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Denver Art Museum
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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.


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.

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Technology Committee (ad hoc)

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 breathtaking 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 with the public.

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 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. Standring, formerly chief curator, as deputy director of collections and programs. Standring 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
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
- 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: $5,811,418

Total foundation investments at market value, September 30, 2005: $64,033,082

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

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

**Tiwanku: 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

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


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

ASIAN ART

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

China

Japan


Korea

Vietnam

MODERN & CONTEMPORARY ART


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.


NATIVE ARTS
African


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


**PAINTING & SCULPTURE**


**PRE-COLUMBIAN & SPANISH COLONIAL ART**

Pre-Columbian


Spanish Colonial


**TEXTILE ART**


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.


**WESTERN AMERICAN ART**


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.
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 Kresek
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

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 Soul 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

FILM SERIES
Thomas Delapa, host
The Art of Silent Film
Monster Chiller Horror Theater
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 Vision 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 DeSciose & 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*

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

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
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


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


“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


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
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 evening 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

President
Kristin Lohmiller

Vice Presidents
Barbara Abrams (from 6/05)
Eve Glesne (to 6/05)
Jo Ann Schwartz

Secretary
Shirley Coren

Treasurer & Volunteer Endowment Fund
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DAM Gazette
Beth Moyski

Roster
Michael Stretchberry

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Roberta Bhasin

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Jill Thornburg

Volunteers for Events
Ina Rifkin

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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 winners of the 2005 Cile Bach Awards for outstanding volunteers. Left to right, Jane Mathews, Benita Goltermann, and Jeanne Kearns.
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.
As of September 30, 2005

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*Due to space limitations, we are only able to list patrons who have supported the campaign effort with gifts of $250 or more. We extend our sincere thanks to all our patrons for their generous support.
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
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- 59.7% Endowment gifts
- 18.4% Restricted
- 10.2% Membership
- 9.9% Art gifts
- 1.7% Unrestricted

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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

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### DENVER ART MUSEUM
#### SUMMARIZED FINANCIAL INFORMATION
For the year ended September 30, 2005
(in thousands)

<table>
<thead>
<tr>
<th>Support &amp; Revenue</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts, grants, and memberships</td>
<td>$12,020</td>
</tr>
<tr>
<td>Public support</td>
<td>8,109</td>
</tr>
<tr>
<td>Program and other revenue</td>
<td>1,360</td>
</tr>
<tr>
<td>Admission revenue</td>
<td>777</td>
</tr>
<tr>
<td>Investment income (net)</td>
<td>637</td>
</tr>
<tr>
<td>Gift shop and restaurant operations (net)</td>
<td>69</td>
</tr>
<tr>
<td>Total support and revenue</td>
<td>22,972</td>
</tr>
</tbody>
</table>

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

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.