





Photo by Chris Schneider

DENVER **ART** MUSEUM

Annual Report
2008–2009



Oscar Edmund Berninghaus, *The Indian Call*, 1921. Funds from the William Sr. and Dorothy Harmsen Collection, by exchange, 2009.384.

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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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Cover: El Anatsui, *Rain Has No Father?*, 2008. Funds from native arts department acquisition fund, U. S. Bank, Douglas Society, DAM Volunteer Endowment, African-American Outreach Committee, and private individuals, 2008.891.



Jeffrey Gibson, *Natura Non Facit Saltum*, 2005. Funds from the William Sr. and Dorothy Harmsen Collection, by exchange, 2008.814.

board of trustees

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* Elected Interim President



Kiyomizu Rokubei VI; *Vase*; Showa period, mid-20th century. Gift of Reverend B. J. and Grace George, 2009.273.

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Mayor John W. Hickenlooper

Trustee Committees

Audit Committee

Collections Committee

Committee on Trustees

Conservation Advisory Committee (ad hoc)

Development Committee

Education Committee

Executive Committee

Finance Committee

Marketing/Communications Committee

the year in review

This past year, Denver Art Museum visitors came face to face with American icons like Benjamin Franklin, took a trip down memory lane via psychedelic rock posters, and soaked in the vibrant landscapes of New Mexico, as well as enjoyed tours, events, and activities designed for everyone from toddlers to teens to teachers.

“The museum worked diligently this year to adjust to a challenging economy and preserve the broad program offerings our visitors have come to expect,” said Director Lewis Sharp. “Fall 2008 saw an incredible trio of exhibitions including the debut American museum exhibition for German artist Daniel Richter; *Houdon from the Louvre*, the second exhibition from the collaboration with Atlanta’s High Museum and the Musée du Louvre; and a celebration of southwestern painter Ernest Blumenschein. These exhibitions, in conjunction with programs like studio classes and school tours, highlighted something new each visit.”

The early part of the year also brought administrative changes, as modern and contemporary curator Christoph Heinrich was named Deputy Director. In addition to his new role, Heinrich continued to spearhead the evolution of *Embrace!*, one of the most ambitious contemporary exhibitions in the museum’s history.

“From the moment of my first visit for the opening of the Hamilton Building, I began envisioning a project where artists could take over the unique spaces of the museum,” said Heinrich. “The building was conceived by an artist, for artists, and I was eager to see what creative sparks could fly when artists and architecture merged.”

In March, the museum kicked off its fourth season of *Untitled*, the final Friday program featuring unique and offbeat encounters with art. The list of community partners associated with *Untitled* continued to grow, and themes like *Untitled #20 (Trip)* and *Untitled #24 (Crossbones)* served as worthy vehicles for unconventional and unexpected art experiences for visitors. *The Best Spring Break Ever* welcomed thousands of kids and their grown-ups to the museum for two weeks of hands-on activities. Spring also saw the launch of Create Playdates where the toddler set had an opportunity to drip, splatter, and draw.

The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965–71 was the most comprehensive exhibition of psychedelic rock posters ever presented at an art museum. Derived from a collection of about nine hundred posters the museum acquired earlier this year, this exhibition and *Psychedelic Side Trip*, the interactive programming area that accompanied it, was a favorite among locals and tourists of all generations and created fantastic energy well into the summer.



Victor Moscoso, *Top Hat/Big Brother and the Holding Company/Oxford Circle, Avalon Ballroom, San Francisco, 1966*. Partial gift of David and Sheryl Tippit; partial purchase with architecture, design, and graphics department acquisition funds; and Volunteer Endowment Funds in honor of R. Craig Miller, 2007.4380. Family Dog © 2010 Rhino Entertainment.

“The museum’s galleries were constantly changing this year, and our ability to show more of the collection expanded through the introduction of new galleries including the Walter + Mona Lutz Gallery dedicated to the display of bamboo objects on the museum’s Asian floor and the reopening of the western American collection also in the North Building,” said Heinrich.

Acquisitions helped spur additional gallery changes this year including the works-on-paper installation *Drawings, Anyone? Recent Acquisitions from the Eleanor and Henry Hitchcock Foundation*, inspired by more than forty works from the Hitchcock Foundation donated over the last two years, and *Fritz Scholder: A New Indian Image* in the American Indian galleries, which featured the newly acquired painting *Seated Indian with Rifle*.

New education initiatives included the launch of the website creativity.denverartmuseum.org. The site uses the museum's collection as a resource for teachers of diverse subjects including history, geography, art, and culture. The museum maintained focus on scholarship resulting in publications and gatherings over the course of the year. The Mayer Center for Pre-Columbian and Spanish Colonial Art held its ninth-annual symposium, and the Petrie Institute of Western American Art hosted its third national symposium thanks to the leadership of Peter Hassrick. Hassrick retired as director of the institute in April, but he continues on as Director Emeritus for the department.

"The museum benefitted from the continued support of an extremely dedicated board of trustees this year, and we were saddened by the loss of our friend and fellow trustee Peter Dominick," said Chairman Frederic C. Hamilton. "Peter's advice and expertise were a valuable resource throughout the Hamilton Building project, and we appreciate his commitment to the museum and this community."

In April, Cathey McClain Finlon agreed to step away from her post on the board of trustees in order to become interim president and focus on developing and leading the process of finding a successor for Director Lewis Sharp.

"After twenty years in the role of director, Lewis was ready to turn the museum over to new leadership," said Hamilton. "Fortunately, we have a very capable and dedicated board, as well as Cathey Finlon, to help with the arduous process of finding someone worthy of replacing him. Thanks to Lewis's recommendations, combined with the insight of Cathey and the board of trustees, we agreed we had inside the organization a real future leader in Christoph Heinrich."

Sharp's retirement at Collectors' Choice in December coincided with the announcement of Heinrich as the new Frederick and Jan Mayer Director of the Denver Art Museum.

"Lewis was the greatest leader for the Denver Art Museum and the community at large over the last twenty years," said Hamilton. "The trustees are confident that the positive momentum Lewis achieved will be carried on by Christoph Heinrich, and we look forward to an exciting future."

"It was a difficult thing to think about leaving the Denver Art Museum," said Sharp. "The trustees, donors, and staff were friends and family to me. The appointment of Christoph Heinrich as my successor gives me incredible confidence in the future of the museum. I look forward to becoming one of its most enthusiastic supporters."



Long before Lewis Sharp transformed Denver's art scene as Director of the museum, he had a distinguished career as a curator and scholar of American art. He has a particular interest in the work of American sculptor John Quincy Adams Ward who was the subject of Sharp's dissertation. Ward cast his most famous work, Indian Hunter, in the 1860s. The bronze sculpture was later purchased by a group of wealthy New Yorkers and placed in Central Park. This smaller version was recently acquired in honor of Lewis Sharp's twenty years as director of the Denver Art Museum.

John Quincy Adams Ward, *Indian Hunter*, 1860. Funds from 2009 Collector's Choice in honor of Lewis I. Sharp, TL-27806.

foundation report

The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed \$4,242,314 to the museum this fiscal year. The foundation now has assets with a market value of more than \$83 million. Endowments of more than \$250,000 are as follows:

Anderman Family Endowment	\$532,187
Nancy Lake Benson Fund	1,354,216
Boettcher Foundation Endowment	2,444,867
Congdon Family Fund	950,491
Adolph Coors Foundation Fund	1,195,363
Dr. Joseph de Heer Endowment	812,213
Denver Art Museum General Endowment	19,242,970
Denver Art Museum Volunteer Endowment for Acquisitions	562,186
Cortlandt & Martha Dietler Fund	6,703,937
El Pomar Foundation Fund	618,848
Frohlich Conservation Endowment	250,998
Gates Foundation Endowment Fund	5,266,722
Fred & Jane Hamilton Endowment Fund	6,211,765
Armand Hammer Endowment	498,278
William Randolph Hearst Fund	921,599
Marion G. Hendrie Fund	469,226
Institute of Western American Art	400,904
William Sharpless Jackson Jr. Endowment Fund for Curator's Circle	584,234
James P. Kelley & Amie C. Knox Endowment Fund	426,183
Vance H. Kirkland Acquisition Fund	753,615
Bob & Sharon Magness Endowment Fund	3,502,434
Mayer Family Endowment Fund for New World	9,086,653
Frederick & Jan Mayer Museum Director's Fund	4,082,507
Andrew W. Mellon Foundation Conservation Endowment	3,057,105
Davis W. & Ellen N. Moore Endowment Fund	482,804
Margaret Page Endowment in Honor of Cile Bach	1,069,289
Petrie Institute of Western American Art	1,773,468
Qwest Foundation	705,837
Rose & King Shwayder Endowment Fund	289,845
Harry I. & Edythe Smookler Memorial Endowment Fund	515,786
Katherine N. Stanley Textiles Endowment Fund	1,468,909
Lewis Story & Mary S. Pachello Fund	609,616
Jim & Lucy Wallace Fund	604,219
Other	<u>5,779,256</u>

Total foundation investments at
market value, September 30, 2009 \$83,228,530

In addition to the above, the foundation has been the recipient of \$19.2 million in outstanding pledges for the endowment. The members of the board of directors of the foundation during the fiscal year ending September 30, 2009, 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

exhibitions

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

Clyfford Still Unveiled: Selections from the Estate

July 14, 2007–January 18, 2009

This exhibition was organized by the Clyfford Still Museum.

Varied Voices

April 6, 2008–March 22, 2009

Charles Russell: Masterworks from the Petrie Collection

May 17, 2008–September 6, 2009

Daniel Richter: A Major Survey

October 4, 2008–January 11, 2009

This exhibition was organized by the Denver Art Museum in collaboration with the Hamburg Kunsthalle. Funding was provided by ThyssenKrupp Robins, the generous donors to the Annual Fund Leadership Campaign, and Vicki and Kent Logan. Promotional support was provided by *The Denver Post*.

Houdon from the Louvre

October 11, 2008–January 4, 2009

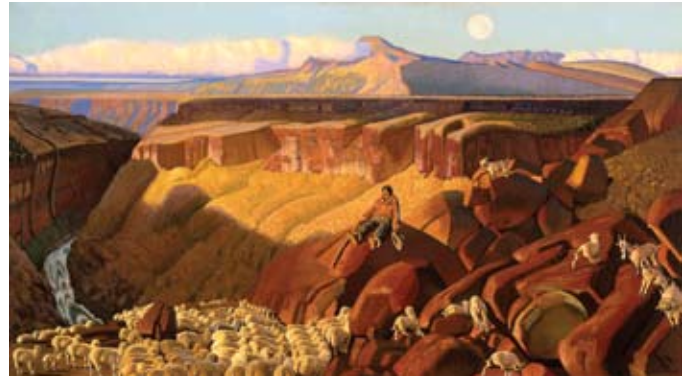
This exhibition was presented in association with Louvre Atlanta, a collaboration between High Museum of Art, Atlanta, and Musée du Louvre, Paris. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. Accenture was the presenting partner for this exhibition. Generous support was also provided by AXA Art. Additional funding was provided by Avana Inc. and the generous donors to the Annual Fund Leadership Campaign. Promotional support was provided by *The Denver Post*.

In Contemporary Rhythm:

The Art of Ernest L. Blumenschein

November 8, 2008–February 8, 2009

This exhibition was organized by the Denver Art Museum, Albuquerque Museum of Art and History, and Phoenix Art Museum. This exhibition was supported by the National Endowment for the Arts, the Albuquerque Museum Foundation, the Henry Luce Foundation, and the Western Art Associates of the Phoenix Art Museum. Wells Fargo was the local presenting sponsor. Additional support was provided by The Adolph Coors Foundation Exhibition Fund, the Fine Arts Foundation, and the generous donors to the Annual Fund Leadership Campaign. Promotional support was provided by *The Denver Post*.



Ernest Blumenschein, *Afternoon of the Sheepherder*, 1939. Courtesy of the National Cowboy and Western Heritage Museum, Oklahoma City, PTL-2010.

New & Noteworthy:

The Hopkins Family Quilt in Context

December 13, 2008–July 19, 2009

Funding for conservation was provided by the Catherine Hawkins Foundation.

Creating the West In Art

Ongoing (opened February 21, 2009)

The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965–71

March 21–July 26, 2009

This exhibition was organized by the Denver Art Museum. Support was provided by Accenture, the Denver Art Museum's technology partner. Additional funding was provided by Avana Inc. and the generous donors to the Annual Fund Leadership Campaign. Promotional support was provided by *The Denver Post*, *5280 Magazine*, and CBS4.

Drawings, Anyone? Recent Acquisitions from the Eleanor & Henry Hitchcock Foundation

March 29, 2009–January 24, 2010

A Visual Alphabet: Herbert Bayer's Anthology Paintings

Ongoing (opened May 1, 2009)

Fritz Scholder: A New Indian Image

Ongoing (opened May 2, 2009)

Shape & Spirit:

Selections from the Lutz Bamboo Collection

Ongoing (opened September 26, 2009)

selected acquisitions

ARCHITECTURE, DESIGN & GRAPHICS

Richard Buckminster Fuller (American, 1895–1983), *The Synergetics Folio*, 1977, ink on paper (2008.837.1–10): Gift of Leandro P. Rizzuto.

Georg Jensen (Danish, 1866–1935), *Magnolia Blossom Tray*, 1950s, silver, mfr. Georg Jensen (2008.821): Gift of William and Eleanor Reiquam.

McSweeney's Publishing (established in 1998, San Francisco, California), *McSweeney's 13–29*, 2004–2008, ink on paper and various materials (2009.283–304): Gift of McSweeney's.

George Nakashima (American, 1905–90), *Coffee Table*, 1971, walnut (2009.275): Gift of Reverend B. J. and Grace George.

Harald Nielsen (Danish, 1892–1977), *456 Tea Set*, 1950s, silver and ebony wood, mfr. Georg Jensen (2008.820.1–4): Gift of William and Eleanor Reiquam.

Jack Stauffacher (American, born 1920), *Wooden Letters from 300 Broadway (eM)*, 1998, print on French Rives mold-made paper (2008.815): Design After Dark Fund purchase.

Jack Stauffacher (American, born 1920), *ffCM*, 2003, print on French Rives mold-made paper (2008.816): Design After Dark Fund purchase.

Jack Stauffacher (American, born 1920), *NL*, 2006, print on French Rives mold-made paper (2008.817): Design After Dark Fund purchase.

Jack Stauffacher (American, born 1920), *CL*, 1990, print on superfine vellum paper (2008.818): Design After Dark Fund purchase.

Various Artists, *Psychedelic Poster Collection*, 1965–73, ink on paper (2008.519–812): Partial gift of David and Sheryl Tippit; partial purchase with architecture, design, and graphics department acquisition funds; and Volunteer Endowment funds in honor of R. Craig Miller.

ASIAN ART

China

Wen Zhengming (1470–1559); *Calligraphy*; China; Ming dynasty, 16th century; ink on paper (2009.460): Gift of Polly and Mark Addison.

Dong Qichang (1555–1636); *Album with Calligraphy*; China; late Ming dynasty, early 17th century; ink on paper (2009.452): Gift of Polly and Mark Addison.

Wang Duo (1592–1652); *Calligraphy*; late Ming dynasty, 1640; ink on silk (2009.459): Gift of Polly and Mark Addison.



Buddhist Triad, 13th century. Gift of Mrs. John B. Bunker, 2009.341.

Japan

Onchi Koshiro (1891–1955); *A Spring*; Japan; Taisho period, 1916; woodblock print, pigment on paper (2009.389): Bequest of Dr. Joseph de Heer.

Sekino Junichiro (1914–88); *Portrait of Onchi Koshiro*; Japan; Showa period, 1952; woodblock print, pigment on paper (2009.405): Bequest of Dr. Joseph de Heer.

Kiyomizu Rokubei VI (1902–80); *Vase*; Japan; Showa period, mid-20th century; porcelain with three-color glaze (2009.273): Gift of Reverend B. J. and Grace George.

Southeast Asia

Pair of Palanquin Hooks and Links; Cambodia; Angkor Vat period, 12th century; bronze and iron (2008.516.1ab–2ab): Gift of Mrs. John B. Bunker.

Buddhist Triad; Cambodia, Khmer; 13th century; bronze (2009.341): Gift of Mrs. John B. Bunker.

Seated Buddha, Burma, 16th century, bronze (2008.886ab): Gift of Nancy Wiener in honor of Emma Bunker.

Astrological Calendar; Indonesia, Bali; early 20th century; pigment on paper (2009.340): Gift of Mrs. John B. Bunker.



Los Carpinteros, *Untitled*, 2009. Gift of the Eleanor and Henry Hitchcock Foundation, 2009.342.

MODERN & CONTEMPORARY ART

Bill Amundson, *Self Portrait with Pricey Mountain Homes*, 2008, graphite on paper (2009.276): Funds from Polly and Mark Addison.

Los Carpinteros, *Untitled*, 2009, watercolor on paper (2009.342): Gift of the Eleanor and Henry Hitchcock Foundation.

Nicole Eisenman, *Airplane*, 1996, oil on board on wood panel (2001.716): Gift of Vicki and Kent Logan.*

Mona Hatoum, *Untitled (willow cage)*, 2002, willow (2009.367): Gift of Polly and Mark Addison.

Michael Joo; *Headless (mfg portrait)*; 2000; urethane foam, vinyl plastic, styrene plastic, stainless-steel wire, and neodium magnets (2001.758): Gift of Vicki and Kent Logan.*

Barbara Kruger, *Untitled*, 1999, photographic silkscreen/vinyl (2001.771): Gift of Vicki and Kent Logan.*

Glenn Ligon, *Hands (Diptych)*, 1997, silkscreen ink on canvas (2001.776): Gift of Vicki and Kent Logan.*

Alexander Ross; *Untitled*; 2008; ink, crayon, graphite, color pencil, and flashe on paper (2008.517): Gift of the Eleanor and Henry Hitchcock Foundation.

Toshiko Takaezu, *12 Works by Artist Toshiko Takaezu*, 1980–89, ceramic (2009.349–360): Gift of Toshiko Takaezu.

Jenny Saville and Glen Luchford, *Closed Contact #13*, 1999–2000, C-print in plexiglas frame (2001.852): Gift of Vicki and Kent Logan.*

*Former fractional and promised gifts to the Denver Art Museum, now complete.

NATIVE ARTS

American Indian

Jeffrey Gibson (Mississippi Band Choctaw/Cherokee, born 1972), *Natura Non Facit Saltum*, 2005, oil and pigmented silicone on wood (2008.814): Funds from the William Sr. and Dorothy Harmsen Collection, by exchange.

Arlo Namingha (Hopi, born 1973), *Chanters #4*, 2004, Texas limestone (2009.281): Gift of Loren G. Lipson, M.D.

Arlo Namingha (Hopi, born 1973), *Cultural Images #5*, 2005, Indiana limestone (2009.282): Gift of Loren G. Lipson, M.D.

Dan Namingha (Hopi, born 1950), *Studio View—Series 11*, 1994; *Studio View of Sangre de Cristo*, 1995, acrylic on canvas (2009.278–279): Gift of Loren G. Lipson, M.D.

Dan Namingha (Hopi, born 1950), *Desert Arch 1*, 2008, bronze (2009.280): Gift of Loren G. Lipson, M.D.

Jane Osti (Cherokee, born 1945), *Jar*, 2008, clay (2008.823): Kathleen Burton Memorial Fund.

Fritz Scholder (Luiseño, 1937–2005), *Seated Indian with Rifle (After Remington)*, about 1976, oil on canvas (2009.361): Gift of Polly and Mark Addison.

Unknown Navajo artist, *Rug*, about 1920–40, wool (2009.4): Gift of Beatrice A. and Jonathan B. Wittenberg.



Dan Namingha, *Desert Arch 1*, 2008. Gift of Loren G. Lipson, M.D., 2009.280.

selected acquisitions (cont.)

Unknown Seminole artist; *Woman's Outfit—Skirt, Cape, Moccasins, Necklaces, Scarf, and Earrings*; about 1936; cotton, rayon, leather, glass beads, and shells (2009.1.1–25): native arts department acquisition fund.

Melanie Yazzie (Navajo/Diné, born 1966), *My Quilt*, 1993, cloth (2009.345): Gift of Melanie Yazzie and Clark Barker.

African

Unknown Yoruba artist, *Egungun Mask*, late 1900s, cotton, wood (2009.347): Gift of Tim and Bobbi Hamill.

El Anatsui (Ewe, born 1944), *Rain Has No Father?*, 2008, found bottle tops with copper wire (2008.891): Funds from native arts department acquisition fund, U. S. Bank, Douglas Society, DAM Volunteer Endowment, African-American Outreach Committee, and private individuals.

PAINTING & SCULPTURE

Studio of Giovanni Antonio Canal, called Canaletto; *Venice: The Piazzetta from the Bacino*; 18th century; oil on canvas (2009.336): Bequest of Charles Edwin M. Stanton.

PETRIE INSTITUTE OF WESTERN AMERICAN ART

Oscar Edmund Berninghaus (American, 1874–1952), *The Indian Call*, 1921, oil paint on canvas (2009.384): Funds from the William Sr. and Dorothy Harmsen Collection, by exchange.

Mark Bowles (American, born 1953), *Intersect*, 2008, acrylic paint on canvas (2009.339): Gift of Leslie Tucker Smith.

Charles Craig (American, 1846–1931), *Uncompahgre Ute Indian Camp*, about 1893, oil paint on canvas (2008.870): Gift of Nelson A. and Susan D. Rieger, Colorado Springs.



Studio of Giovanni Antonio Canal, called Canaletto, *Venice: The Piazzetta from the Bacino*, 18th century. Bequest of Charles Edwin M. Stanton, 2009.336.



George Woodman, *Untitled*, late 1900s. Gift of Polly and Mark Addison, 2009.380.

Thomas McKenney and James Hall, *History of the Indian Tribes of North America with Biographical Sketches and Anecdotes of the Principal Chiefs (volumes 1 and 2)*, 1863 (2008.819.1): In Memory of Robert A. and Catherine L. McKennan.

Ed Mell (American, born 1942); *Jack Knife*; modeled 1993, cast 2009; bronze (2009.435): Funds from the Contemporary Realism Group.

PHOTOGRAPHY

George N. Barnard, *Orchard Knob from Mission Ridge*, 1863 (TL-28127): Gift of Alan Manley.

Robert Benjamin, *At the Sand Dunes*, 1999 (PTL-5237): Photography department acquisition funds.

Robert Benjamin; *Pamela, Pregnant, at the Swimming Pool*; 1985 (PTL-5239): Photography department acquisition funds.

Robert Benjamin, *Nellie with Christmas Boxes*, 2002 (TL-28052): Gift of Robert Benjamin.

Petah Coyne, *Untitled (Monks Running)*, late 1900s (2009.374): Gift of Polly and Mark Addison.

Shirin Neshat, *Allegiance with Wakefulness*, 1994 (2009.375):
Gift of Polly and Mark Addison.

Wang Qingson, *Knickknack Peddler*, date not known (2009.381):
Gift of Polly and Mark Addison.

James Welling, #71B from “*New Abstractions*,” late 1900s
(2009.379): Gift of Polly and Mark Addison.

George Woodman, *Untitled*, 1989 (2009.380): Gift of Polly and
Mark Addison.

PRE-COLUMBIAN & SPANISH COLONIAL

Pre-Columbian

Figurine with Hands on Hips; Colima, Mexico; 200 B.C.–A.D. 200;
modeled earthenware (2008.841): Gift of Mary Lanius.

Figurine Holding Instrument; Colima, Mexico; 200 B.C.–A.D. 200;
modeled earthenware (2008.842): Gift of Mary Lanius.

Female Figurine; Tlatilco, Mexico; 200 B.C.–A.D. 200; modeled
earthenware (2008.843): Gift of Mary Lanius.

Spanish Colonial

St. John Nepomuk (San Juan Nepomuncio), Guatemala, mid-18th
century, paint and gold leaf on wood (2008.831 A–B): Gift of Jan
and Frederick Mayer.

Virgin of Loretto, Mexico, early 18th century, paint and gold leaf on
wood (2008.830): Gift of Jan and Frederick Mayer.

Virgin and Child, Alto Peru, 19th century, paint on canvas
(2008.833): Gift of Jane Stevenson Day.

Tupu, Peru, 19th–early 20th century, silver (2008.844): Gift of
Mary Lanius in memory of Paul Baxter Lanius.

Workshop of Juan Correa, *The Virgin of Valvanera*, Mexico, late
17th–early 18th century, oil on canvas (2008.832): Gift of Jan and
Frederick Mayer.

Jose de Ibarra, *Christ of Ixmiquilpan (Christ of the Chapel of St.
Teresa)*, Mexico, 1731, oil on canvas (2008.829): Gift of Jan and
Frederick Mayer.

George Lopez, *Tree of Life with Cross*; New Mexico, USA; 1960s;
unpainted wood (2008.839): Gift of Mary Lanius in memory of
James Mills.

George Lopez, *Animal Tree*; New Mexico, USA; 1950s; unpainted
wood (2008.840): Gift of Mary Lanius in memory of James Mills.

Joe Mondragon; *St. Francis*; New Mexico, USA; 1950s; unpainted
wood (2008.838): Gift of Mary Lanius in memory of James Mills.

TEXTILE ART

Olga de Amaral (Colombian, born 1932); *Notas 2*; 2005;
woven linen and cotton with applied gesso, parchment, gold
leaf, and acrylic paint (2008.893): Neusteter Textile Collection:
Gift from the Volunteer Endowment Acquisition Fund in honor
of Imelda De Graw.

Jack Lenor Larsen, Inc. (United States), *SWAZI Drapery Fabric*,
designed by Coral Stephens and Larsen Design Studios, about 1962,
woven cotton and wool (2008.828): Neusteter Textile Collection:
Gift of Gerry Gallagher.

Gugger Petter (Danish, born 1949, resides in United States),
Dog Barking at Two Women, 2008, woven hemp and newspaper
with paint (2008.894): Neusteter Textile Collection: Funds from
Mary Dean Reed and Fortunee Morrison, by exchange.



St. John Nepomuk (San Juan Nepomuncio), mid-18th century.
Gift Jan and Frederick Mayer, 2008.831 A–B.

education & public programs

ADULT & COLLEGE PROGRAMS

Education Internships for College and Graduate Students
University of Colorado Internship Course
University of Denver OSHER Lifelong Learning Institute

Untitled Event Series

#20 (Trip)

#21 (I♥)

#22 (Ps & Qs)

#23 (Old School)

#24 (Crossbones)

#25 (Herd)

Untitled Community Affinity Group

Conversation Lounge

From the Soul: Poetry, Jake Adam York

Setting the Stage: Crafting an Exhibition, Darrin Alfred

Taking the Stage: Live at the Fillmore, Paul Epstein

Warming Up: The Folk Music Revival, Harry Tuft
& Simon Zalkind

Courses

The Figure is Back: Representing the Body in Contemporary Art,
Sonnet Hanson

The Artists' Panel Super Session; Wes Wilson, Stanley Mouse
and Lee Conklin; Moderated by Scott Montgomery

Studio Classes

Drawing the Figure for People Who Think They Can't,
Chuck Ceraso

Painting the Figure for People Who Think They Can't,
Chuck Ceraso

Oil Painting the Colorful Southwest, Chuck Ceraso

Freedom, Passion, and Painting, Chuck Ceraso

Monotype: Printmaking for Beginners, Eric Waldemar

COMMUNITY & FAMILY PROGRAMS

All-Day Kids' Camps

Adventures of White Heron Castle, Japan, Patterson Williams
and Lara Writsel

The Brain Behind the Brush, Ellen Reynolds

The Empress of China and the Three Mice, Patterson Williams
and Lara Writsel

Kids' Classes

101 Ways to Paint a Picture, Sharon Rouse

3-D, Paty Holt

Around the World in Four Days, Paty Holt

Coil, Roll, Smooth, Smush, Paula Romero Schmitt

Crazy About Horses, Susan Carlson

Dream in Color, Cara Thomas

Faces and Places, Sharon Rouse

I've Got My Eye on You, Stephanie Schwemm

Making Multiples, Cindy Migliaccio

Pouches, Pots, and More, Benita Goltermann

Re-Cycle, Re-Use, Re-Create, Cindy Migliaccio

Smirking Monkey, Flying Dragon, Susan Carlson

Squiggle, Smudge, and Splat! Benita Goltermann

Stamp It! Scrap It! Paty Holt

Tales with Tails, Cara Thomas

Tell Me Your Story, Stephanie Schwemm

The Art of Collage, Paula Romero Schmitt

Create Playdates

Smudge

Splatter

Squiggle

Roar

Free Family Activities

Architecture View-Master Game

Art Tubes

Family Backpacks

Gallery Games

Hotspots

Just for Fun Family Center

Kids Corner

www.wackykids.org

Free Family Days & Events

Winter Break

Best Spring Break Ever

Community Collaborations

20th Annual Friendship Powwow

and American Indian Celebration

5 by 5 Program with the Mayor's Office for Education
and Children

African Community Center Refugee Workshop for *Embrace!*

Cole Arts and Science Academy Family Day

Community Access Tours with neighborhood, civic, and
social-service organizations, including Denver Coalition
for the Homeless, Denver Center for Crime Victims,
and Family Literacy Learning Source of Aurora

Denver CAMP (Collaboration Among Many Partners)

Summer Field Trips

Día del Niño, in collaboration with the Consulate General
of Mexico, the Mexican Cultural Center, the Denver
Public Library, the Colorado History Museum, and the
Byers Evans House Museum



Family Programs Art Tubes



Buntport Theater performs at the Untitled event series

- Emily Griffith Opportunity School Refugee Workshop
for *Embrace!*
- Mile High Parents Campaign Back-to-School Nights
- Our Lady of Guadalupe Celebration
- Tu Biblioteca Hoy* artmaking activities with the Denver
Public Library
- Valdez Elementary Family Day
- Working with Artists* Student Photography Tour

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
- DPS collaboration with Cole Arts and Science Academy,
Place Bridge Academy, Smith Renaissance School of the Arts,
Stedman Elementary, and Trevista at Horace Mann

TEACHER PROGRAMS

- creativity.denverartmuseum.org
- Outreach and off-site teacher workshops

TOURS & GALLERY PROGRAMS

- Architecture Tours
- Collection Highlight Tours
- Nooner Tours
- Spanish Language Tours
- Special Request Tours
- Temporary Exhibition Tours

In Contemporary Rhythm: The Art of Ernest L. Blumenschein
*The Psychedelic Experience: Rock Posters from the San Francisco
Bay Area, 1965–71*

In background, above, left: Sandy Skoglund, *Fox Games*, 1989. Purchased with funds from Mr. and Mrs. Bruce Benson, Jan and Frederick Mayer, Volunteer Endowment Fund, Ginny Williams Gallery, the Chanzit family, Suzanne Farver and George Berky, Richard and Cathey Finlon, Dr. William F. Griffith, Dr. and Mrs. Charles Hamlin, Dan and Annette Jacobs, the Kuyper Foundation, the David H. Lawrence Foundation, Andrew W. Milner, Judy and Ken Robins, Mimi and Eric Ruderman, Christy S. Sebastian, Lewis and Susan Sharp, Lewis and Sally Story, Ted and Joyce Strauss, Patterson B. Williams, the Vargas family, and an anonymous donor, 1991.36.

other outreach & public programs

Americans with Disabilities Act Initiatives

American Sign Language interpretation for all tours and programs on request

Descriptive tours and tours with tactile reproductions of objects from the collection for visitors who are blind or visually impaired

Magnification tools to assist label reading in some exhibitions

Specialized group tours for visitors with early Alzheimer's and dementia

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 continued to assist the museum in reaching out to the Latino community.

The Mayer Center for Pre-Columbian & Spanish Colonial Art Symposium

The 2008 event, *The Arts of South America, 1492–1850*, featured an international group of scholars who spoke on the art and architecture of colonial South America.

Anna & John Sie Lecture Series on Italian Art

This year's program, *Leonardo da Vinci*, featured professor Martin Kemp of Oxford University.

Petrie Institute of Western American Art's Annual Symposium

The 2009 event, *Taos Traditions: Artists in an Enchanted Land*, explored the art of the Taos founders. This event featured prominent American art scholars, curators, and gallery owners.



Tu Biblioteca Hoy! Your Library Today family day in collaboration with the Denver Public Library

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 Southwest art 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.asianartassociation.org

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.org

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 & 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 was founded in 1978 to promote the appreciation, enjoyment, and acquisition of modern and 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. One of the highlights of the past year was the Logan Lecture Series featuring artists from *Focus: The Figure*, curated by Christoph Heinrich, the Polly and Mark Addison Curator of Modern and Contemporary Art. DAMContemporaries organized yet another successful Salon Series hosted by major local collectors, visited MASS MoCA and Boston, and celebrated at the event of the year, Bollywood—the fantastic fundraising party and auction supported by more than 100 artists.

The Design Council

720-913-0046 or designcouncil.denverartmuseum.org

The Design Council is a support group of the museum's department of architecture, design, and graphics and encourages dialogue through the art of design by providing invaluable assistance in fundraising, programming, and education. This year the Design Council provided a forum for discussion and dialogue within the design community by cohosting a lecture series with the Colorado chapter of AIGA. Renowned designers such as Jennifer Morla and Joshua Hirsch were on hand to discuss current issues in visual communication. The council raised funds for acquisitions and programming in 2009, providing the support necessary to bring together poster artists Lee Conklin, Stanley Mouse, and Wes Wilson for the opening weekend of *The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965–71*. The council also has two annual fundraisers, a luxe silent auction and party, Design After Dark, and a spring luncheon and presentation, Luncheon By Design.

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. This year's programs included the annual dinner featuring a performance by the Hula School of the Rockies and a lecture series on wide-ranging topics such as Kiowa ledger art, Navajo textiles, Pueblo pottery, the life and art of Fritz Scholder, and the art of printmaking given by noted artists and scholars Candace Greene, Paul Chaat Smith, Bruce Bernstein, Charles King, and Melanie Yazzie. Field trips were made to two private collections in Vail and the Muse, a new folk-art museum in Denver.

Friends of Painting & Sculpture

720-913-0178 or www.fopas.net

FOPAS supports the department of painting and sculpture by raising funds for acquisitions and exhibitions. Members enjoy the benefits of free educational programs, visits to artists' studios, special tours of museum exhibitions, lecture series, and our acclaimed art trips. This past year we enjoyed the museums and private collections of Minneapolis/St. Paul. FOPAS also sponsored a wonderful silent art auction, featuring art by the leading contemporary painters of the American West. In May our members enjoyed a LoDo loft tour, visiting five very unique lofts with wonderful art collections. Professor Martin Kemp of Oxford University gave a lecture on Leonardo da Vinci in September.

volunteer executive board

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The winners of the 2009 Cile Bach Awards for outstanding volunteer service. Left to right, Jane Page, Joe Lantz, and Sharon Rouse.

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As of September 30, 2009

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Mimi Ruderman, Executive Director,
DAM Contemporaries



Bill Amundson, *Self Portrait with Pricey Mountain Homes*, 2008. Funds from Polly and Mark Addison, 2009.276.

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Painting & Sculpture

Timothy Standing, Gates Foundation
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Petrie Institute of Western American Art

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Eric Paddock, Curator

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Curator of Spanish Colonial Art
Margaret Young-Sanchez, Chief Curator
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Michael Brown, Mayer Curatorial Scholar
Julie Wilson Frick, Mayer Center
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Pre-Columbian & Spanish Colonial Art

Textile Art

Alice Zrebicc, Consulting Curator

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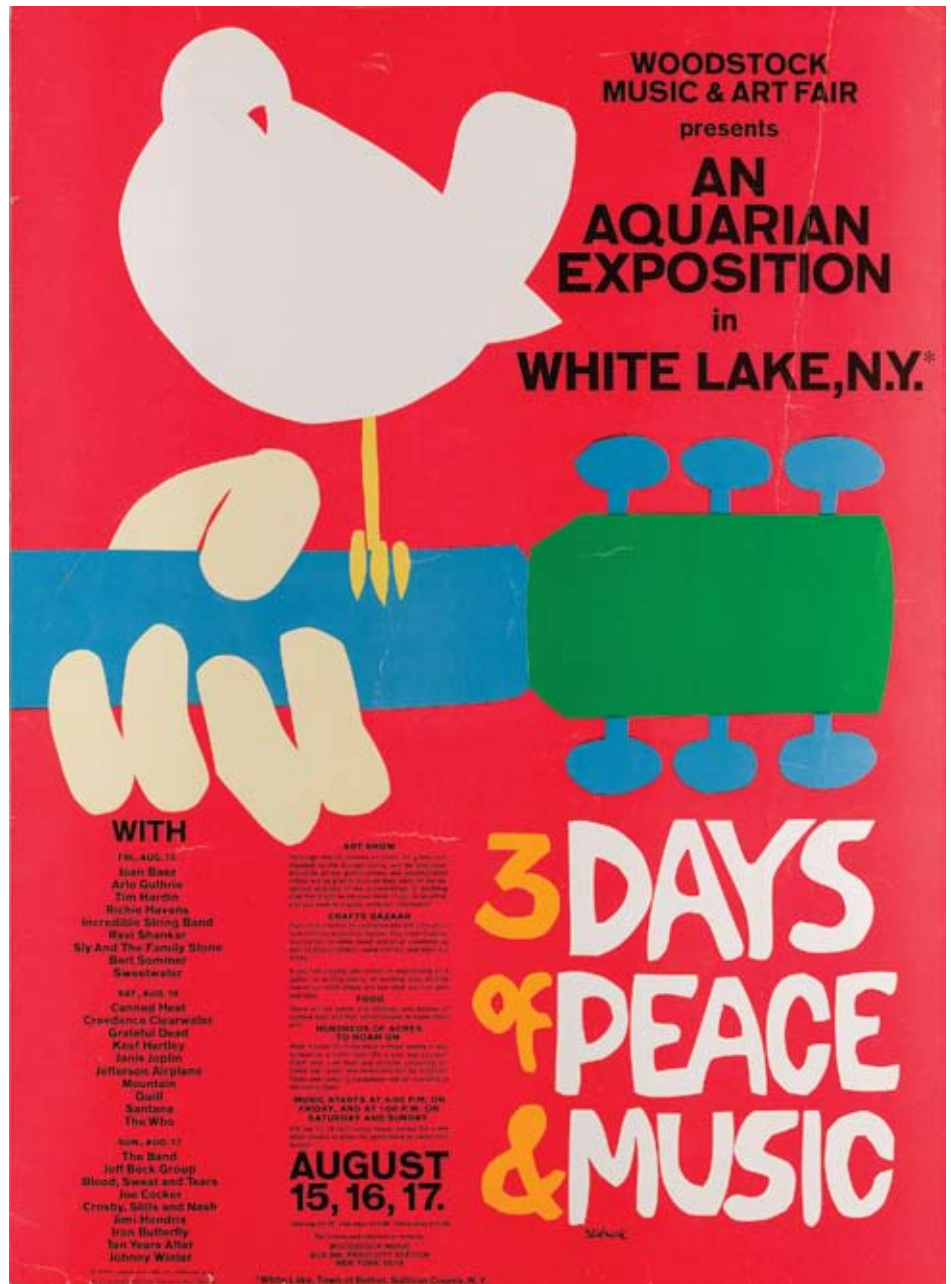
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 Lee Evans, Gift Processing Associate
 Kathy Brack, Gift Processing Associate



Arnold Skolnick; *Woodstock Poster*, Max Yasgur Farm, Bethel, New York; 1969. Partial gift of David and Sheryl Tippet, partial purchase with Marion G. Hendrie Fund, Florence and Ralph Burgess Trust, and other Denver Art Museum funds, 2009.689.

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Olga de Amaral, *Notas 2*, 2005. Neusteter Textile Collection: Gift from the Volunteer Endowment Acquisition Fund in honor of Imelda De Graw, 2008.893.
Photo courtesy of Bellas Artes Gallery. © Zona Ltda.

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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.

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George Nakashima, *Coffee Table*, 1971. Gift of Reverend B.J. and Grace George, 2009.275.

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 2008–2009.

This was a tremendous year for the Denver Art Museum with exciting exhibitions and rotations that showed great diversity and broad appeal. From the western American art of Ernest L. Blumenschein to the rock-and-roll memories of *The Psychedelic Experience: Rock Posters from the San Francisco Bay Area, 1965–71* to the opening of the Lutz Bamboo Gallery, the Denver Art Museum continues to delight and inspire.

The Denver Art Museum received generous gifts from the foundation community, most notably Morgridge Family Foundation in support of Creativity Resource, a standards-based tool for teachers; Helen K. and Arthur E. Johnson Foundation in support of *The Masterworks of Charles M. Russell*; William Randolph Hearst Foundation for its educational endowment at the DAM; and True Foundation for its support of *Allen True's West*.

The museum received continued funding from the citizens who support the Scientific and Cultural Facilities District and from Target, for the museum's Free First Saturday program. With First Free Saturday attendance exceeding 63,000, the museum could not be more pleased with the commitment of these wonderful partners.

Qwest provided funding for critical Spanish-language programs, and TeleTech allowed the Denver Art Museum to engage underserved audiences through important community outreach.

Wells Fargo's sponsorship of western American art exhibitions continued this year with the beautiful and critically acclaimed *In Contemporary Rhythm: The Art of Ernest L. Blumenschein* as well as *The Masterworks of Charles M. Russell*.

Charles Schwab's continued support of the popular *Untitled* series allowed for outrageous fun at the museum with unique, spontaneous, and accessible programming for an eclectic mix of young and adult audiences. And UMB Bank's partnership helped the museum create another successful and festive DAM Uncorked event with the generous help of Applejack Liquors.

The museum received generous support through multi-year financial commitments from the wonderful members of the Annual Fund Leadership Campaign, and the Associates continued to participate in the highest levels of museum membership.

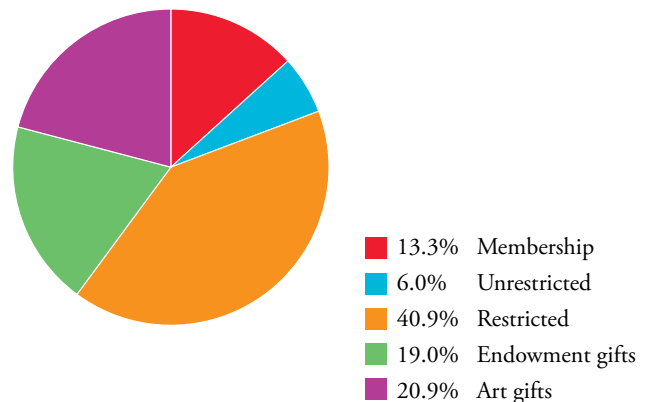
DAM members supported the institution with \$2,076,917, and the museum received \$7,327,922 in additional gifts to support collections, exhibitions, education programming, operations, and special projects.

The Denver Art Museum sincerely appreciates the generosity of the wonderful visitors and members in these complicated times. The trustees and staff realize that this community has choices regarding how to spend limited time and where to give charitable donations. It is the participation of the museum's members and visitors that enables the institution to thrive and continue offering ambitious exhibitions, family programming, and diverse collections.

Sincerely,
Kate Paul
 Chair, Development Committee

CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT DISTRIBUTIONS

	2007–2008	2008–2009
Trustees	\$1,873,954	\$2,075,090
Associates/First 100	2,162,075	1,444,764
Individuals	4,459,492	3,394,836
Corporations	946,257	529,232
Foundations	2,195,753	1,928,917
Government grants	315,633	32,000
Total cash	11,953,164	9,404,839
Art gifts	2,589,514	3,269,305
Endowment gifts	5,922,254	2,969,369
Total	\$20,464,932	\$15,643,513



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George Lopez, *Animal Tree*, 1950s. Gift of Mary Lanus in Memory of James Mills, 2008.840.

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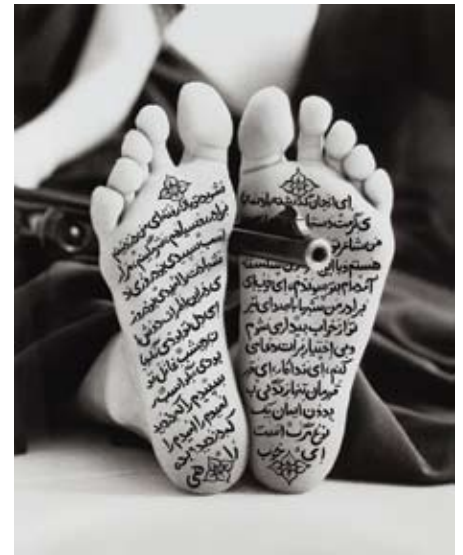
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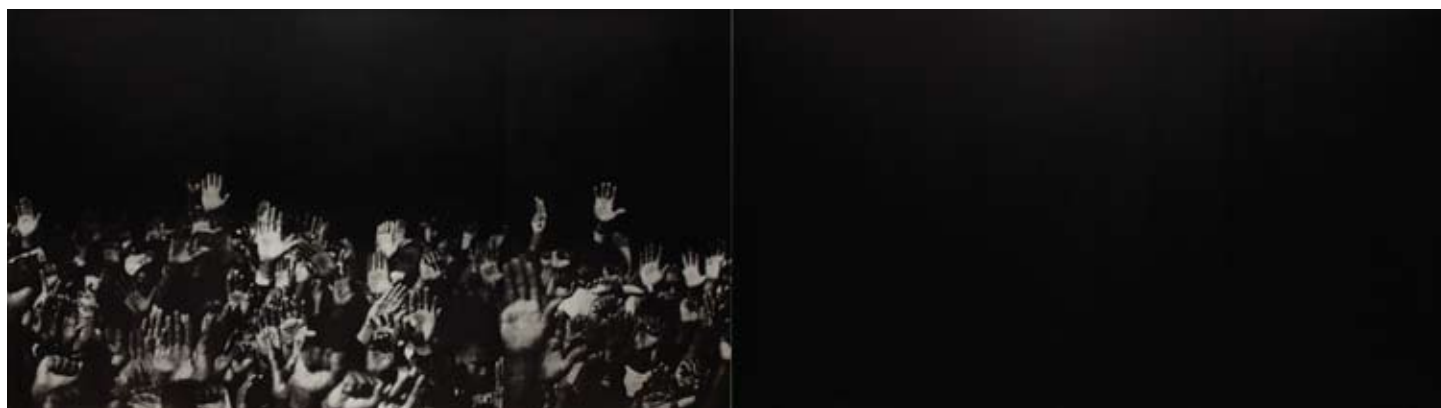
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Glen Ligon, *Hands*, 1997. Gift of Vicki and Kent Logan, 2001.776.



Fritz Scholder, *Seated Indian with Rifle (After Remington)*, about 1976. Gift of Polly and Mark Addison, 2009.361.

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Guggen Petter, *Dog Barking at Two Women*, 2008. Neusteter Textile Collection: Funds from Mary Dean Reed and Fortunee Morrison, by exchange, 2008.894. Photo courtesy of the artist and Jane Sauer Gallery. © Guggen Petter.

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treasurer's report

The Denver Art Museum carried out its mission of acquiring, interpreting, and preserving art during fiscal year 2009 with a general operating budget of \$18.4 million. While resource-allocation refinements were made during the course of the year as management pursued reorganization efforts to improve efficiency, the Denver Art Museum fiscal year ended 2009 with annual operating revenues exceeding annual operating expenses.

The abbreviated general operating financials shown below reflect fiscal year 2009 year-end results for the Denver Art Museum's general operating fund:

FY 2009 GENERAL FUND FINANCIAL SUMMARY

Total Revenues and Other Funding	\$18,414,698
Total Expenses	<u>\$18,015,691</u>
Surplus	<u><u>\$399,007</u></u>

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. During fiscal year 2009, these adjustments impacted the stated net asset valuation of the Denver Art Museum. 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 ended September 30, 2009, is shown to the right.

DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES

For the year ended September 30, 2009
(in thousands)

Support & Revenue	
Gifts, grants, and membership	\$13,254
Public support	7,737
Program and other revenue	935
Admission revenue	1,976
Investment income (net)	(19)
Gift shop and restaurant operations (net)	<u>326</u>
 Total support and revenue	 24,209
Expenses	
Program services:	
Exhibitions and net collections activity	6,911
Collections management	1,193
Education programs	1,160
Visitor services	483
Premises	5,999
New building expenses	943
Supporting services:	
General and administrative	2,109
Fundraising, membership, and marketing	3,298
Distribution to the DAM Foundation	<u>2,056</u>
 Total Expenses	 <u>24,152</u>
 Net support and revenue over expenses	 57
Change in net assets of DAM Foundation	<u>(6,346)*</u>
 Change in net assets	 <u><u>(\$6,289)*</u></u>

In summary, the Denver Art Museum concluded the 2009 fiscal year with consolidated financials reporting a decrease in net assets of approximately \$6.3 million.*

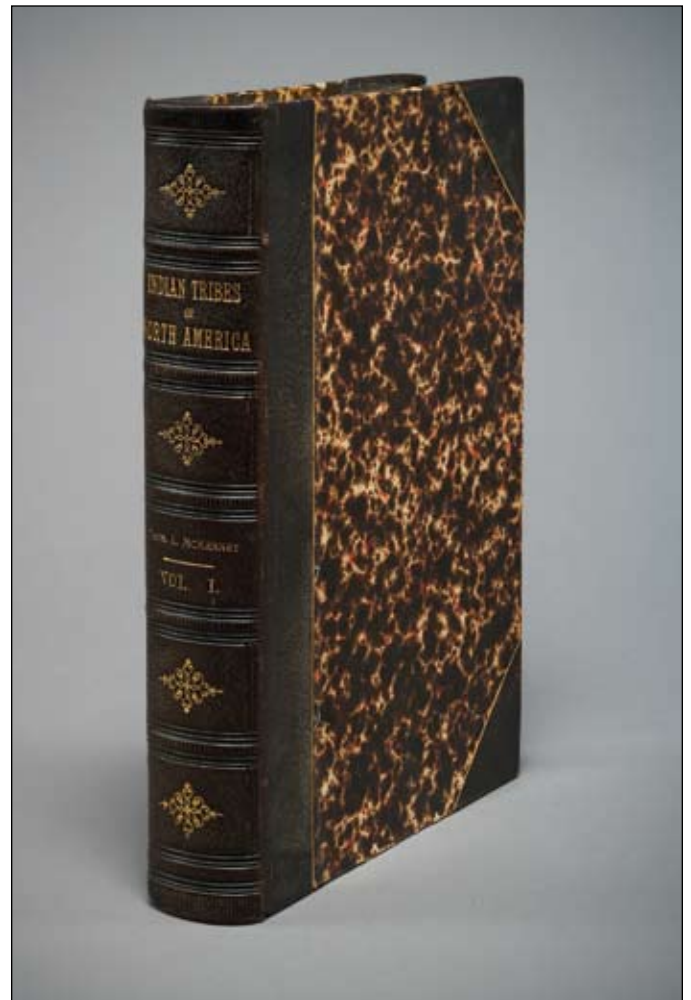
The primary fiscal goals for the future remain preserving core mission operations, managing resources to annual projected revenue, and ensuring the future stability of the institution.

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 2009) 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 2009 was \$4,242,314 and was received subsequent to year end. Accordingly, the distribution amount is recorded as a distribution receivable from the Foundation at September 30, 2009.

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 \$57,000.



Thomas McKenney and James Hall, *History of the Indian Tribes of North America with Biographical Sketches and Anecdotes of the Principal Chiefs* (volumes 1 and 2), 1863. In Memory of Robert A. and Catherine L. McKennan, 2008.819.1.



El Anatsui, *Rain Has No Father?*, 2008. Funds from native arts department acquisition fund, U. S. Bank, Douglas Society, DAM Volunteer Endowment, African-American Outreach Committee, and private individuals, 2008.891.

