Cover (detail) and above: Penelope Umbrico, 18,297,350 Suns from Sunsets from Flickr 04/16/14 (Partial), 2014. 4 in. x 6 in. Chromogenic color prints assembled with tape. Denver Art Museum Collection: Funds Provided by The Mark & Hilarie Moore Family Trust, 2016.37. © Penelope Umbrico
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Critical funding for programs and exhibitions is provided by the citizens who support the Scientific and Cultural Facilities District (SCFD).
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Staff Liaison, Christoph Heinrich

* d. 9/30/2016

Alexander Phimister Proctor, Indian Warrior, about 1922, bronze, 31 1/2 x 10 x 39 1/2 inches. Museum Purchase with funds from Sharon Magness and the Harry I. and Edythe Smookler Memorial Endowment.
The exhibition year began with some of the biggest names in American painting. *Wyeth: Andrew and Jamie in the Studio* was the first exhibition of its scale to focus on the studio practices and creative processes of Andrew Wyeth and his son Jamie. The multimedia exhibition focused on the stylistic approaches of each artist, showing their works side by side as a visual conversation—highlighting both the similarities and differences in their approaches and subjects.

*Super Indian: Fritz Scholder, 1967–1980* brought bright colors and bold images by a highly influential artist whose work has been a source of inspiration and controversy for almost 50 years. After that (and just in time for winter), we turned our attention to the vast blue skies and warm landscapes of New Mexico with another intriguing pair of painters and larger-than-life vistas in *A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings*.

*Standing Still: Photographs by Danny Singer* presented 11 panoramic views of rural main streets and prairie landscapes from Canada to Texas. Singer used outsized images to give us a different perspective on the small towns most travelers overlook in their rush to get from one place to the next.
Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection told the iconic story of Japanese samurai through 140 objects from one of the finest and most comprehensive collections of samurai armor and accoutrements in the world. Surrounded by murals, war regalia, and even life-sized, armor-clad horses, visitors were immersed in the life, culture, and pageantry of samurai from the 1100s through the 1800s.

Big ideas and immense passion brought Women of Abstract Expressionism to fruition last summer. Developed by the DAM, and many years in the making, this groundbreaking exhibition broadened the story of abstract expressionism by turning the spotlight on the often overlooked female artists who played an important and influential role in the movement. More than 50 major paintings were on view by artists working on the East and West Coasts during the 1940s and ‘50s. This exhibition, which is currently traveling to various US locations, attracted visitors and media attention from across the nation. Women of Abstract Expressionism was truly a labor of love by modern art curator, Gwen Chanzit, and a perfect capstone for her long and illustrious career with the DAM.

This past summer, visitors also were able to become part of the action in #dancelab, an interactive installation created in collaboration with local creative firm Legwork Studio and dance company Wonderbound. #dancelab was part of the Summer of Dance, a collection of exhibitions and installations that also included Rhythm & Roots: Dance in American Art; Why We Dance: American Indian Art in Motion; Grand Gestures: Dance, Drama, and Masquerade; Performance on Paper: The Posters of Phil Risbeck and John Sorbie; and In Motion: An Outdoor Installation on Martin Plaza. In Motion also served as the backdrop for stellar performances by local dance troupes throughout the summer.
Last fall, the textile gallery underwent a major transformation for *Shock Wave: Japanese Fashion Design, 1980s–90s*, a look at the sudden emergence of Japanese designers on the international fashion scene and their enduring impact on the history of clothing design.

The year also was jam-packed with other exhibitions of all shapes and sizes that asked visitors to see things in a new way. These included *Case Work: Studies in Form, Space & Construction by Brad Cloepfil/Allied Works Architecture*, which was presented in another successful collaboration with the Clyfford Still Museum. *Kenneth Josephson: Encounters with the Universe; Lorna Simpson: Easy to Remember; and Unseated: Contemporary Chairs Reimagined* all challenged assumptions and asked us to reflect on our perceptions about people and things—even defying our usual ideas of what a chair can be. *Audacious: Contemporary Artists Speak Out*, which featured the Denver Art Museum’s collection of contemporary art as well as signature loans from local collectors, invited conversations about the world around us by providing provocative content and examining our personal reactions to it. Imagination came out to play in the magical world created by local artist Hadley Hooper for *Tableau* on view in the Precourt Family Discovery Hall.

Personal creativity continued to play a major role in visitors’ experiences at the museum. The Studio in the Hamilton Building offered opportunities to explore individual creativity with various media. The space transformed from floral-inspired art in *Flower Studio* to *Paint Studio* with its unusual tools to *Movement Studio* where visitors could explore stop-motion animation. Each Studio iteration offered hands-on activities, weekend artist demonstrations, and plenty of supplies for independent experimentation and creation.

Whether in the Studio, at *Untitled Final Friday*, or at one of the myriad other onsite programs offered throughout the year, visitors also enjoyed the chance to be inspired by artists at work and connect with Denver’s vibrant creative community. We introduced a new yearlong program entitled *Cuatro[4]: A Series of Artist Interactions*, a collaboration with local Latino artists inspired by our pre-Columbian and Spanish Colonial collections. In July, celebrated Chicano artist and Denver native Carlos Frésquez created an immersive installation, *Welcome to the Ancient Future*, mixing contemporary art with ancient influences. Our *Native Arts Artist-in-Residence* program showcased and celebrated the work of contemporary Native American artists in the spring and fall, and featured a Powwow.
Regalia Studio in the summer. And as one of our Creatives-in-Residence, Warm Cookies of the Revolution encouraged visitors to learn more about community engagement, flex their civic muscles, and make their voices heard every day.

The museum team invested countless hours working to educate our members, visitors, and the public about the benefits of renewing the Scientific and Cultural Facilities District (SCFD) during the election cycle. This voter-approved funding tool is one of the nation’s unique mechanisms for supporting public access to the arts. Our community’s investment in SCFD is likely one of the reasons Colorado is the most culturally engaged state in the country, according to data from the National Endowment for the Arts. SCFD dollars help fund our everyday operations—free days, exhibitions, programs, materials, and staff—the most challenging dollars to raise privately. We are thrilled and honored that voters in the seven-county region once again reinforced their acknowledgment that arts and culture make our community great by renewing the SCFD.

The community support we receive is sometimes most clear by the number of people we serve. Last year, we welcomed 736,000 visitors to our exhibitions, programs, and events. And with the continuation of our Free for Kids program, which allows all youth 18 and under to enjoy general admission for free every day, we welcomed more than 130,000 kids. We are thrilled to see kids and families continue to embrace the museum and we know that exposure to art, creativity, and world cultures will be a part of their lives for years and generations to come.

On a sad note, in the fall of 2016 we mourned the passing of our dear friend Frederic C. Hamilton. This came as we commemorated the 10th anniversary of the Hamilton Building, a symbol of his unwavering friendship and guidance. We remain grateful for his generosity, which transformed the museum and our community forever.

Finally, to complete the museum campus, in 2016 we hired Fentress Architects and Machado Silvetti to develop the conceptual and schematic design phases for the North Building revitalization project.

We could not be more pleased with all that we were able to accomplish this past year thanks to the support of our generous board of trustees, donors, members, volunteers, partners, and visitors. We value our role in sharing the beauty and wonder of creativity and inspiration from across the globe and across time with our members and visitors. We continue to look forward to the opportunities ahead with great optimism and excitement.

Christoph Heinrich | Frederick & Jan Mayer Director
J. Landis Martin | Chairman
The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed $5,762,521 to the museum this fiscal year. The foundation now has assets with a market value of more than $130 million. Endowments of more than $250,000 are as follows:

Anderman Family Endowment 572,590
Avenir Endowment for Textile Art 2,898,143
Nancy Lake Benson Fund 1,457,026
Boettcher Foundation Endowment 2,630,479
Congdon Family Fund 1,022,652
Adolph Coors Foundation Fund 1,286,113
Dr. Joseph de Heer Endowment 1,322,739
Denver Art Museum General Endowment 23,685,776
Denver Art Museum Volunteer Endowment for Acquisitions 762,614
Cortlandt & Martha Dietler Fund 8,994,800
El Pomar Foundation Fund 665,830
Frohlich Conservation Endowment 270,054
Gates Foundation Endowment Fund 5,666,569
Fred & Jane Hamilton Endowment Fund 23,963,344
Armand Hammer Endowment 536,106
William Randolph Hearst Fund 1,008,568
Marion G. Hendrie Fund 504,849
Institute of Western American Art 495,215
William Sharpless Jackson Jr. Endowment Fund for Curator’s Circle 628,589
James P. Kelley & Amie C. Knox Endowment Fund 575,580
Vance H. Kirkland Acquisition Fund 810,829
Bob & Sharon Magness Endowment Fund 3,768,334
Mayer Family Endowment Fund for New World 9,580,039
Frederick & Jan Mayer Museum Director’s Fund 4,439,545
Andrew W. Mellon Foundation Conservation Endowment 3,575,869
Andrew W. Mellon Foundation Textile Conservation Endowment 2,897,541
Mellon Foundation Native Arts Curatorial Endowment 4,031,895
Modern & Contemporary Endowment 551,040
Davis W. & Ellen N. Moore Endowment Fund 519,457
Newman Family Foundation Endowment 541,650
Outdoor Sculpture Endowment 280,654
Margaret Page Endowment in Honor of Cile Bach 1,150,913
Petrie Institute of Western American Art 7,731,409
Photography Endowment 553,563
Qwest Foundation 759,423
Rose & King Shwayder Endowment Fund 318,494

Total foundation investments at market value, September 30, 2016 $130,111,093

The members of the board of directors of the foundation during the fiscal year ending September 30, 2016, were Peter H. Coors, Frederic C. Hamilton, William J. Hybl, Elisabeth W. Ireland, J. Landis Martin, Richard D. McCormick, Jay Precourt, Daniel L. Ritchie, Lewis Sharp, and Donald L. Sturm. Director Emeritus was William K. Coors.

J. Landis Martin
Chairman, Board of Directors
Denver Art Museum Foundation

EXHIBITIONS

Significant funding is provided by the citizens who support the Scientific and Cultural Facilities District (SCFD) and the donors to the Annual Fund Leadership Campaign.

A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings
December 13, 2015–April 24, 2016
A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings was organized by the Petrie Institute of Western American Art, Denver Art Museum. It was presented with generous support from James J. Volker Family Trust, Mary and Gary Buntmann, Carolyn and Robert Barnett, and the donors to the Petrie Institute of Western American Art endowment.

Abstract Expressionism from the Denver Art Museum
April 3, 2016–August 6, 2017

Artistry and Craftsmanship: Ruskin Pottery, Enamels, and Buttons
November 29, 2015–November 12, 2017

Audacious: Contemporary Artists Speak Out
February 21, 2016–August 6, 2017

Case Work: Studies in Form, Space & Construction by Brad Cloepfil/Allied Works Architecture
January 24–April 17, 2016
Case Work: Studies in Form, Space & Construction by Brad Cloepfil/Allied Works Architecture was organized by the Clyfford Still Museum and the Portland Art Museum in association with Allied Works Architecture. The exhibition was supported by The Graham Foundation for Advanced Studies in the Fine Arts.

Grand Gestures: Dance, Drama, Masquerade
December 13, 2015–October 1, 2017

From the Fire: Contemporary Japanese Ceramics from the Robert and Lisa Kessler Collection
September 25, 2016–October 1, 2017
From the Fire: Contemporary Japanese Ceramics from the Robert and Lisa Kessler Collection was organized by the Denver Art Museum. It is presented with the generous support of Robert and Lisa Kessler.

Kenneth Josephson: Encounters with the Universe
October 11, 2015–May 8, 2017

Lorna Simpson: Easy to Remember
January 17–April 24, 2016
Fuse Box: Powered by DAM Contemporaries

On Desert Time: Landscape Photographs by O’Sullivan & Bell, 1871–1874
May 29, 2016–January 8, 2017

Robert Therrien: The Power of the Image
February 21–August 7, 2016
Robert Therrien: The Power of the Image was generously supported by the Eleanor and Henry Hitchcock Foundation.

Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection
March 6–June 5, 2016
Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection was organized by The Ann and Gabriel Barbier-Mueller Museum, Dallas.
Shock Wave: Japanese Fashion Design, 1980s–90s
September 11, 2016–May 28, 2017
Shock Wave: Japanese Fashion Design, 1980s–90s, was organized by the Denver Art Museum. It was generously funded by Joy and Chris Dinsdale, Arlene and Barry Hirschfeld, Marcia Robinson, and Alessandra Schulein. Special thanks to the Avenir Foundation for its support of the textile art and fashion department.

Standing Still: Photographs by Danny Singer

Super Indian: Fritz Scholder, 1967–1980, was organized by the Denver Art Museum. It was supported by the National Endowment for the Arts. It was presented with generous support from Vicki and Kent Logan. Additional funding provided by John Brooks Incorporated and Leslie Hindman Auctioneers.

Tableau
May 8, 2016–August 20, 2017
Tableau was organized by the Denver Art Museum in collaboration with the artist Hadley Hooper. It was generously funded by the William Randolph Hearst Foundation.

Treasures of British Art
March 27, 2016–April 23, 2017
Treasures of British Art was generously supported by the Berger Collection Educational Trust.

Unseated: Contemporary Chairs Reimagined
May 1, 2016–November 12, 2017

What It Meant to be Modern, 1910–1965: American Works on Paper from the Karen and Kevin Kennedy Collection
August 21, 2016–March 5, 2017
What It Meant to Be Modern, 1910–1965: American Works on Paper from the Karen and Kevin Kennedy Collection was generously supported by the Eleanor and Henry Hitchcock Foundation.

Women of Abstract Expressionism
June 12–September 25, 2016
Women of Abstract Expressionism was organized by the Denver Art Museum. It was generously funded by Merle Chambers; Henry Luce Foundation; National Endowment for the Arts; the Ponzio Family; U.S. Bank; Christie’s; Harmes C. Fishback Foundation Trust; Barbara Bridges; DAM Contemporaries, a support group of the Denver Art Museum; Dedalus Foundation; Bette MacDonald; Joan Mitchell Foundation;
Helen Frankenthaler Foundation; and the Deborah Remington Charitable Trust for the Visual Arts. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. The film produced in association with Women of Abstract Expressionism was generously supported by Barbara Bridges and DAM Contemporaries, a support group of the Denver Art Museum.

**Wyeth: Andrew and Jamie in the Studio**
November 8, 2015–February 7, 2016

**DANCE!**
#dancelab
July 10–October 2, 2016
#dancelab was organized by the Denver Art Museum in collaboration with Wonderbound and Legwork Studio.

**Rhythm & Roots:**
Dance in American Art
July 10–October 2, 2016

Rhythm & Roots was organized by the Detroit Institute of Arts. Support was provided by the National Endowment for the Humanities, the National Endowment for the Arts, an ADAA Foundation Curatorial Award, and the Association of Art Museum Curators. Local support was provided by Wells Fargo, Adolph Coors Exhibition Endowment Fund, and Cici Holbrook.

**Why We Dance:**
American Indian Art in Motion
May 29–August 14, 2016

Why We Dance: American Indian Art in Motion was presented by Bank of America. This exhibition was organized by the Denver Art Museum. Exhibition funding was provided by the Friends of Painting and Sculpture, a support group of the Denver Art Museum; Carolyn and Robert Barnett; and the Fine Arts Foundation. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

**Performance on Paper: The Posters of Phil Risbeck and John Sorbie**
July 10, 2016–January 29, 2017

**STUDIOS**
The Studio is sponsored by the Robert & Judi Newman Family Foundation.

**Flower Studio**
November 8, 2015–May 1, 2016

**Paint Studio**
June 4–October 9, 2016
AWARDS & RECOGNITION

2016 American Alliance of Museums Excellence in Exhibition Award, Special Achievement, Interpretation
Wyeth: Andrew and Jamie in the Studio; Timothy Standring, curator, and Stefania Van Dyke, interpretive specialist

2016 Westword Best of Denver Award (Arts & Entertainment)

ArtNet, One of 16 Female Curators Shaking Things Up in 2016
Gwen Chanzit, curator of modern art (curator emerita)
Books Published or Copublished by the Denver Art Museum

A Place in the Sun: The Southwest Paintings of Walter Ufer and E. Martin Hennings, edited by Thomas Brent Smith, with contributions by Susanne Boeller, Karen Brooks McWhorter, James C. Moore, Dean A. Porter, and Catherine Whitney. Published by University of Oklahoma Press in cooperation with the Denver Art Museum.


From the Fire: Contemporary Japanese Ceramics from the Robert and Lisa Kessler Collection, curated by Tianlong Jiao.


Wyeth: Andrew and Jamie in the Studio, by Timothy J. Standring. Published by the Denver Art Museum in association with Yale University Press. Also published in Spanish by Museo Thyssen-Bornemisza in collaboration with the Denver Art Museum as Wyeth: Andrew y Jamie en el estudio.

Selected Literary Contributions

Asian Arts


Native Arts

Bold indicates museum staff.
ARCHITECTURE, DESIGN & GRAPHICS


Valentina Gonzalez Wohlers (Mexican, born 1977), Prickly Pair Chair, Gentleman’s Style, 2009, banak wood, MDF, polyurethane paint, and upholstery. Acquired by exchange, 2016.2.

ASIAN ART

Lidded Vessel, China, Western Zhou dynasty (about 1050–221 BCE), bronze. Bequest of Bernadette Berger, 2016.12a-b.

Seated Bodhisattva, Indonesia, Malaysia, or Thailand, Srivijaya Kingdom (900s–1000s), bronze. Gift of Ms. Emma C. Bunker, 2016.252.

Dish from Griffin Shipwreck, China, Qing dynasty (mid-1700s), porcelain with underglaze blue. Gift of Mrs. Frederick R. Mayer, 2016.166.

Dish from Sinosidro Shipwreck, China, Ming dynasty (mid-1500s), porcelain with underglaze blue. Gift of Mrs. Frederick R. Mayer, 2016.160.


Finial with Vishnu Defeating Two Asuras, Northeast Thailand, Khmer empire (late 1000s or 1100s), bronze. Gift of Ms. Emma C. Bunker, 2016.250.


Sutra Box and Pages, Burma (1904 and 1956), gilt wood, crystal, glass, and lacquer. Gift in Memory of John and Celeste Fleming, 2016.255a-s.

MODERN & CONTEMPORARY


NATIVE ARTS


Marie Watt (Seneca), *Butterfly,* 2015, wool, satin, cotton, metal cones. Funds from Vicki and Kent Logan and Loren Lipson, M.D., with additional funds from Brian Tschumper, Nancy Benson, Jen & Mike Tansey, and JoAnn and Bob Balzer, 2016.4.


NEW WORLD

Vicente Luciano Talavera, *Virgin of Consolation,* 1700s, Puebla, Mexico, oil on canvas. David and Boo Butler, Lorraine and Harley Higbie, Carl Patterson, and Alianza de las Artes Americanas in honor of Dr. Donna Pierce, 2015.540.

Gaspar Muñoz de Salazar, *Mystic Dinner (Doña Guiomar de Ulloa, St. Teresa of Avila, St. Peter of Alcantara, Christ),* about 1730, Mexico, oil on canvas. Gift of the Collection of Frederick and Jan Mayer, 2015.542.

Attributed to José de Paez, *Coronation of the Virgin with Saints, Nun’s Badge,* 18th century, Mexico, oil on copper with tortoiseshell frame. Gift of the Collection of Frederick and Jan Mayer, 2015.546.

Writing Desk, late 1600s, Mexico or Peru, wood, mother of pearl, tortoiseshell and incised bone. Gift of the Collection of Frederick and Jan Mayer, 2015.564A-N.
Juan Correa, Allegory of the Holy Sacrament, about 1690, Mexico, oil on canvas. Gift of the Collection of Frederick and Jan Mayer, 2015.570.

Liturgical Vestments, about 1750, Mexico, Metal-wrapped silk thread and silk embroidery on a jute ground with a flat silk backing. Gift of the Collection of Frederick and Jan Mayer, 2015.574, 2015.575.1-.4, 2015.576A-B.

Mateo Pérez de Alesio (Matteo de Lecce), Virgen de la Leche, about 1600, Peru, oil on copper. Purchased with funds from Frederick and Jan Mayer, Alianza de las Artes Americanas, Carl Patterson, David and Boo Butler, and Spanish Colonial Acquisitions and Deaccession Funds, including by exchange the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard family, 2016.213.

**PAINTING & SCULPTURE**

Workshop of Balthasar Beschey, Noah and the Animals Entering the Ark, Noah and the Animals Leaving the Ark, about 1740, oil paint on copper.

In honor of Jana and Fred Bartlit in recognition of their unconditional love of the four-legged, 2016.6.1-2.


**PETRIE INSTITUTE OF WESTERN AMERICAN ART**

Alexander Phimister Proctor, Indian Warrior, about 1922, bronze, 31½ x 10 x 39½ inches. Museum Purchase with funds from Sharon Magness and the Harry I. and Edythe Smoakler Memorial Endowment.

**PHOTOGRAPHY**


Penelope Umbrico, 18,297,350 Suns from Sunsets from Flickr 04/16/14 (Partial), 2014. 192 4 in x 6 in chromogenic color prints assembled with tape. Framed 61½ in x 96½ in. Denver Art Museum collection: Funds provided by The Mark & Hilarie Moore Family Trust.


**TEXTILE ART & FASHION**


ADULT PROGRAMS

Creative-in-Residence
Funded by a grant from the Institute of Museum and Library Services, the 2016 creatives were:
Warm Cookies of the Revolution
Mar Williams
Viviane Le Courtois

Untitled Final Fridays
Produced with local creatives, Untitled Final Fridays is the museum’s monthly late-night program featuring workshops, performances, and tours with a twist.
Flip Side (October)
Family Matters (January)
Homegrown (February)
Risky Business (March)
Show Down (April)
Rising Sun (May)
Power House (June)
In-Sync (July)
Center Stage (August)
Stop Motion (September)

Untitled Collaborators
Andrew Novick
Animal Assisted Therapy Programs of Colorado
Arapahoe Libraries
Art Directors Club of Denver
Bill Adams
Brianna Conkel
Buntport Theater
Casa Bonita
The Chairman
Cleo Parker Robinson Dance
Colorado Ballet
Colorado Photographic Arts Center
Denver Broncos
Denver Center for the Performing Arts
The Denver Metro Chamber of Commerce
The Denver Mint
Denver Parks and Wildlife
Denver Public Library
DJ Johnny D.
Fountain Visual Communications
Friends of the Chamber
Gillon Media
The Gold Company
Gregory Seth Harris
Heather Sutton
Holiss+Lana
Ink Lounge
Jessie Paige Rowe

Jordan Doll
Justin Gitlin
Kaiser Permanente
Katie Caron
Land Lines
Laura Anne Samuelson
Live Urban Real Estate
Mamiko Ikeda
Martha Russo
Miniatures for a Modern World
Moonlight Speedpress
Mushikan Dojo
The Narrators
Nebula Chamber Ensemble
Ravi Zupa
The Renaissance Project
Rice Works
Ricki Harada
Robert Louis Cole
Rocky Mountain Micro Ranch
Ronin Motorworks
Rose Tanaka
Seven Falls Indian Dancers
The Sex Worker Outreach Project
Sol Tribe Tattoo
Spinphony
St. Thomas Episcopal Church
Stories on Stage
Stratus Chamber Orchestra
Taiko Society
Team Bearseart
Young Artists of Opera Colorado

Drop-in Drawing
Led by art instructor Anna Kaye, visitors tackle a new drawing topic and technique every month.
Inventive Pattern (October)
Hyperrealism (November)
Composition and Concept (December)
Transparency (January)
Drawing Inspired by Architecture (February)
Portraits (March)
Living Landscapes (April)
Frottage (May)
Women of Abstract Expressionism (June)
Drawing in Motion (July)
Value (August)
Collaborative Drawing (September)

Drop-in Writing
Led by Michael Henry from Lighthouse Writers Workshop, visitors try their hand at writing about a different topic every month.
The Real Person—Breaking Down Stereotype (October)
Encounters with the Universe (November)
Memoir and Memory—and Light (December)
Color as Character (January)
Thirteen Ways of Looking (February)
The Odd and Maybe Macabre: Writing Fantastic Characters (March)
Place is a Person: Landscape Writing (April)
The Eyes Have it (May)
Say What You Will: Hanging out in Audacious (June)
Rhythm in Words (July)
Expressions in Shape and Color (August)
The World is Imagined: Stories of Fantastic Creatures and Places (September)

Plaza Installation
Inspired by the flow of a dancer’s body and costume moving through space, local designers, fabricators, and artists collaborated to create In Motion: An Outdoor Installation celebrating creative expression through motion. Collaborators included:
Demuigre LLC
Katie Fowler
Tamara Leberer
Free First Dance on the Plaza
A plaza-wide dance spectacular on Free First Saturdays in July and August. Performers included:
Annie Lo & Victoria Gonzalez
Apsara Belly Dance
Art as Action
Avatar Movement Dance Company
Bella Diva Dance
Cindy Brandle Dance Company
CMDance
Colorado Mestizo Dancers
Colorado New Style Dance Studio
Creative Strategies for Change
The Denver Dance Project
Emily Bryan
Flamenco Denver
Flamenco Fantasy Dance Theatre
Gabriela Tango
Grupo Huitzilopochtli Aztec Dance from Mexico
Grupo Veracruz
Hannah Kahn Dance Company
Hellenic Dance Academy
Khadijah Salaam
Kim Robards Dance
Life/Art Dance Ensemble
Megan Alizpuro
Mercury Dance Company
Postoley Dance Ensemble
Project D.A.N.C.E. LLC
Ritmos de Mi Peru Folk Dance Group
Rocky Mountain Highland Dancers
Sara Roybal
The Schiff Dance Collective
School of Breaking
Sheila Klein and Co.
Tap Dance Denver
Vintegyptian

Mindful Looking
Mindful Looking invites visitors to slow down and spend time with a work of art in the DAM galleries.
Gustave Doré's The Family of Street Acrobats: the Injured Child (January)
Christian Rex van Minnen's VOC Jellyfish Fry (February)
Raymond Jonson, Pueblo Series, Acroma (March)
Historic Western American Landscape: Albert Bierstadt (April)
Unseated: Contemporary Chairs Reimagined (May)
Spanish Colonial: Garden Party on the Terrace of a Country Home (June)
Japanese Landscape Scrolls (July)
Three Fishermen by Scott Fraser (August)
Women of Abstract Expressionism (September)

PreVIEW Open Window
Weekly drop-in program, for visitors to converse with conservators at work.

Studio Classes
Taught by Chuck Ceraso
Drawing for People Who Think They Can't Winter Open Studio: Maintaining Skills
Art of Color Seeing: Painting Like the Impressionists
Drawing for People Who Now Know They Can
Freedom, Passion, and Painting
Taught by David Johnson
Tapestry Weaving

Insider Moments
Off-the-cuff chats with artists, including:
Tom Haukaas (September)
Gregg Deal (January)
Jan Jacobs (May)
Carlos Frésquez (July)

Events with the Creative Community
Spinzilla (October): Local spinners teamed up for a friendly yarn-spinning competition
Meet Here: An Evening of Untitled Idea Brewing and Creative Criss-Cross (November): Local creatives came together at this community open house to hear about upcoming projects at the DAM and brainstorm ways to collaborate.

ACCESS INITIATIVES
All classes, courses, events and programs at the DAM are accessible to people with disabilities. In addition, in FY16 we offered:

ASL
American Sign Language interpreted
Collection Highlights Tour
American Sign Language interpretation at Untitled

Custom Tours

Art & About
Tours designed for visitors with early-stage Alzheimer's or dementia and their care partners.
Western American (October)
(November)
Powerful Figures (December)
Painting as a Place: European Landscapes (January)
Provocative Patterns (February)
A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings (March)
Animals in Asia (April)
Western Landscapes (May)
Musically Motivated (June)
Art & Movement (August)
#dancelab Installation with Wonderbound (September)

**ART & ABOUT TOURS FOR MEMORY-CARE FACILITIES**
Custom tours for groups experiencing dementia living in a memory-care facility.

**TACTILE TABLES**
Providing an opportunity to experience art in a hands-on way

**LOW-SENSORY MORNINGS**
For individuals and families with children on the autism spectrum who prefer to explore the museum in a quiet, less sensory-stimulating environment.

**ACCESS PROGRAMS**
Custom tours for groups experiencing dementia living in a memory-care facility.

**STUDIO & ARTIST PROGRAMS**

**Native Arts Artist-in-Residence**
This program highlights the creativity of Native artists working in a range of media.
- Gregg Deal
- Jan Jacobs
- Mary Young Bear
- Alistair Andrew Bane
- Verla Howell
- Andy Cozad

**The Studio**
Find creative inspiration in our hands-on artmaking space. Sponsored by the R&J Newman Family Foundation. FY16 Studios included:
- Flower Studio
- Paint Studio
- Movement Studio

**DEMONSTRATING ARTISTS**

**Flower Studio**
- Ana Maria Hernando
- Dawn Spencer Hurwitz

**Paint Studio**
- Jay Jaramillo
- Yunn Pann
- Rudi Monterroso
- Gregg Deal
- Jaeson Simmon
- Carlos F. Frésquez
- Melanie Yazzie
- April Tosisie
- Libby Barbee
- Derek Cadena
- Nathan Abels
- Leticia D. Tanguma
- Lui Ferreyra
- Quintin Gonzalez
- Homare Ikeda

**Movement Studio**
- David Ocelotl Garcia
- Corrina Espinosa
- Mark Braswell
- Rudi Monterroso
- Laura Krudener
- Wynn Earl Buzzell Jr.
- Stacey Steers
- Kendra Fleischman
- Heidi Eversley
- Susan Hazaleus

**CUATRO[4]: A SERIES OF ARTIST INTERACTIONS**
Funded by a grant from the Institute of Museum and Library Services, **Cuatro[4]** features four local artists and creatives who bring the DAM's pre-Columbian and Spanish Colonial art collections to life over the course of the next two years. Our first artist in FY16 was Carlos F. Frésquez.

**FAMILY & COMMUNITY PROGRAMS**

**Free Family Activities**
The DAM offers a variety of artmaking and storytelling activities, as well as games and other opportunities for families to get creative including:
- Creative Corners
- Create-n-Takes
- Family Backpacks
- Gallery Games
- Just For Fun Center
- Kids Corner

**Create Playdates**
This is a monthly program designed for little ones ages 3 to 5 and their grown-ups. Sponsored in part by Children's Hospital Colorado.
- Bold (October)
- Crush (November)
- Stack (December)
- Nest (January)
- Glow (February)
- Stripe (March)
- Pose (April)
- Clash with Central City Opera (May)
- Shadow (June)
- Swish (July)
- Glide (August)

**Conservation Uncovered**
Weekly drop-in program, for visitors to explore the world of conserving textiles with the help of a museum educator.
LEARNING & ENGAGEMENT PROGRAMS (continued)

Foxy and Shmoxy: Art Detectives
In collaboration with Real Live Theater Company, this is a monthly in-gallery performance that explored:
Artworks in the exhibition Gunther Gerzo: A Mexican Master (October)
Nick Cave, Untitled sculpture (December)
Neo-Classical Chaise Lounge (January)
Scott Fraser, Three Fishermen (February)
John de Critz, William Parker, 4th Baron Monteagle and 11th Baron Morley (March)
William Holbrook Beard, The Bear Dance (May)
The immersive Tableau installation by artist Hadley Hooper in the Precourt Family Gallery (June)
Artworks in the exhibition Rhythm & Roots: Dance in American Art (September)
Winter Break FY16: Four performances—artworks in the exhibition Gunther Gerzo: A Mexican Master

Cuentos del Arte
Every Free First Saturday, cuentistas, or storytellers, tell the tales of artworks. In FY16, this included tales from the pre-Columbian, Spanish Colonial, American Indian, and Asian collections:
Spanish Colonial—Writing desk depicting the Labors of Hercules (October)
New Mexico—Jose Inez Herrera, Death Cart (November)
Pre-Columbian—Standing Youth with Black Face (December)
Pre-Columbian—Greater Chiriqui stone sculpture (January)
Pre-Columbian—Mixtec mask (February)
Spanish Colonial—South American silver book covers (March)
Spanish Colonial—Peruvian Pair of Gates (April)
Spanish Colonial—Colombian Chest (May)
Asian—Eastern India figure of dancing Ganesha (June)
Pre-Columbian—Recauy figurine of man and llama (July)
American Indian—Eagle Kachina Dancer (August)
Pre-Columbian—Maya Incense Burner Lid (September)

Break Weeks
Winter Break: A Place of My Own
Spring Break: Brave and Bold

Museum Theater
Art Emergency: Code Red, written by Jessica Robblee, Mitch Slevc, and Lindsay Genshaft, explored the surprising stories and details behind three works of art in the museum collection: Louis Fenno, Painting of Bear and Sun Dances; Thomas Cole, Dream of Arcadia; and Thomas Moran, Sunset, Green River Butte.

Kids’ Summer Classes
Kids ages 4–11 enjoy exploration in the galleries and lots of hands-on learning and artmaking.
Seymour’s Amazing Adventure, Benita Goltermann
Architects Wanted!, Marie Adams
Exploring Your Creativity Side by Side: Kids and Their Grown-ups Co-creating, Kristina Mahoney and Erin Cousins
Safari of the Senses, Marina Florian
Play Me a Melody, Amelia Fink
Journey on the Silk Road, Natalie Thomas
The Empress of China & the Three Mice, Patty Williams and Lindsay Genshaft
The Animal in Me, Leticia Salinas
Trash to Treasure, Kaitlyn Tucek
Lines That Wiggle, Colors That Scream, Kaitlyn Tucek
Adventures of White Heron Castle, Japan, Patty Williams and Meagan Mahaffy
Calling All Filmmakers!, Frances Ritchie
Design Challenge, Michelle Lim and Laura Levy
Crazy About Horses, Pam Peters
Mixed Media Mania, Pam Peters
From Painting to Performance, Samantha Provenzano and Erin Cousins
Storybook Art, Nikki Tomkinson
Young Masters, Nikki Tomkinson
Modern Mayhem, Ali Manion
Sketch, Doodle, and Draw, Ali Manion

Art Mysteries Uncovered, Erin Cousins and Jeremy Haas
Hands On!, Sarah Hart
STEAM Engines, Sarah Hart

TEACHER & SCHOOL OUTREACH PROGRAMS

Student Art Showcases
The DAM hosts several student art showcases per year. In FY16 they were:
Americas Latino Eco Festival
Boys & Girls Club
Denver Public Library
Denver Public Schools Elementary
Early Childhood (Clayton Early Learning, Kids’ Castle, Children’s Haven)
Mañanitas Showcase
Scholastic Art Awards
Blue Ribbon Arts Initiative

Mañanitas Program
Mañanitas invites a school to the museum to engage in gallery tours, cultural performances by Dancing Across Cultures, and artmaking. The following schools participated in Mañanitas:
Academia Ana Maria Sandoval (DPS)
Alsup Elementary (Adams 14)
Ashley Elementary (DPS)
Blue Ribbon Arts Initiative
Goldrick Elementary (DPS)

Community Celebrations
These cultural celebrations include a variety of fun activities and performances for the whole family, as well as bilingual tours and programs:
Celebration of Our Lady of Guadalupe
Día del Niño
Americas Latino Eco Festival Family Day
featuring:
Arturo Garcia (artist)
David Garcia (artist)
Emilio Garcia (artist)
El Sistema (performance)
Rocky Ridge Music Center (performance)
Fiesta Colorado (performance)
Journey Through Our Heritage: Aztec Dancers & Grupo Huitzilopochtli (performance)
Colorado Ballet Academy (performance)
Nestor Torres (performance)
Hammond Piano Duo (performance)
Maria Ramirez (storyteller)  
Mateo de Valenzuela (storyteller)  
Edna Iturralde (storyteller)  
Audubon Rockies

Family Art Social  
An evening artmaking program to reach families at their schools:  
Adventure Elementary  
Ashley Elementary  
Aurora West College Prep  
DCIS @ Fairmont  
Goldrick Elementary  
McGlone Elementary  
Traylor Elementary  
DPL - Westwood  
Lester Arnold High School

Off-site Teacher & Community Fairs  
The department of learning and engagement participates in off-site teacher and community fairs and gives presentations to local schools and community groups. In FY16, these included:  
Mi Casa Resource Center  
CAEA Conference vendor booth  
Family Night Resource Fair - CMS Community School  
Family Night Resource Fair - Lake Middle School  
Rocky Mountain Early Childhood Conference (RMECC)  
Cole Arts & Science Family Night  
Laredo Middle School  
DPS New Teacher Orientation  
Laredo Child Development Center Back To School Fair

Denver Public Library Branch Program  
In partnership with the Denver Public Library, the DAM brings free artmaking projects to library branches in underserved neighborhoods. In FY16, these locations included:  
Gonzalez Branch  
Hadley  
Hampden  
Montbello  
Ross-Barnum

Teacher Professional Development  
FY16 teacher professional development included:  
RAFT - Site-specific Artist Installations  
RAFT - Unpacking the Character of Costume  
Unleashing Creative Explorers (Rocky Mountain Early Childhood Conference)  
ArtSource: A Winter Interlude at the DAM  
Aurora Public Schools (APS) (Museum Resource Orientation)  
Exploring literacy through creative process and close looking (a collaboration with Qualistar, DAM, and DPL)  
University of Denver Class (Museum Resource Orientation)  
AP Art History (Museum Resource Orientation)  
Aurora Public Schools Art Teacher PD (Museum Resource Orientation)  
JeffCo Literacy Teachers PD (Museum Resource Orientation)

Distance Learning Program  
Through videoconferencing, students engage with museum educators in enriching discussions. The FY16 distance learning offerings were:  
Project-based Learning: Studio Design Collaborate to Create  
Figures in Motion  
Overcoming Creative Blocks  
Project-based Learning: Infographics  
Sculpting with Found Objects

TOUR PROGRAMS  
Public and Member Tours  
DAM Highlights  
Nooner Tours  
Custom Tours  
Temporary Exhibition Tours  
Spanish-language Tours

School Tours  
The museum offers guided and self-guided tours to school groups of all ages.

Creative Thinking Tours  
In FY16, the DAM offered the following:  
Creative Explorers (Preschool classrooms, no younger than age 3 & no older than 5)  
Design & Innovation: The Art of Architecture (Grades 4-12)  
Imagination Games & Skills (grades K-2)  
Perception Games (Grades 3-6)  
Artful Literacy (Grades 2-8)  
DAM Highlights (Grades 6-12)

Art & Culture Tours  
For K-12 students in FY16, the DAM offered the following Art & Culture Tours:  
Africa (Grades 4-8)  
American Indian (Grades 1-6)  
Mexico: Ancient Maya, Spanish Colonial and Southwest Colorado (Grades 4-8)  
Japan (Grades K-8)  
The Ancient Maya (Grades 4-12)

AM @ the DAM  
Once a year, an entire school spends a morning touring the DAM. In FY16, Adams County’s Strasburg Elementary experienced the DAM in this unique way.
ASIAN ART
Curator’s Circle
The Asian art department’s Curator’s Circle opened its 2015–2016 lectures with Nickolas Pierce and his talk on early Chinese art collectors. In the spring the department presented a series of talks relating to the exhibition Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection, focusing on Japan and the samurai. Beginning with a lecture by Yuki Morishima about the celebrated Japanese general Toyotomi Hideyoshi, Andreas Marks then highlighted design motifs in Japanese armor. Robert Mintz covered Japanese swords and fittings, and Douglas Wagner discussed the history and development of Japanese armor. The summer/fall lecture series featured talks about ceramics in Asia to coincide with the exhibition From the Fire: Contemporary Japanese Ceramics from the Robert and Lisa Kessler Collection. Humphrey Hui spoke on Chinese pictorial ceramics, Huang Xiong explained the four major exchanges of design styles between China and Japan, and Robert Yellin opened the exhibition From the Fire with a talk about traditional Japanese ceramic styles and their influence on contemporary artists.

In partnership with the Curator’s Circle, the Asian Art Association also produced a short lecture series emphasizing Japan. Hiroko Johnson presented courtesans and geisha—icons as familiar as the samurai in Japanese culture. In a partnered program with the Japan America Society of Colorado, Louise Cort spoke about an early collector of Japanese ceramics, Charles Freer Sackler. Subsequent lectures from contemporary Tibetan artists Tenzing Rigdol and Gonkar Gyatso featured their art, and Robert Nourse shared his knowledge of Tibetan wood block printing. Keely Boyd presented Yuan dynasty ink painting and calligraphy, and Chinese artist Hung Liu discussed her path as an artist and her painted interpretation of Chinese photography.

MODERN & CONTEMPORARY ART
The Logan Lecture Series continues to bring world-renowned contemporary artists to Denver to discuss their work. The 2015–2016 season featured nine artists including DAM collection artists Petah Coyne, Hung Liu, Leonardo Drew, Jovan Karlo Villalba, and Carroll Dunham, along with Scott Hocking, Trenton Doyle Hancock, Beverly Fishman, and Mickalene Thomas.

The Contemporary Collectors Circle was started to support contemporary acquisitions and enhance individual collection opportunities. The 20 members of the Circle raised $200,000 toward the purchase of Mark Bradford’s Realness when presented the opportunity at a dinner for 45 guests. Following the launch, C3 members participated in a lively discussion at a collector’s home with Charlie Adamski, postwar and contemporary art specialist from Christie’s.

NATIVE ARTS
Native Arts Artist-in-Residence Program
In its fifth year in the studio in the level-three American Indian galleries, the Native Arts Artist-in-Residence program hosted performance artist and painter Gregg Deal; Osage ribbonworker Jan Jacobs; and four artists from our local community—Alistair Bane, Andy Cozad, Verla Howell, Mary Young Bear and Pat Trujillo, who was the community liaison for this project. Each exhibited their art, demonstrated their process, and visited with museumgoers about their work.

Symposium—In Dialogue: Fritz Scholder and the Art World
January 7, 2016
This daylong symposium featured noted scholars and artists who explored influences on Fritz Scholder’s Indian series and the continuing legacy of his work. Speakers included DAM staff John Lukavic, Rebecca Hart, and Eric Berkenmeyer, along with artists Gregg Deal and Brad Kahlhamer and scholars Jessica Horton and Kristine Ronan.

Huron artist, Embroidered Tablecloth, mid-1800s, wool, moose hair. Gift of Werner and Judith Neuman, 2016.4.
Friends of Native Arts & Other Department Programs

Conversation with Curators: John Lukavic and the work of Fritz Scholder
Conversation with Curators: Nancy Blomberg, Why We Dance: American Indian Art in Motion
Gallery Tour of Why We Dance: American Indian Art in Motion led by Nancy Blomberg and John Lukavic
27th Annual Denver Art Museum Friendship Powwow and American Indian Cultural Celebration

NEW WORLD ART

The Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art
2016 Symposium
The Ancient Maya: Dance, Writing, Art Organized by Margaret Young-Sanchez and sponsored by the Mayer Center and the Denver Art Museum.

Speakers included Matthew Looper, Speaking Stones: New Approaches to Interpreting Maya Hieroglyphic Writing, Dance Imagery in Ancient Maya Ceramics, California State University, Chico, CA; Yuriy Polyukhovych, Court and Cosmos: New Interpretations of Maya Vessels in the Denver Art Museum, California State University, Chico, CA.

Alianza de las Artes Americanas Lectures
Holguin’s Cristo de Gracia and Reflections of Spain in the New World, Jeffrey Schrader, associate professor of art history, University of Colorado, Denver
Natural Wonders: Olmec Culture and the Aesthetics of Rock Art, Jill Mollenhauer, associate professor of art history, Metropolitan State University of Denver
Water, Politics, and Power on Peru’s North Coast, Michele Koons, curator of archaeology, Denver Museum of Nature and Science
Putti to Parlors: Conserving Spanish Colonial Furniture, Gina Laurin, senior objects conservator, Denver Art Museum
Continuity and Creativity: Andean Tapestries in the Catholic Church, Maya Stanfield-Mazzi, associate professor, School of Art and Art History, University of Florida
Four Hundred Rabbits: A Critical Analysis of the Drunken Indian Image in New Spain, James Cordova, assistant professor, department of art and art history, University of Colorado, Boulder
When the Incas Met St. Frances of Assisi: Birdmen, Angels, and Flying Saints in Colonial Art, Jaime Lara, professor, Hispanic Research Center and Center for Medieval and Renaissance Studies, Arizona State University

PETRIE INSTITUTE OF WESTERN AMERICAN ART

PIWAA Annual Symposium
Walter Ufer and E. Martin Hennings: An In-Depth Look took a closer look at the journey of two lifelong friends and fellow painters who were instrumental in defining American art in the twentieth century. The symposium, led by seven scholars, centered around a special exhibition and new publication titled A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings. The 2016 event marked the 10th anniversary for PIWAA’s symposia program.

PHOTOGRAPHY

Anderman Photography Lecture Series
Established with a generous gift from Evan and Elizabeth Anderman, The Anderman Photography Lecture Series features talks by the preeminent creators and thinkers in photography today.

Speakers included An-My Lê, Danny Singer, John Gossage, Toby Jurovics, and Penelope Umbrico.

Kenneth Josephson: Encounters with the Universe Exhibition Programming
Kenneth Josephson in conversation with Stephen Daiter and Tom Gitterman and signing of The Light of Coincidence.

Colorado Photographic Arts Center Partnership
Lecture with photographer Phil Toledano, February 5, 2016

TEXTILE ART

Alíanza de las Artes Americanas
720-913-0173 or alianza-dam.org

Alíanza was created in 1989 to support the museum’s pre-Columbian and Spanish Colonial collections. Educational and fundraising activities include lectures, social events, travel, and visits to museums and private collections. Members receive an e-newsletter at least twice a month informing them of upcoming activities and events. A print newsletter, published twice a year, includes articles describing new developments in the field and keeps members abreast of Alíanza activities.

Asian Art Association
720-913-0040 or asianartassociation.org

The Asian Art Association (AAA), a membership support group of the Denver Art Museum, is dedicated to promoting knowledge and understanding of Asian art and culture. It works closely with the Asian art department to present programs and activities that enable the community to learn and enjoy, while keeping abreast of important developments in the fascinating world of Asian art. The AAA presents a Wednesday-at-Noon lecture series and evening lectures throughout the year. The association also hosts member events and travel opportunities, and raises funds for Asian art department acquisitions.

CultureHaus
culturehaus.com

CultureHaus, a social and educational support group for the Denver Art Museum, inspires and encourages the next generation of arts philanthropists while providing unique access to the institution. Programs provide members with the opportunity to explore the museum and Denver’s art scene in an interactive social setting. This year, the fundraising Signature Event, Art of The Maker, featured a wide range of creatives sharing their artistic process and focused a year of featuring artists from Denver and beyond including British artist Stuart Semple. Meanwhile their annual art-collecting brunch demystified the topic of collecting art at auction. InHaus events featured behind-the-scenes tours of DAM exhibitions, and Out & About offered VIP events at Denver’s hottest new locations. This year, CultureHaus provided financial and marketing support to help the DAM launch an after-party for the annual Uncorked Reserve event called AFTERGLO, which was a great success in its first year.

DAM Contemporaries
720-913-0119 or damcontemporaries.denverartmuseum.org

DAM Contemporaries (DAMC) has a nearly 40-year legacy of supporting the mission of the modern and contemporary art department. Highlights of the year include curator-led tours of the exhibitions Audacious and Women of Abstract Expressionism and an extensive strategic planning process by the board resulting in revised bylaws that position the group for further engagement with the department’s future goals. DAMC proudly funded the film accompanying the groundbreaking Women of Abstract Expressionism, while DAM Keys were awarded to Judy Anderson, Michael Paglia, and retiring curator Gwen Chanzit.

Design Council
720-913-0044 or designcouncil.denverartmuseum.org

Since its founding in 1990, Design Council of the Denver Art Museum has been an enthusiastic partner in enriching the department of architecture, design, and graphics. Design Council is an alliance of design enthusiasts, professionals, and patrons whose mission is to enhance the awareness and appreciation of design by making it accessible to a wider audience. This year, Design Council and LIV | Sotheby's presented “Dior Impressions: The Inspiration and Influence of Impressionism at the House of Dior” with Florence Müller, Avenir Foundation Curator of Textile Art and Curator of Fashion at the DAM. Müller presented a gorgeous visual tour of the relationship between the haute couture of Dior and the impressionist movement. Müller illustrated these subtle connections through common themes such as nature, light, color, and the notion of movement.

Friends of Native Arts: the Douglas Society
denverartmuseum.org/douglassociety

Founded in 1974, the Friends of Native Arts: the Douglas Society is an educational membership group for the Native arts department. This year, the group organized a number of programs including lectures by Howard Morphy on Australian Aboriginal art and artist Shan Goshorn on her woven-paper baskets and her career-changing experience as a 2013 Smithsonian Artist Research Fellow. The Douglas Society also presented artist talks by Jami Powell on decolonizing Osage material culture, Dr. David Riep on South Sotho arts from Southern Africa, artist D.Y. Begay on her artistic process, and Dr. Clyde Ellis on the history of the modern powwow. The society’s 2016 annual dinner featured a comedy performance by Tito Ybarra.

Friends of Painting & Sculpture
720-913-0178 or fopas.net

Friends of Painting & Sculpture (FOPAS), a nonprofit support group for the Denver Art Museum, had its origins in the early 1970s when a small group of Denver Art Museum members felt that a separate, smaller, education-focused group could develop programs and events to raise vital funds for the museum. The department of painting and sculpture is the beneficiary of these efforts. The group organizes and sponsors a variety of programs throughout the year, including lectures, seminars, workshops, studio visits, and tours of important private collections, as well as travel to regional, national, and international art related destinations. FOPAS’ social events present opportunities for art enthusiasts to come together and share their interests, which enhances the cultural enrichment of its members and the general public. FOPAS has regularly sponsored and made arrangements to bring guest speakers to the DAM throughout the year.
VOLUNTEER EXECUTIVE BOARD

President
Nikki Tomkinson

Vice President
Donna Winter

Secretary
Trudy Turvey (to 6/16)
Karen Mile (from 6/16)

Treasurer/Volunteer Endowment Fund
Donna Carpenter (to 6/16)
Anne Mills (from 6/16)

Member-at-Large
Arthurenia Hawkins (to 6/16)
Dianne Chowen (from 6/16)
Patricia Johnson (from 6/16)

Nominating Chair
Susan Nunnerly

Past President
Eileen Pappas

eGazette Editor
Christina Panczyk

Assistant eGazette Editor
Gay Neilson

eGazette Calendar Coordinator
Fran Scott

Volunteer Librarian
Ann Jones

Education Council Chair
Jacquie Kitzelman

Flower Council Chair
Debby Richter-Pepper (to 6/16)
Patti Capps (from 6/16)

Guest Services Council Chair
Adrienne Antink (to 6/16)
Joan Mangle (from 6/16)

Museum Shop Council Chair
Patt Paul (to 6/16)
Gina Wilson (from 6/16)

Staff Liaisons
Jill Boyd
Joe Collins
Don Robinson
Rachel Sinclair
Marie Stanley

2016 CILE BACH RECIPIENTS

The winners of the 2016 Cile Bach Award for outstanding volunteer service: Carolyn Strand, Frieda Levine and Ann Jones.
As of September 30, 2016

Christoph Heinrich, Frederick & Jan Mayer Director

ADMINISTRATION
Andrea Fulton, Deputy Director, Chief Marketing Officer
Curtis Woitte, Deputy Director, Chief Financial Officer
Nancy Blomberg, Chief Curator & Curator of Native Arts
Arpie Chucovich, Chief Development Officer
Lori Iliff, Chief of Exhibition & Collection Services
Melora McDermott-Lewis, Chief of Learning & Engagement
Molly Wink, Chief Operating Officer
Erin Ross, Senior Project Manager
Laura Creighton, Executive Assistant to Director

COMMUNICATIONS
Kristin Bassuener, Director of Communications & Public Affairs
Rose Beetem, Communications Assistant
Shadia Lemus, Communications Manager
Shannon Robb, Communication & Public Affairs Coordinator
Elle Welch, Communications & Media Coordinator
Mary Wolf, Communications Assistant

CURATORIAL
Architecture, Design & Graphics
Darrin Alfred, Curator
Marjorie Garner, Design Council Coordinator
Kati Woock, Curatorial Assistant

Asian Art
Tianlong Jiao, Joseph de Heer Curator of Asian Art
Beverly Little, Asian Art Association Executive Assistant
Douglas Wagner, Curatorial Assistant

Conservation
Sarah Melching, Silber Director of Conservation
Nick Donaldson, Assistant Mountmaker
Nicole Feldman, Conservation Assistant
Gina Laurin, Senior Objects Conservator
Allison McCloskey, Associate Textiles Conservator
Kate Moomaw, Associate Conservator of Modern & Contemporary Art
Courtney Murray, Assistant Objects Conservator
Steven Osborne, Mountmaker & Conservation Technician
Emma Schmitt, Mellon Textile Conservation Fellow
Pamela Skiles, Associate Paintings Conservator

Library
Andrea Cleveringa, Librarian
Constance Merz, Librarian

Modern & Contemporary Art
Gwen Chanzit, Curator, Modern Art & Herbert Bayer Collection & Archive
Rebecca Hart, Curator of Modern & Contemporary Art
Julie Augur, Adjunct Curator of Drawings
Kaitlin Maestas, Curatorial Assistant
Jennifer Miklosi, DAM Contemporaries Manager
Renée Miller, Curatorial Assistant

Native Arts
Nancy Blomberg, Chief Curator & Andrew W. Mellon Curator of Native Arts
John Lukavic, Associate Curator
Denene De Quintal, Andrew W. Mellon Foundation Postdoctoral Fellow

New World
Jorge Rivas Pérez, Frederick & Jan Mayer Curator of Spanish Colonial Art
Julie Wilson Frick, Mayer Center Program Coordinator
Jesse Ortega, Curatorial Assistant

Painting & Sculpture
Timothy Standring, Gates Foundation Curator of Painting & Sculpture
Angelica Daneo, Curator
Alisia Robin, Associate, Curatorial Research

Gaspar Muñoz de Salazar, Mystic Dinner (Doña Guiomar of Ulloa, St. Teresa of Avila, St. Peter of Alcantara, Christ), c. 1730, Mexico, oil on canvas. Gift of the Collection of Frederick and Jan Mayer, 2015.542.

Kathleen Stuart, Curator, Berger Collection
Emily Willkom, Curatorial Assistant

Petrie Institute of Western American Art
Thomas Brent Smith, Curator of Western American Art and Director of Petrie Institute of Western American Art
Jennifer Henneman, Assistant Curator
Julianne Maron, Publications & Program Coordinator
Megan Erickson, Curatorial Assistant

Photography
Eric Paddock, Curator
Micah Messenheimer, Curatorial Assistant

Publications
Laura Caruso, Director of Publications

Textile Art & Fashion
Florence Müller, Avenir Foundation Curator of Textile Art, Curator of Fashion
Jane Burke, Curatorial Assistant

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Ronald Y. Otsuka, Curator Emeritus, Asian Art
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Aileen Lowrie, Collections Assistant
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Patricia Roy-Trujillo, Collections Assistant
Meghan Wilbar, Collections Assistant
Juhl Wojahn, Associate Collections Manager

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Jeremy Clay, On-Call Assistant Preparator
John Defo, On-Call Exhibition Assistant
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Katie Heidsiek, On-Call Exhibitions Assistant
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Quinn Johnson, Exhibitions Assistant
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William Meier, On-Call Exhibitions Assistant
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Scott Mourer, On-Call Assistant Preparator
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Dominique Huynh, Onsite Sales & Services Lead Associate

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Joseph Collins, Visitor Operations Supervisor

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Lewis Sharp, Director
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The Denver Art Museum extends sincere thanks to the members of the Helen Dill Society, who have included the museum in their estate plans. Directed to the museum’s endowment fund, estate gifts help build a pool of resources for the future and ensure that visitors for generations to come will be able to enjoy the Denver Art Museum.

Members as of September 30, 2016

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Lidded Vessel, China, Western Zhou dynasty (about 1050–221 BCE), bronze. Bequest of Bernadette Berger, 2016.12a-b.
The Denver Art Museum board of trustees and members of the development committee are grateful for the contributions of the generous donors, sponsors, and members who supported the museum’s groundbreaking exhibitions and innovative programs in 2015–2016.

We would like to first thank all the donors to the Annual Fund Leadership Campaign, who provided critical support for the museum’s ambitious exhibitions and programs. Each year, this group of funders provides the foundation for the museum’s fund while allowing the institution to plan ahead through multi-year pledges.

Annual support also comes from upper-level memberships. Members of The Museum Associates were over 400 household-strong this year, and the First 100 Museum Associates ended the year with a record number of participating households. The Museum Associates enjoyed the opening celebrations for diverse exhibitions such as Wyeth: Andrew and Jamie in the Studio, A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings, Rhythm & Roots: Dance in American Art, and Women of Abstract Expressionism, among others. Members also were given a behind-the-scenes look at the American Indian collection and had the opportunity to visit local private collections.

Formed by collectors and art enthusiasts who joined together to generously support various curatorial departments, the museum’s new acquisitions groups raised funds to expand its collections. In its third year, the Photography Acquisitions Alliance purchased photographs by Paul Strand, Ansel Adams, and Ralph Eugene Meatyard. The modern and contemporary art department launched its Contemporary Collectors Circle and invested in a major acquisition by Mark Bradford, the artist who will represent the United States at the 2017 Venice Biennale, with major gifts from Vicki and Kent Logan; Baryn, Daniel and Jonathan Futa; and Craig Ponzio. Additional museum acquisitions were funded by Ralph L. and Florence R. Burgess Trust, including the Ana Mendieta: Volcán and a collection of fashion for the Shock Wave exhibition. The Florence R. and Ralph L. Burgess Trust, on the other hand, funded two ball gowns from the Baroness de Rothschild’s collection.

The photography department was supported by Joe Joe Chaco-Nair and Balan Nair, Elizabeth and Evan Anderman, and Devon Dikeou and Fernando Troya.

Important highlights this year also included the Newman Family Foundation’s endowment of the enormously popular Hamilton Building Studio programs, as well as the Andrew W. Mellon Foundation’s major grant to endow the curator of Native art, which was generously matched by the Anschutz Foundation. This marks the fourth endowment challenge grant awarded by the Mellon Foundation. The Mellon Foundation also awarded a grant to establish the first post-doctoral curatorial fellowship in the Native art department. These endowment funds help build a strong foundation for the museum’s curatorial and educational programs.

The Institute of Museum and Library Services awarded a major grant to preserve electronic media artworks in four collections. The Denver Art Museum has been awarded five grants out of six proposals in the last three years.

The rich array of exhibitions at the DAM received funds through government and foundation grants and corporate sponsorships. Wyeth: Andrew and Jamie in the Studio was presented by Bank of America with generous funding from the Friends of Painting and Sculpture, a support group of the Denver Art Museum.


Women of Abstract Expressionism was supported through a planning grant from the Chambers Family Fund, as well as additional generous funds from the Henry Luce Foundation, the National Endowment for the Arts, Craig Ponzio, Christie’s, Harmes Fishback Foundation, US Bank, Dedalus Foundation, Joan Mitchell Foundation, and John Brooks Inc. The film, produced in association with Women of Abstract Expressionism, is generously supported by Barbara Bridges and DAM Contemporaries, a support group of the Denver Art Museum.

A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings was presented with generous support from...
James J. Volker Family Trust, Mary and Gary Buntmann, Sotheby’s, and Carolyn and Robert Barnett.

*Why We Dance: American Indian Art in Motion* was supported by the Osage Nation Foundation. *Rhythm and Roots: Dance in American Art* was also funded by the Osage Nation Foundation as well as Wells Fargo and the Adolph Coors Exhibition Endowment Fund.

*Shock Wave: Japanese Fashion Design, 1980s–90s,* the delightful inaugural exhibition by curator Florence Müller, was funded by Joy and Chris Dinsdale, Arlene and Barry Hirschfeld, Marcia Robinson, and Alessandra Schulein. We are especially grateful to the Avenir Foundation for their amazing support of the textile art and fashion department. And *From the Fire,* the exquisite Japanese ceramics exhibition, was funded by Robert and Lisa Kessler.

The PB&K Family Foundation once again enlivened our plaza by underwriting the outdoor installation inspired by dance.

*Free First Saturdays and Untitled* were generously underwritten by Your 6 Hometown Toyota Stores.

In its second year at the DAM, the *Free for Kids* program was supported again by Scott Reiman, with additional generous support from Belco Credit Union.

Generous support for our internationally recognized learning and engagement programs was provided by Teletech, the Connie Burwell White and William W. White Foundation, the Harry L. Willett Foundation, the William Randolph Hearst Foundation, Virginia Hill, Sydney E. Frank Fund, Nancy L. Benson, Osage Nation Foundation, Riverfront Park Community Fund, the William H. Donner Foundation, Robert Montgomery, and other generous supporters.

The museum’s fundraising events included the annual Collectors’ Choice and Uncorked Tasting and Reserve, plus a new component called AFTERGLO: an after-party following Uncorked Reserve.

Collectors’ Choice, in its 35th year, honored Jan Mayer for her longstanding dedication and generous contributions to the DAM including more than 5,000 objects that have enhanced our collections of pre-Columbian and Spanish Colonial art. The event was co-chaired by Sharon and Lanny Martin and Governor John Hickenlooper. Chairman Sponsors were Jane and Fred Hamilton and Sharon and Lanny Martin. Philanthropist Sponsors were The Anschutz Foundation, Jana and Fred Bartlit, Craig Ponzio, and the Wiegers Family Foundation.

Uncorked Reserve was presented by UMB Bank and was chaired by Amanda Precourt and Kael Robinson. Silent Auction and Reception sponsor was Applejack Wine and Spirits. Premier Sponsors were Jana and Fred Bartlit, Amanda Precourt, and Virginia and Scott Reiman. Major Sponsors were DaVita HealthCare Partners, Duncan Oil, The Frederick C. Hamilton Family Foundation, Nancy Leprino and David Henry, and The Sturm Family Foundation. The dinner featured an epicurean meal designed by Kevin Taylor Catering. AFTERGLO was sponsored by CultureHaus, a support group of the DAM.

In closing, we were delighted to be informed that the DAM was included in the estate plans of a number of new donors. These planned gifts will ensure that the museum succeeds and thrives in years to come.

On behalf of the board of trustees of the DAM, I present my sincere thanks to all those who contributed to our museum throughout the year.

With much gratitude,

Kate Paul
Chair, Development Committee

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**2015–2016 CONTRIBUTIONS, MEMBERSHIPS, & ENDOWMENT GIFTS**

<table>
<thead>
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<th>Category</th>
<th>Amount</th>
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<td>Corporations</td>
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<td>Foundations</td>
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<td><strong>Subtotal</strong></td>
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<td>Endowment Gifts direct</td>
<td>5,217,068</td>
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<td>to the Denver Art Museum Foundation</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$21,169,657</strong></td>
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</table>

*Contributions and current memberships during the DAM’s 2016 fiscal year, October 1, 2015–September 30, 2016.*
### ANNUAL FUND LEADERSHIP CAMPAIGN

<table>
<thead>
<tr>
<th>Amount Range</th>
<th>Contributors</th>
</tr>
</thead>
</table>
Tina Patterson & William Cottingham
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M.J. & Paul Powers
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*Contributions and current members during the DAM’s 2016 fiscal year, October 1, 2015–September 30, 2016. We recognize contributions based on the circumstances at the time the gift was made. We are honored to recognize posthumously those patrons who have passed away during or after this fiscal year.
The Denver Art Museum carried out its mission of acquiring, interpreting, and preserving art during fiscal year 2016 with an operational increase in net assets of $100,000. In fiscal year 2016, SCFD provided $7.5 million in support.

The abbreviated general operating financials shown below reflect fiscal year 2016 year-end results for the Denver Art Museum’s general operating fund:

**FY 2016 GENERAL FUND FINANCIAL SUMMARY**

| Total Revenues & Other Funding  | $28,648,884 |
| Total Expenses                  | $28,548,884 |
| Net Support and Revenue over Expenses | $100,000 |

When consolidating the Denver Art Museum’s overall financial condition, it is necessary to apply accrual accounting principles at the conclusion of each fiscal year in preparation for the annual certified public accounting firm audit. During fiscal year 2016, 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 acknowledgment 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, 2016, is shown to the right.

The Denver Art Museum has concluded fiscal year 2016 with a consolidated increase in net assets of $6 million. The increase in net assets is due to restricted contributions for long-term capital projects and future exhibitions.

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

Respectfully submitted,

Thomas A. Petrie
Treasurer

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* The Denver Art Museum Foundation (the Foundation) is a separate, tax-exempt Colorado nonprofit corporation formed to hold, manage, invest, and administer substantially all the museum’s endowment funds exclusively for the benefit of the Denver Art Museum. The Foundation is governed by its board of directors, and 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 4.5 percent for fiscal year 2016) 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 2016 was $5,762,521 and was received subsequent to year-end. Accordingly, the distribution amount is recorded as a distribution receivable from the Foundation at September 30, 2016.