Products

Among the many products available in the Museum Shop are **43** books about architecture. This year the shop commissioned **40** new products featuring the Hamilton Building or Daniel Libeskind's work that will be offered when the complex opens.

1,347 Photography Shoots

Over **800** sheets and **100** rolls of film were used, and more than **2,000** digital images were processed. Approximately **185** images were sent to publications and scholars worldwide, but much of the photography was used in museum publications, including *From Bauhaus to Aspen: Herbert Bayer and Modernist Design in America* and the award-winning *Painting a New World: Mexican Art and Life, 1521–1821*.

Staff

As of September 30, 2005

Lewis Sharp, Director

MANAGEMENT COMMITTEE

Cynthia Abramson, Deputy Director
Timothy Standring, Deputy Director for
Collections & Programs

Sharon Kermiet, Director of Finance
& Operations

Victoria Aybar Sterling, Asst. Director

Michele Assaf, Director of Exhibitions
& Collections Services

Jennifer Darling, Director of
Development & Membership

Daniel Kohl, Director of Museum Design/
Director of New Building Project

Melora McDermott-Lewis, Director
of Education

Janet Meredith, Director of Marketing

Bruce Wyman, Director of
New Technology

Margaret Young-Sánchez, Chief Curator

Administrative Assistants

Laura Grant, Executive Assistant
to Director

Meg Morris-Aabakken, Administrative
Assistant to Volunteer President

Chiara Robinson, Assistant to Deputy
Director of Collections & Programs

CURATORIAL DEPARTMENTS

Margaret Young-Sánchez, Chief Curator

Architecture, Design & Graphics

R. Craig Miller, Curator

Shannon Corrigan, Curatorial Associate

Donna Kerwin, Administrative Assistant
for Design Council

Asian Art

Ronald Otsuka, Curator

Carla Stansifer, Curatorial Assistant

Film Series

Thomas Delapa, Curator

Institute of Western American Art

Peter Hassrick, Director

Joan Carpenter Troccoli, Senior Scholar

Ann Daley, Assoc. Curator

Mindy Besaw, Curatorial Associate

Modern & Contemporary Art

Dianne Perry Vanderlip, Polly & Mark
Addison Curator of Modern &
Contemporary Art

Gwen Chanzit, Curator/Herbert Bayer
Collection & Archive Curator

Hugh Grant, Adjunct Curator,
Kirkland Collection

Blake Milteer, Curatorial Assistant

Mimi Ruderman, Director, Alliance for
Contemporary Art

Native Arts

Nancy Blomberg, Curator

Pollyanna Nordstrand, Asst. Curator

Moyo Okediji, Consulting Curator for
African & Oceanic Art

Heather Ahlstrom, Curatorial Assistant

Catherine Fitzgerald, Special Project
Assistant

Painting & Sculpture

Timothy Standring, Gates Foundation

Curator of Painting & Sculpture/Berger
Collection Curator

Angelica Daneo, Asst. Curator

Chiara Robinson, Curatorial Assistant

Pre-Columbian &

Spanish Colonial Art

Margaret Young-Sánchez, Frederick & Jan
Mayer Curator of Pre-Columbian Art

Donna Pierce, Frederick & Jan Mayer

Curator of Spanish Colonial Art

Anne Tennant, Research Associate

Julie Wilson, Mayer Center

Program Coordinator

Patricia Tomlinson, Curatorial Assistant

Laura Brannen, Mayer Fellow,
Pre-Columbian Art

Textile Art

Alice Zrebiec, Consulting Curator

Library

Susan Ferrer-Vinent, Librarian

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Records Manager

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Development Associate

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Diane Mills, Membership Associate

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& Contemporary Art

Heather Nielsen, Master Teacher,
Native Arts

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Sarah Baie, Informal Learning Programs
Coordinator

Marie Adams, Architecture Special
Projects Coordinator

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Programs Coordinator

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Jennifer Dibbern, Informal Programs
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Benita Goltermann, Teacher Workshop
Coordinator

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David Kennedy, Manager of Special Projects

Lehlan Murray, Senior Exhibition Designer

Christina Graham, Exhibition Designer

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Mary Jane Johnson, Registrar Assistant
Sarah Price, Registrar Assistant

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Stephanie Wood, Special Projects

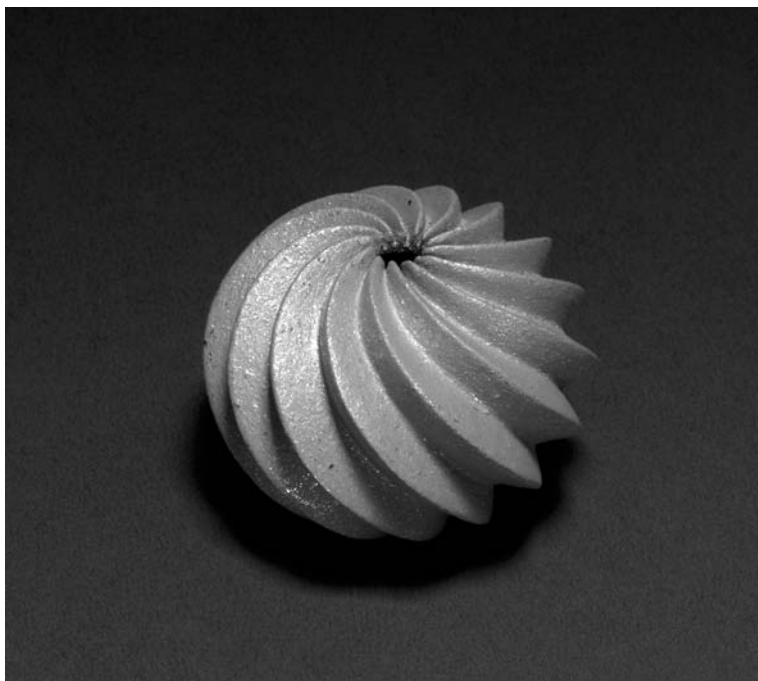
Helen Dill Society

The Denver Art Museum extends sincere thanks to members of the Helen Dill Society, who have included the museum in their estate plans. Directed to the museum's endowment fund, estate

gifts help build a pool of resources for the future and ensure that visitors for generations to come will be able to enjoy the Denver Art Museum.

Members as of September 30, 2005

Polly & Mark Addison
Bj Averitt
Mariette Bell
Donald A. Bennett
Nancy Lake Benson
James L. Berggren Jr.
Toby S. & Robert A. Bowlby
Cynthia Bradley
Molly K. Singer Brooks
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Carol J. Campbell
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Richard B. Neal
Denny & Judy O'Brien
Doris E. O'Brien
Ronald Y. Otsuka
Margaret W. Page
Kate Paul
Kathleen M. Price
Dean M. Prina



Hubert Candelario (b. 1965), San Felipe, *Jar*, 1996, clay (2005.1): Gift of Virginia Vogel Mattern.

Dr. & Mrs. W. Gerald Rainer
Robert & Myra Rich
Lewis & Joan Sapiro
Merrill Shields & M. Ray Thomasson
Leonard Shulman
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Jim & Lucy Wallace
Mrs. William W. White
Alden M. Whittaker
Larry & Willajeane Wilson
Seventeen anonymous donors

Endowment & Capital Campaign Contributors

We are grateful to those who have shown their commitment to the future of the Denver Art Museum by supporting the endowment and capital campaign efforts for the Hamilton Building in

2004–2005. Thanks to their generosity, the museum will be able to offer visitors unforgettable art experiences in the Frederic C. Hamilton Building.

Contributors*

Cynthia M. Abramson	Leslie Beltrami	Carol J. Campbell
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Development Report

On behalf of the Board of Trustees, the Development Committee gratefully acknowledges the generous contributions of our donors and members who supported the museum in 2004–2005. Over the year, our 25,740 members enjoyed New Member Nights, Gallery Walks around local neighborhoods, and preview events for our *Tiwanaku* and *Amish Quilts* exhibitions. Thanks to great popularity among our members, our *Expansion 101* lecture series continued to update our members on the expansion process. With over 1,500 members in attendance, Daniel Libeskind’s visit and lecture at the Convention Center was certainly a highlight for the *Expansion 101* series. Our upper-level Associate members enjoyed special benefits including tours of private homes and their impressive collections, lunches with curators, and a great trip to Washington D.C. We also launched the Young Associates membership group and kicked off special programming for that group at the Navarre.

Thanks to generous grants, sponsorships, and the success of DAM Uncorked, we enjoyed strong revenue growth this year. In total, our members contributed \$1,707,145 to support museum activities. Additionally, we received \$3,365,533 in generous donations to support operations, collections, exhibitions, education programs, and special projects.

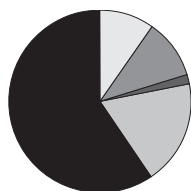
Our donors, members, and sponsors provide the cornerstone for all our activities, from special exhibitions to educational programming for children. We look forward to thanking our supporters during the opening festivities for the Frederic C. Hamilton Building. Thank you.

Mariner Kemper **Kate Paul**
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Trustees	\$ 908,385	\$ 368,659
Associates/First 100	605,973	567,455
Individuals	1,938,337	2,835,179
Corporations	597,194	657,976
Foundations	757,765	1,043,909
Government grants	<u>265,024</u>	<u>620,080</u>
Total cash contributions and memberships	5,072,678	6,093,258
Art gifts	1,653,635	2,262,151
Endowment gifts	<u>9,959,303</u>	<u>3,255,972</u>
Total	<u>\$16,685,616</u>	<u>\$11,611,381</u>

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U. S. Bank Colorado

Director's Club

\$5,000

Cambiar Investors LLC
Cherry Creek North
Davis Partnership, Architects
The Gates Corporation
The McGraw-Hill Companies
PCL Construction Enterprises, Inc.
PricewaterhouseCoopers LLP
Starz Encore Group LLC

Corporate Partner

\$2,500

Christie's
Duke Energy Field Services, LP
Gary-Williams Energy Corporation
Holland & Hart, LLP
Land Title Guarantee Company
Monigle Associates Inc.
Pinnacol Assurance
Thayer Media

Executive Partner

\$1,000

Accel8 Technology Corporation
Aspen Graphics
Ball Corporation
CH2M Hill
J. E. Dunn Construction Company
First Data Western Union Foundation
First Western Trust Bank
Ford Motor Company
Forest City Stapleton, Inc.
L. C. Fulenwider, Inc.
Fuller Towne & Country Properties
Honnen Equipment Company
Kaiser Permanente
La Posada de Santa Fe Resort & Spa
MetroMedia Technologies
Wynkoop Brewing Company

Business Partner

\$500

Communication Arts Incorporated
Grand Hyatt Denver
Palace Construction Company, Inc.
RE Tech+, Inc.
RNL Design
Sage Hospitality Resources

Business Member

\$250

ABC Books & Posters
Robert A. Craig, DDS, MS, PC
Denver Agency Company
Direct Marketing Designs, Inc.
EPS Settlements Group, Inc.
Jeppesen Sanderson, Inc.
klipp
McGlamery Structural Group
Newmyer Contracting, Inc.
The Painted Bench
Plamondon Balancing Company
Robert E. Sobel
Three Stories, LLC
Tony Torres Interiors, Inc.



Maehata Shunsai (b. 1964), *Tea caddy with cart wheels in a river*, Heisei period, 2004, lacquer, gold, wood, and mother-of-pearl (2005.19ab): Asian Art Department acquisition funds and Asian Art Association Acquisition Fund.

Treasurer's Report

During fiscal year 2005 the museum continued to plan for the opening of the Hamilton Building, which is scheduled to open in late 2006 and therefore continues to be a major focus of financial activity within the museum. Construction and installation is being funded with proceeds from a \$62.5 million bond initiative, approved by City and County of Denver voters in November 1999, as well as over \$29 million in donor pledges and contributions raised by the museum for building enhancements.

The museum ended the fiscal year in a financially strong position. As well as providing significant support for the Hamilton Building project, the community also made major contributions for ongoing programs and projects. Revenues from gifts, grants, and memberships totaled more than \$12 million and included nearly \$5.7 million in contributions for the Hamilton Building. Also included in gifts, grants, and memberships is over \$2.1 million in distributions from the museum's endowments in support of exhibitions, acquisitions, and other projects. The largest component of public support for museum operating purposes again came from the Scientific and Cultural Facilities District, which provided over \$5.7 million in unrestricted revenues.

Expenses exceeded revenues because certain restricted contributions received in prior years were expended during the current year for the Hamilton Building, exhibitions, and other projects. In addition, the museum recorded a noncash provision for depreciation of \$1.4 million. Museum policies require a balanced budget to ensure that revenues completely fund expenses.

The museum's financial statements include assets held for its benefit by the Denver Art Museum Foundation (the Foundation), a separate, tax-exempt Colorado nonprofit corporation, governed by a separate board of directors and formed to hold, manage, invest, and administer substantially all of the museum's endowment funds. The Foundation has legal title to and controls all funds within the Foundation, subject to any donor restrictions, until such funds are distributed to the museum by resolution of the Foundation's board. The total increase in endowment funds during the year was nearly \$7.6 million, bringing total net assets of the Foundation to over \$93 million, including pledges outstanding of \$34,138,376, at the end of the fiscal year. This increase reflects a portion of the contributions and pledges, primarily from the museum's trustees, to the highly successful endowment campaign.

The museum has engaged in extensive planning and budgeting for the next three years in order to meet the unique challenges of this period. The strong support that the community has shown for the museum over the past several decades will be embodied in the exciting new complex to open during 2006.

J. Landis Martin
Treasurer

DENVER ART MUSEUM SUMMARIZED FINANCIAL INFORMATION

For the year ended September 30, 2005
(in thousands)

Support & Revenue

Gifts, grants, and memberships	\$12,020
Public support	8,109
Program and other revenue	1,360
Admission revenue	777
Investment income (net)	637
Gift shop and restaurant operations (net)	<u>69</u>
Total support and revenue	<u>22,972</u>

Expenses

Program services:	
Exhibitions and net collections activity	5,110
Collections management	1,427
Education programs	1,083
Premises	4,583
New building expenses	8,874
Supporting services:	
General and administrative	2,119
Fundraising, membership, and marketing	<u>2,884</u>
Total expenses	<u>26,080</u>
Net expenses over support and revenue	<u>(3,108)</u>

Note: The change in net assets held by the Denver Art Museum Foundation was nearly \$7.6 million.

Summarized, unaudited figures. The audited financial statements of the Denver Art Museum are available by visiting www.denverartmuseum.org or calling 720.913.0031.



Jacob Margas (1685–1730), English, *Cup and Cover*, 1725, gilded silver (2005.32ab): Funds from the Davis W. & Ellen N. Moore Foundation.