DENVER ART MUSEUM

Annual Report
2007–2008
Farewell to the Smokies (Trail of Tears), 2007, Kay WalkingStick. Native arts department acquisitions funds, 2008.14 A-B.
contents

Board of Trustees .................................................................................. 5
The Year in Review .................................................................................. 6–7
Foundation Report .................................................................................. 8
Exhibitions ............................................................................................... 9
Selected Acquisitions ............................................................................. 10–13
Education & Public Programs ................................................................. 14–16
Support Groups ..................................................................................... 17
Volunteer Executive Board ..................................................................... 18
Staff ......................................................................................................... 19–22
Helen Dill Society .................................................................................... 23
Development Report ............................................................................... 24
  Annual Leadership Campaign ............................................................. 25
  Individual Contributors ......................................................................... 25–28
  Corporate Contributors ......................................................................... 28
  Foundation Support ............................................................................... 29
  Other Organizational Support .............................................................. 29
  Gifts in Kind ......................................................................................... 29
  Individual Members ............................................................................... 30–33
  Corporate Members ............................................................................... 33
Treasurer’s Report .................................................................................. 34–35

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Denver, CO 80204-2788
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www.denverartmuseum.org

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

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Portrait of Fernando de Musitu Zabala, 1795, Juan de Sáenz. In memory of Frederick Mayer with funds from Lorraine and Harley Higbie, Marilynn and Carl Thoma, Alianza de las Artes Americanas, and department acquisitions funds, 2008.27.
The Denver Art Museum was in constant motion over the past year. The reintroduction of a traveling exhibition program, as well as robust educational programs and rotations or reinstallations throughout nearly every collection kept visitors and staff on their toes. Denver hosted the Democratic National Convention this year, and the museum took center stage as host to many important events and guests throughout the week. It was a proud moment to serve the city in such a positive way and an incredible opportunity to showcase the world-class programs taking place everyday throughout the complex.

EXHIBITIONS
One of the major achievements of the expanded complex is the opportunity it gives us to host several major exhibitions simultaneously. We took full advantage of this new feature last year by hosting six exhibitions within the four major temporary exhibition venues throughout the museum.

The year began with the early October opening of *Artisans & Kings: Selected Treasures from the Louvre*, an incredible collection of paintings, ceramics, decorative arts, and drawings from the world’s most recognized art museum. With only two venues in the country, this rare grouping of works was the result of a partnership between the Denver Art Museum, the High Museum in Atlanta, and the Musée du Louvre that spanned several years and brought two major exhibitions to Denver.

The Denver Art Museum served as the opening venue for *Color as Field*, one of the largest groupings of abstract expressionist works ever organized for a traveling exhibition. Enormous canvases with bold color filled the vast Bonfils Stanton Galleries in the North Building and provided insightful context for Denver’s evolving Clyfford Still Museum.

Museum visitors received another particularly special look at Clyfford Still in *Clyfford Still Unveiled: Selections from the Estate*. This sneak peek at the breadth and depth of the artist’s work was a precursor to the permanent display opening next door to the Denver Art Museum in a few short years.

The opening of *Inspiring Impressionism* in February marked the culmination of more than five years of work by museum staff. The result was an extraordinary combination of Impressionist masterpieces and Old Master paintings that demonstrated new connections between the Impressionists and their predecessors. These rare pairings broke new ground in the exhibition field and shed new light on one of the most revered movements in art history.

Spring also brought *Gee’s Bend: The Architecture of the Quilt* to the Denver Art Museum. A weekend-long celebration featuring many of the quilters themselves drew thousands of visitors and exemplified the museum’s commitment to community interaction and accessibility.

Over the summer, visitors were whisked away to serene vistas from the Brooklyn Museum of Art in *Landscapes from the Age of Impressionism*, which capped an incredible year of traveling exhibitions.

ROTATIONS, COLLECTIONS & PROGRAMS
In addition to the robust calendar of exhibitions, the museum also made significant commitments to its collection in the past year including a strong acquisitions program and major rotations and reinstallations throughout the complex.

Perhaps the most dramatic change was in the Hamilton Building’s third and fourth floor modern and contemporary galleries, where curator Christoph Heinrich oversaw a complete
reinstallation of the collection. More than one hundred objects were installed for Focus: The Figure, a thematic arrangement from the museum’s holdings. Among these changes, a works-on-paper gallery was also dedicated in the modern and contemporary space and debuted with Varied Voices, a collection of prints created specifically for the exhibition.

Early British Portraiture from the Berger Collection featured a new rotation of Tudor and Jacobian portraits painted between 1500 and the early 1600s. The museum is fortunate to serve as the home for this important private collection.

George Carlson: Heart of the West, featured more than thirty-five objects including bronze sculptures and pastels by the former Coloradan.

The museum actively expanded its collection through acquisitions this year including the purchase of a major collection of more than eight hundred psychedelic posters for the graphics department; the joint purchase of Cowboy Singing, a rare Western subject painting by Thomas Eakins, and The Dolomites, a stunning pastel by Lucien Levy-Dhurmer. Both are currently on view in the painting and sculpture galleries.

Behind the scenes, a major project to move approximately 23,000 objects into the Hamilton Building’s collection storage area was completed, enabling the collections featured in the galleries of that building to be housed and accessible in the new space.

Education programs continued to grow into the new complex as well and served more than 60,000 children through school tours, holiday-break activities, weekend programs, and summer camps. Adult programs included the successful Untitled events, which attracted thousands of young and young-at-heart adults to the museum on the final Friday of each month. Classes, lectures, conversations, creative workshops, and in-gallery demonstrations and tours provided in-depth and hands-on ways for visitors to interact with the exhibitions and collections throughout the year.

PEOPLE
The museum welcomed several new staff into key positions this year including Judy Ferris Witthohn as chief financial officer. Curatorial additions included Darrin Alfred as the AIGA curator of graphic design, Eric Paddock as the curator of photography, and Thomas Smith as the Petrie Institute of Western American Art’s associate curator.

On a sad note, the museum said goodbye to longtime friend and trustee Cortland Dietler who passed away in July. Cort’s commitment to the museum over the course of eighteen years was incredibly valuable, and he is dearly missed.

Lewis I. Sharp
Frederick & Jan Mayer 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 $4,146,915 to the museum this fiscal year. The foundation now has assets with a market value of more than $87 million. Endowments of more than $250,000 are as follows:

- Anderman Family Endowment: $597,403
- Nancy Lake Benson Fund: $1,520,165
- Boettcher Foundation Endowment: $2,744,471
- Congdon Family Fund: $1,066,969
- Adolph Coors Foundation Fund: $1,341,848
- Denver Art Museum General Endowment: $21,449,851
- Denver Art Museum Volunteer Endowment for Acquisitions: $625,995
- Cortlandt & Martha Dietler Fund: $7,523,728
- El Pomar Foundation Fund: $694,685
- Frohlich Conservation Endowment: $281,756
- Gates Foundation Endowment Fund: $5,912,115
- Fred & Jane Hamilton Endowment Fund: $7,035,018
- Armand Hammer Endowment: $559,339
- William Randolph Hearst Fund: $526,727
- Marion G. Hendrie Fund: $737,368
- Institute of Western American Art: $403,534
- Vance H. Kirkland Acquisition Fund: $845,967
- Bob & Sharon Magness Endowment Fund: $3,931,637
- Mayer Family Endowment Fund for New World: $10,012,036
- Frederick & Jan Mayer Museum Director's Fund: $1,592,359
- Andrew W. Mellon Foundation Conservation Endowment: $3,325,985
- Davis W. & Ellen N. Moore Endowment Fund: $541,969
- Margaret Page Endowment in Honor of Cile Bach: $1,198,946
- Petrie Institute of Western American Art: $701,080
- Qwest Foundation: $792,333
- Rose & King Shwayder Endowment Fund: $325,363
- Harry I. & Edythe Smookler Memorial Endowment Fund: $578,992
- Katherine N. Stanley Textiles Endowment Fund: $1,551,088
- Lewis Story & Mary S. Pachello Fund: $684,321
- Jim & Lucy Wallace Fund: $678,263
- Other: $6,309,007

Total foundation investments at market value, September 30, 2008: $87,211,097

In addition to the above, the foundation has been the recipient of $21.8 million in outstanding pledges for the endowment. The members of the board of directors of the foundation during the fiscal year ending September 30, 2008, were Peter H. Coors, Frederic C. Hamilton, William J. Hybl, Joy S. Johnson, Richard D. McCormick, Jay Precourt, Daniel L. Ritchie, Donald L. Sturm, and Diane Gates Wallach. Director Emeritus was William K. Coors.

Frederic C. Hamilton
President & Chairman, Board of Directors
Significant funding for Denver Art Museum exhibitions is provided by the citizens who support the Scientific and Cultural Facilities District.

Cheyenne Visions II
March 18, 2004–December 31, 2008
Funding for this exhibition is provided by an Economic Development Initiative grant made possible by Senator Ben Nighthorse Campbell.

Debut: Textile Art Acquisitions
March 17–November 25, 2007

Maria: American Icon
Ongoing (opened May 5, 2007)

Capturing America’s Game: Photographs of Babe Ruth & Lou Gehrig
June 2–October 14, 2007

Clyfford Still Unveiled: Selections from the Estate
July 14, 2007–January 18, 2009
This exhibition was organized by the Clyfford Still Museum.

Artisans & Kings: Selected Treasures from the Louvre
October 6, 2007–January 6, 2008
This exhibition was presented in association with Louvre Atlanta, a collaboration between High Museum of Art, Atlanta, and Musée du Louvre, Paris. Accenture was the Presenting Partner for this exhibition. Generous support was provided by AXA Art. Additional funding was provided by The Adolph Coors Foundation Exhibition Fund, Atlantic Trust, Avanade Inc., U. S. Bank, and Fine Arts Foundation. Promotional support was provided by Comcast, The Denver Post, CBS4, The Integer Group, and 5280 Magazine.

Color As Field: American Painting, 1950–1975
November 9, 2007–February 3, 2008
This exhibition was organized by the American Federation of Arts and made possible, in part, by grants from the Henry Luce Foundation and the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius. Additional local funding was provided by the generous donors to the Annual Leadership Campaign. Promotional support was provided by The Denver Post.

George Carlson: Heart of the West
December 15, 2007–April 13, 2008
This exhibition was made possible by grants from Melinda and Lewis (Pete) Douglas and John and Erika Lockridge. Additional support was provided by Patrick and Carla Grant, Lucy and Jim Wallace, Judi and Joe Wagner, Ralph J. and Patricia Nagel, Friends of Painting and Sculpture, Kevin and Rebecca McMahon, and The Denver Post.

Amish & Mennonite Quilts from the Big Valley & Beyond

The Zuiderkerk, Amsterdam (Looking up the Groenburgwal), about 1874, Claude Monet. Philadelphia Museum of Art: Purchased with the W. P. Wilstach Fund.

Inspiring Impressionism: The Impressionists and the Art of the Past
February 23–May 25, 2008
This exhibition was organized by the Denver Art Museum in collaboration with the High Museum of Art, Atlanta, and the Seattle Art Museum. Northern Trust was the National Tour Sponsor. Additional support was provided by the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities. Local support was provided by Samuel H. Kress Foundation, Friends of Painting and Sculpture, the Macy’s Foundation, the Gay and Lesbian Fund for Colorado, Ms. Betty Weiss, and sponsors to the Annual Leadership Campaign. Promotional support was provided by The Denver Post, The Integer Group, and 5280 Magazine.

Varied Voices
April 6, 2008

Gee’s Bend: The Architecture of the Quilt
April 13–July 6, 2008
This exhibition was organized by the Museum of Fine Arts, Houston, and Tinwood Alliance, Atlanta. Additional local funding was provided by American Family Insurance and the generous donors to the Annual Leadership Campaign. Promotional support was provided by The Denver Post and 5280 Magazine.

Charles M. Russell Masterworks from the Tom and Jane Petrie Collection
May 17, 2008–September 2009

Fuse Box: Bjørn Melhus
Ongoing (opened May 22, 2008)
Fuse Box: Powered by DAMContemporaries

Landscapes from the Age of Impressionism
June 13–September 7, 2008
This exhibition was organized by the Brooklyn Museum and presented by U. S. Bank. Additional funding was provided by the generous donors to the Annual Leadership Campaign. Promotional support was provided by The Denver Post.

Focus: The Figure
Ongoing (opened August 9, 2008)
This rotation is supported by Vicki and Kent Logan.
selected acquisitions

ARCHITECTURE, DESIGN & GRAPHICS


ASIAN ART

China


Japan

Itō Jakuchû (1716–1800); Crane; Edo period, late 18th century; ink on paper (2008.417): Gift of the Fay Shwayder Foundation.

Nagasawa Rosetsu (1754–99); Cranes; Edo period, late 18th century; ink and color on silk (2008.99): Gift of the Fay Shwayder Foundation.

Kano Tsunenobu (1636–1713); Shōtoku Taishi Offering Filial Piety; Edo period, late 17th–early 18th century; ink, color, and gold on silk (2008.23): Gift of the Fay Shwayder Foundation.

Southeast Asia


Howdah hooks; Cambodia; Angkor Wat period, 12th century; gilded bronze (2007.4171.1–2): Gift of Mrs. John B. Bunker.

Vishvakarman; Cambodia; Bayon period, late 12th–early 13th century; bronze (2007.4273): Gift of Nancy Wiener and Corwith Hamill.
Shiva Triad; Cambodia; Bayon period, 12th–13th century; bronze (2007.4274): Gift of Nancy Wiener and Corwith Hamill.

Seated Buddha; Cambodia; Baphuon period, 11th century; bronze (2007.4275): Gift of Nancy Wiener and Corwith Hamill.

MODERN & CONTEMPORARY ART


selected acquisitions (cont.)

NATIVE ARTS

American Indian


Maria Martinez (San Ildefonso, 1887–1980), Plate, 1930s, blackware pottery (2007.4506): Native arts department acquisitions funds.


Oceanic


PAINTING & SCULPTURE

Lucien Lévy-Dhurmer (French, Algiers, 1865–1953), The Dolomites, 1910–11, pastel on paper laid on board (2008.26): Purchased with funds from the department of painting & sculpture, the Friends of Painting & Sculpture, the estate of Martha Hannah Paul, with additional funds contributed in memory of Martha Hannah Paul.

PETRIE INSTITUTE OF WESTERN AMERICAN ART


PRE-COLUMBIAN & SPANISH COLONIAL

Pre-Columbian

\textit{Lidded Tripod Vessel}, Maya, Mexico or Central America, A.D. 250–600, carved and modeled earthenware (2008.70): Gift of Dr. M. Larry and Nancy B. Ottis.

\textit{Kneeling Figure Vessel}, Maya, Mexico or Central America, A.D. 250–600, earthenware with pigment (2008.71): Gift of Dr. M. Larry and Nancy B. Ottis.

\textit{Cylinder Vessel with Dwarfs}, Maya, Mexico or Central America, A.D. 600–900, earthenware with colored slips (2008.72): Gift of Dr. M. Larry and Nancy B. Ottis.

Spanish Colonial


\textit{Angel figurine} (one of two); 19th century; wood with gesso, paint, and glass (2007.4163): Gift of Andrew and Von Long.

\textit{Angel figurine} (second of two); 19th century; wood with gesso, paint, and glass (2007.4164): Gift of Andrew and Von Long.


Juan de Sáenz (Mexico, active 1780–1815), \textit{Portrait of Fernando de Musitu Zalvide}; 1795, oil on canvas (2008.27): In memory of Frederick Mayer with funds from Lorraine and Harley Higbie, Marilynn and Carl Thoma, Alianza de las Artes Americanas, and department acquisitions funds.

TEXTILE ART


education & public programs

ADULT & COLLEGE PROGRAMS
College Advisory Committee Symposium
Education Internships for College and Graduate Students
Louvre Author Lectures: Marie Antoinette: Queen of Fashion, Caroline Weber; Louis XIV: Creating a French Style at the DAM, Joan DeJean
University of Colorado internship course
University of Denver VIVA Seniors Program
Untitled Friday Night Series

Life Meets Art Conversation Lounge
Ballerinas and Bathers, Jim LaVita
Coloring Impressionism, Chuck Ceraso
Court Music, Hsing-ay Hsu
Deluxe Fabrics and Feels, Ted Stark
Eau de Toilette, Dawn Spencer Hurwitz
Shadows and Highlights, Bob Nauman
The Artist’s Café, Giulia Bernardini
The Bubbly, Elizabeth Woessner
The Impressionist Landscape, Diane L. Stahl
The Gardens of Versailles, Ann Komara

Life Meets Art Book Clubs
A Gee’s Bend Book Club, Heather Nielsen
First-Ever Book Club, Timothy J. Standring
Impressionism Book Club, Timothy J. Standring

Life Meets Art Courses
An Irreverent History of Art, Timothy J. Standring
French for Museums, Jean-François Duclos
Italian Renaissance Painting, Angelica Daneo
LouisXV: Artists, Kings, and Splendid Things, Giulia Bernardini
One Hundred Years of the Movies, Thomas Delapa

Life Meets Art Create! Workshops
Basket Weaving, Linda Aguilar
Bookplates, Lisa Bachar
Ceramics Workshop, Molly Hatch
Circuit Bending, Beatrix*JAR
From the Canvas to the Page, Heidi Hillman
Marquetry, Rich Gady
Patchwork Pendants, Joy Barrett
Stunning Sketchbooks, Sharon Rouse
Wire Sculptures and Mobile Masterpieces, Tim Flynn

Life Meets Art Studio Classes
Chinese Calligraphy Studio, Yunn Pann
Drawing for People Who Now Know They Can, Chuck Ceraso
Drawing for People Who Think They Can’t, Chuck Ceraso
Painting for People Who Think They Can’t, Chuck Ceraso
Quilting Studio, Jessica Vaughan

The Art of Seeing Color: Painting Like the Impressionists, Chuck Ceraso
Watercolor Remix, Sharon Rouse

Life Meets Art DIY Drop-ins
Be Mine Valentines, Patty Williams
Japanese Cards, Patty Williams
Magnificent Magnets, Lindsey Houseal
Onesies, Emilie Buck
Wrapping Paper and Gift Tags, Lindsey Houseal

COMMUNITY & FAMILY PROGRAMS
All-Day Kids Camps
Adventures of White Heron Castle, Japan, Patty Williams
Art Rocks, Tommy Reddicks
Modern Design, Carla Hartman
Much More Than Four Legs, Carla Hartman
Off The Wall, Jeanne Cahn
People of the Jaguar, Gretchen DeSciose
The Empress of China and the Three Mice, Patty Williams

Kids Classes
101 Ways to Paint a Picture, Sharon Rouse
3-D, Paty Holt
Africa Comes Alive, Benita Goltermann
All About Color, Ellen Reynolds
Around the World in Four Days, Paty Holt
Crazy About Horses, Sharon Rouse
Dragons, Waves & Clouds, Paula Romero Schmitt
Everyday Art, Ellen Reynolds
Faces in the Museum, Ellen Reynolds
Off the Leash, Paula Romero Schmitt
Old West, Ellen Reynolds
Ordinary to Extraordinary, Benita Goltermann
Playful Pets, Clara Ricciardi
Stamp It, Scrap It, Paty Holt
Symbols & Stories, Paula Romero Schmitt
The Art of Callage, Paula Romero Schmitt
The Sol of Mexico, Clara Ricciardi
Traveling Pouches and Marvelous Cases, Sharon Rouse
Wild, Wild West, Paty Holt
Worlds of Watercolor, Sharon Rouse

Free Family Activities
Architecture View-Master Game
Art Tubes
Digital Gallery Games
Family Backpacks
Gallery Games
Hotspots
Just for Fun Family Center
Kids Corner
Sweet Tooth Studio
www.wackykids.org

Free Family Days & Events
Día de los Niños, April 27, 2008
District 8 Family Day, May 20, 2008
Colorful Quilts: Gee’s Bend Family Day, June 6, 2008
Free Target Day—Democratic National Convention,
August 25, 2008
19th Annual Friendship Powwow and American Indian
Celebration, September 6, 2008

Community Collaborations
5 by 5 Program with the Mayor’s Office for Education
and Children
Community Access Tours with neighborhood, civic,
and social service organizations
Community Quilters project for Gee’s Bend: Architecture
of the Quilt
Institute of International Education Visitor Leadership Program
Our Lady of Guadalupe Celebration
Tu Biblioteca Hoy: Denver Branch Library artmaking activities
Urban Poetics Poetry Slam! Black History Month celebration
(in collaboration with podslam.org and Café Nuba,
February 15, 2008)

Film Series
Tom Delapa, host
France in a Time of Kings
September 14–October 26, 2007

Take Two: Film & Its Inspirations
April 4–May 16, 2008

SCHOOL PROGRAMS
Artmaking tours
Custom tours, workshops, and lectures
Guided tours of collections and temporary exhibitions
Outreach to Colorado schools and teacher groups
Self-guided visits
Spanish-language tours

TEACHER PROGRAMS
Monet’s Waterlilies, Patty Williams and Sharon Rouse
Teacher Open House

TOURS & GALLERY PROGRAMS
Architecture Tours
Collection Highlights Tours
Collection Spotlight Tours
Docent tours at special events
Spanish-language tours
Special-request tours
other outreach & public programs

Americans with Disabilities Act Initiatives
Access information brochure
American Sign Language tours
Descriptive tours for low-vision visitors to the Hamilton Building
Large-print audio guide transcripts for special exhibitions
Large-print Hamilton Building guidebook
Private tours for visitors with special needs, including tours with tactile reproductions of objects from the collection
Touch table for the pre-Columbian art gallery
Videos with large-print transcripts in the galleries

African American Outreach Advisory Committee
This committee continued to promote greater awareness of the museum in the African American community.

Art Connection
Art Connection connects new people to each other and the museum.

Latino Outreach Committee
The committee continues to assist the museum in reaching out to the Latino community. This year’s activities included:


Día de los Niños, in collaboration with the Consulate General of Mexico, the Denver Public Library, the Colorado History Museum, and the Byers Evans House Museum, April 27, 2008

2007 Mayer Center Symposium
Costa Rica and the Pre-Columbian World: Honoring the Contributions of Frederick Mayer symposium, November 10, 2007. Sponsored by the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum.
support groups

Alianza de las Artes Americanas
720-913-0173 or alianza.denverartmuseum.org
Alianza was created in 1989 to support the museum’s pre-Columbian, Spanish colonial, and southwestern collections. Activities include lectures, social events, trips, and visits to museums and private collections. A newsletter published twice a year keeps members abreast of Alianza activities and new developments in the field.

Asian Art Association
720-913-0040 or www.denverartmuseum.org/asianart
Founded in 1981 to support acquisition and conservation programs for the Asian art department, the Asian Art Association (AAA) offers symposia, exhibitions, receptions, and lectures. AAA members also share their interest and expertise in Asian art through social events and trips throughout the country and abroad.

CultureHaus
www.culturehaus.com
CultureHaus (CH) is a social and educational support group for 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 an interactive social setting. CH Collects combines small group tours of private collections with visits to art studios and galleries. CH Exhibits takes a behind-the-scenes look at exhibitions from a curator’s perspective. And CH Out and About offers VIP invitations to special events at Denver’s hottest new locations. Finally, the annual CH Banner event is fast becoming known as the hottest fundraising party in town.

DAMContemporaries
720-913-0152 or damcontemporaries.denverartmuseum.org
The DAMContemporaries (formerly the Alliance for Contemporary Art) was founded in 1978 to promote the appreciation, enjoyment, and acquisition of contemporary art. Programs include evenings with artists represented in the collection and the opportunity to meet artists, collectors, critics, and other art aficionados. DAMC offers lectures, seminars, film and video events, studio tours, salons, trips to major national and international art centers, tours of private and corporate collections, and parties. Highlights of the last year include a pilgrimage to Marfa, Texas, to absorb fully the work of Donald Judd; a four-day super salon in Aspen; the opening of Fuse Box: powered by DAMContemporaries, with an inaugural installation by Björn Melhus; and the year-long Logan Lecture Series featuring artists from the upcoming exhibition Embrace! as well as other artists in the collection.

The Design Council
720-913-0046 or designcouncil.denverartmuseum.org
Established in 1990, the Design Council enhances and supports the activities of the department of architecture, design and graphics, serving as an open forum for design professionals and enthusiasts. Members are invited to a wide range of programs, including exhibition previews and opening receptions, lecture series and panel discussions, parties, and tours. These events offer unique opportunities to view, discuss, and interpret innovative design practices. Highlights of the last year include the fifth-annual Design After Dark: VS (“versus”), a fundraising event featuring the imaginative talent of Denver’s design community, and Live from the Design Archives, a lecture series featuring designers Sean Adams, Jakob Trolleback, and Debbie Millman. Our members comprise architects, designers, writers, artists, patrons, and others who are committed to advancing design culture throughout Denver and Colorado.

Douglas Society
720-913-0165 or www.douglassociety.org
Founded in 1974, the Douglas Society is a social and educational membership group for the native arts department that supports acquisitions, adult programs, and conservation for the American Indian, African, and Oceanic collections. The year’s programs included the annual dinner featuring a performance by the African dance troupe Kissidigu; one fundraiser, including a viewing of Dorothy Heitler’s African Art collection and a lecture by Dr. Niangi Batulukisi; and lectures by Denny Lyons, Stéphane Martin, Doug Deihl, Patsy West, Jonathan Barkin, and Dexter Cirillo.

Friends of Painting & Sculpture
720-913-0178 or www.fopas.net (going live spring 2009)
FOPAS supports the department of painting and sculpture by raising acquisition funds for works of art as well as for educational programs. The group participates in many programs associated with the museum’s special exhibitions and is thrilled to travel to domestic and foreign cities with the department’s curators Dr. Timothy J. Standring and Angelica Daneo. This past year FOPAS visited Genoa, Gavi, and Torino, and traveled to St. Louis. FOPAS also celebrated its signature event at the Ponzio ranch, visited studios of Leon Loughridge and Kevin Weckbach, and enjoyed several lectures by scholars on a wonderful variety of topics.
volunteer executive board

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King Soopers Certificates
Arlene Krauss

The winners of the 2008 Cile Bach Awards for outstanding volunteer service. Left to right, Barbara Byrnes-Lenarcic, Roberta Bhasin, and Sidney Gates.

COUNCIL CHAIRS
Conservation Council
Sidney Gates

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Margaret Young-Sánchez, Chief Curator

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Kristin Bonk, Exhibition Assistant
Angela Brill, Administrative Assistant
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Meredith Evans, Curatorial Assistant
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Angelica Daneo, Assistant Curator, Painting & Sculpture
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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.

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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 2007–2008.

It was a wonderful year for our 35,490 members, many of them new to the museum since the opening of the expanded complex in 2006. Exhibitions such as *Arts & Kings: Selected Treasures from the Louvre, Inspiring Impressionism*, and * Gee’s Bend: The Architecture of the Quilt* attracted members and the Denver community to experience incredible art from all over the world.

In fundraising news, the Andrew W. Mellon Foundation made a significant gift in support of the conservation of paintings, the Morgridge Family Foundation supported an online resource for teachers, and the Institute of Museum and Library Services closed out three generous grants supporting the museum’s conservation efforts and its educational programs. In addition, Qwest continued to fund our important Spanish language programs, and TeleTech helped the museum engage in important outreach to underserved audiences.

The citizens who support the Scientific and Cultural Facilities District and our relationship with Target have allowed us to continue our First Free Saturday program. More than 63,000 people have been exposed to the Denver Art Museum through this initiative.

Accenture’s multi-year partnership supported our Louvre exhibitions as well as additional upcoming exhibitions such as *The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965–1971* and *Embrace*. Accenture also provides important pro-bono technical expertise and training.

Our Untitled series, sponsored by Charles Schwab, continues to attract a more diverse audience to the museum through unique programming, entertainment, and art. Adults and children alike are enjoying the benefits of the Denver Art Museum experience by truly engaging, playing, and living with art.

Associate members enjoyed special benefits, including tours of private homes and their impressive art collections, lunches with curators, and art-filled trips to Kansas City and Mexico City. The Young Associates program continues to engage younger people with art, collectors, and curators.

In total, our members contributed $2,764,395 to support museum activities. Additionally, we received $9,188,771 in generous donations to support operations, collections, exhibitions, education programs, and special projects.

Thank you to all of our donors and members for your ongoing commitment. We look forward to sharing our exciting exhibitions, family programming, and outstanding collections with you over the coming years.

Kate Paul
Chair, Development Committee

**CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT DISTRIBUTIONS**

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13.5% Membership
17.3% Unrestricted
27.6% Restricted
28.9% Endowment gifts
12.7% Art gifts
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Robert MacKenzie

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<td>Accenture</td>
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<td>AngloGold Ashanti</td>
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<td>EnCana Oil &amp; Gas (USA) Inc.</td>
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<td>Haworth, Inc.</td>
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<td>Merrill Lynch &amp; Co. Foundation</td>
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<td>Wine Tours of the World</td>
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$500–$999
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$2,500–$9,999
National Western Stock Show Association

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The Denver Art Museum carried out its mission of acquiring, interpreting, and preserving art during fiscal year 2008 with a general operating budget of $24.8 million dollars. While resource allocation refinements were made during the course of the year as management pursued reorganization efforts to improve efficiency, the Denver Art Museum ended fiscal year 2008 with annual operating revenues exceeding annual operating expenses.

The abbreviated general operating financials shown below reflect fiscal year 2008 year-end results for the Denver Art Museum’s general operating fund:

**FY 2008 GENERAL FUND FINANCIAL SUMMARY**

| Total Revenues and Other Funding | $24,776,702 |
| Total Expenses | $24,530,078 |
| Surplus | $246,624 |

Annual giving in combination with fiscal restraint permitted the DAM to complete the fiscal year with a positive operating cash fund balance of approximately $250,000.

When consolidating the Denver Art Museum’s overall financial condition, it is necessary to apply accrual accounting principals at the conclusion of each fiscal period in preparation for the annual certified public accounting firm audit. Examples of such entries include adjustments for the change in net assets held by the Denver Art Museum Foundation* for the benefit of the museum, depreciation associated with certain property, plant, and equipment owned by the museum, and acknowledgement of the present value of intended future donor contributions.

The Denver Art Museum’s consolidated audited statement of activities for the fiscal year ending September 30, 2008, is shown to the right.

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**DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES**

For the year ended September 30, 2008

(in thousands)

**Support & Revenue**

| Gifts, grants, and membership | $19,399 |
| Public support | 7,884 |
| Program and other revenue | 2,109 |
| Admission revenue | 5,098 |
| Investment income (net) | 93 |
| Gift shop and restaurant operations (net) | 936 |

Total support and revenue | 35,519 |

**Expenses**

Program services:

| Exhibitions and net collections activity | 12,733 |
| Collections management | 1,288 |
| Education programs | 1,268 |
| Visitor services | 1,065 |
| Premises | 7,893 |
| New building expenses | 386 |

Supporting services:

| General and administrative | 2,434 |
| Fundraising, membership, and marketing | 5,032 |
| Distribution to the DAM Foundation | 2,142 |

Total Expenses | 34,241 |

Net support and revenue over expenses | 1,278 |

Change in net assets of DAM Foundation | (5,302)* |

Change in net assets | ($4,024)+ |

In summary, the Denver Art Museum has concluded the 2008 fiscal year with consolidated financials reporting a decrease in net assets of approximately $4 million.*
The primary fiscal goals for the future remain preserving core mission operations, managing resources to annual projected revenue, and ensuring the future stability of the institution.

Respectfully submitted,
J. Landis Martin
Vice Chair & Treasurer

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

The Foundation’s bylaws also provide for an annual distribution to the museum of up to four percent (increased to five percent for fiscal year 2008) of the fair market value of foundation net assets, not including pledges receivable, for the current year and the two prior years. The calculated distribution for 2008 was $4,146,915 and was received subsequent to year end. Accordingly, the distribution amount is recorded as a distribution receivable from the Foundation at September 30, 2008.

*To meet the Internal Revenue Service’s annual information return, the museum must make certain adjustments to its reported change in total net assets. Examples include the exclusion of the Foundation’s change in net assets, the inclusion of depreciation, and the impact of investment income and pledged in-kind services. For purposes of the museum’s Form 990, the certified public accounting firm has estimated the change in net assets to be an increase approximating $1.4 million.

Cranes; Edo period, late 18th century; Nagasawa Rosetsu. Gift of the Fay Shwayder Foundation, 2008.99.