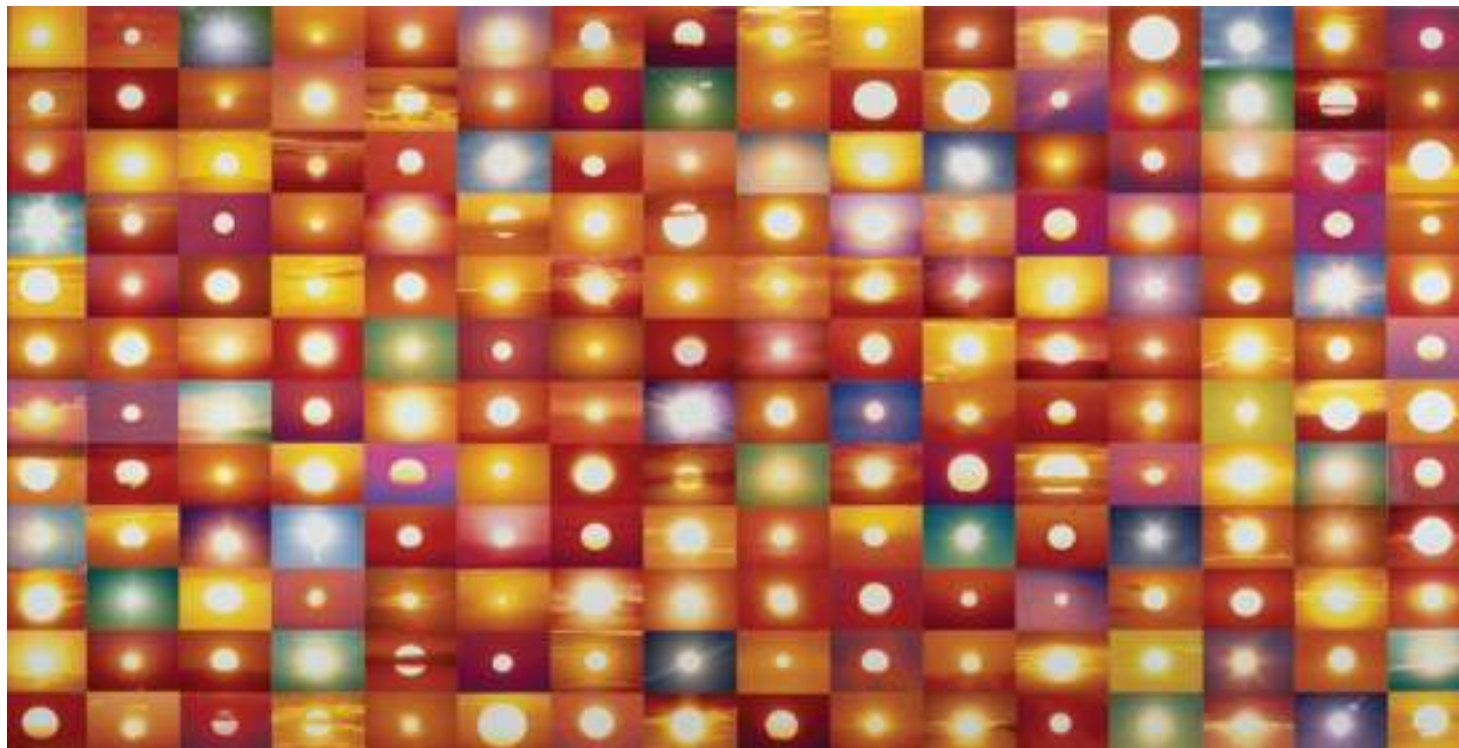




DENVER
ART MUSEUM

Annual Report 2015-2016



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

ANNUAL REPORT
2015-2016

DENVER
ART MUSEUM



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Marie Watt (Seneca), *Butterfly*, 2015, wool, satin, cotton, metal cones. Funds from Vicki & Kent Logan and Loren Lipson, M.D., with additional funds from Brian Tschumper, Nancy Benson, Jen & Mike Tansey, and JoAnn & Bob Balzer, 2016.1A-B.

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Thomas A. Petrie
Craig Ponzio
Staff Liaison, Christoph Heinrich

* d. 9/30/2016



Alexander Phimister Proctor, *Indian Warrior*, about 1922, bronze, 31 ½ x 10 x 39 ½ inches. Museum Purchase with funds from Sharon Magness and the Harry I. and Edythe Smookler Memorial Endowment.



THE YEAR IN REVIEW

Reflecting back on all the exhibitions, programs, and collaborations accomplished in 2016, one word continues to come to mind: Big. We started the year with lofty goals and we ended with major accomplishments. From world-renowned artists to large-scale canvases, the Denver Art Museum had a monumental year.

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.



LEFT: Gallery view of *Women of Abstract Expressionism*. © The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York, © Estate of Ethel Schwabacher. TOP: Gallery view of *Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection*. BOTTOM: Gallery view of *Rhythm & Roots: Dance in American Art*.

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.



FROM LEFT: A family enjoying the Movement Studio, tango dancers on the plaza at Free First Saturday, Denver Taiko drummers at a ticket sale event for *Samurai: Armor from the Ann and Gabriel Barbier-Muller Collection*; gallery view of *Unseated: Contemporary Chairs Reimagined*; a visitor in #dancelab; Kristy Bassuener and Popsicle the Polar Bear promote SCFD.

THE YEAR IN REVIEW *(continued)*

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





FOUNDATION REPORT

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	2,858,143
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 William Sharpless Jackson Jr. Endowment Fund for Curator's Circle	495,215
James P. Kelley & Amie C. Knox Endowment Fund	628,589
Vance H. Kirkland Acquisition Fund	575,580
Bob & Sharon Magness Endowment Fund	810,829
Mayer Family Endowment Fund for New World	3,768,334
Frederick & Jan Mayer Museum Director's Fund	9,580,039
Andrew W. Mellon Foundation Conservation Endowment	4,439,545
Andrew W. Mellon Foundation Textile Conservation Endowment	3,575,869
Mellon Foundation Native Arts Curatorial Endowment	2,897,541
Modern & Contemporary Endowment	4,031,895
Davis W. & Ellen N. Moore Endowment Fund	551,040
Newman Family Foundation Endowment	519,457
Outdoor Sculpture Endowment	541,650
Margaret Page Endowment in Honor of Cile Bach	280,654
Petrie Institute of Western American Art	1,150,913
Photography Endowment	7,731,409
Qwest Foundation	553,563
Rose & King Shwayder Endowment Fund	759,423
	311,849

Harry I. & Edythe Smookler Memorial Endowment Fund	554,944
Katherine N. Stanley Textiles Endowment Fund	1,594,832
Lewis Story & Mary S. Pachello Fund	655,899
Jim & Lucy Wallace Fund	650,091
Other	6,243,681

**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



Ralph Eugene Meatyard, *Untitled (Zen Twig)*, 1960. Gelatin silver print. Image 6 ¾ in x 6 ¾ in. Denver Art Museum collection: Funds from the Photography Acquisitions Alliance, 2015.606.

PREVIOUS SPREAD: Jonas Burgert, *Zweiter Tag Nichts (Second Day Nothing)*, 2008, oil on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.65. © Jonas Burgert



Gallery view of Wyeth: *Andrew and Jamie in the Studio*.

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.




108
ADULT

108
ADULT

108
ADULT

Armor of the
Zensho Type
This armor is made of iron plates and lacquered wood. It is a full-body armor with a helmet and a skirt. The armor is made of iron plates and lacquered wood. It is a full-body armor with a helmet and a skirt. The armor is made of iron plates and lacquered wood. It is a full-body armor with a helmet and a skirt.

108
ADULT

A full suit of samurai armor, including a helmet with a large crest, chest plates, arm guards, and leg armor, is displayed on a red carpet. The armor is dark with gold and red accents. In the background, a mural depicts a samurai on a horse, holding a sword. The mural is painted in a traditional style with bold colors. The samurai on the horse is wearing blue and red armor. The horse is white with blue hooves. The background of the mural is green. The armor is positioned in the foreground, partially overlapping the mural. The red carpet is at the bottom of the image. The text is written in vertical columns on the mural.

井利左工門

今井伊執事

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EXHIBITIONS *(continued)*

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

December 13, 2015–May 22, 2016

Super Indian: Fritz Scholder, 1967–1980

October 4, 2015–January 17, 2016
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;

PREVIOUS SPREAD: Gallery view of *Samurai: Armor from the Ann and Gabriel Barbier-Mueller Collection*.



FROM LEFT: Gallery views of *Shock Wave: Japanese Fashion Design, 1980s–90s*; *Audacious: Contemporary Artists Speak Out* (© Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, NY 2017), and *Why We Dance: American Indian Art in Motion*.

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
Wyeth: Andrew and Jamie in the Studio 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.

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
 Local exhibition support was provided by the Osage Nation Foundation.

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

July 19–October 11, 2015

Paint Studio

November 8, 2015–May 1, 2016

Movement Studio

June 4–October 9, 2016



TOP: Gallery view of *Super Indian: Fritz Scholder, 1967-1980*. BOTTOM FROM LEFT: Artist Jamie Wyeth and Timothy Standing in front of the Hamilton Building; artist Judith Godwin, curator Gwen Chanzit, and artist Mary Abbott at a press event in New York. RIGHT PAGE: Gallery view of *A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings*.

AWARDS & RECOGNITION

2016 American Alliance of Museums Excellence in Exhibition Award, Special Achievement, Interpretation

Wyeth: Andrew and Jamie in the Studio; Timothy Standing, curator, and Stefania Van Dyke, interpretive specialist

2016 Westword Best of Denver Award (Arts & Entertainment)

"Best Recasting of an Artist's Legacy" for *Super Indian: Fritz Scholder, 1967-1980*; John Lukavic, curator

Artnet, One of 16 Female Curators Shaking Things Up in 2016

Gwen Chanzit, curator of modern art (curator emerita)

SELECTED PUBLICATIONS & LITERARY CONTRIBUTIONS

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.

Art in Motion: Native American Explorations of Time, Place, and Thought, edited by **John P. Lukavic** and **Laura Caruso**, with an introduction by **John P. Lukavic** and essays by Kristin Dowell, Charlene Holy Bear, Aldona Jonaitis, Leena Minifie, Kent Monkman, and Daniel C. Swan. Distributed by University of Oklahoma Press.

Companion to Glitterati: Portraits and Jewelry from Colonial Latin America at the Denver Art Museum, by **Donna Pierce** and **Julie Wilson Frick**. Distributed by University of Oklahoma Press.

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

New England / New Spain: Portraiture in the Colonial Americas, 1492–1850 (Papers from the 2014 Mayer Center Symposium), edited by **Donna Pierce**. Published by the Mayer Center for Pre-Columbian & Spanish Colonial Art at the Denver Art Museum and distributed by University of Oklahoma Press.

Shock Wave: Japanese Fashion Design, 1980s–90s, by **Florence Müller**, with biographies by **Jane Burke**.

What It Meant to Be Modern, 1910–1965: American Works on Paper from the Karen and Kevin Kennedy Collection, curated by **Julie Augur** with an essay by Nannette V. Maciejunes.

Women of Abstract Expressionism, edited by Joan Marter, with an introduction by **Gwen F. Chanzit** and essays by Robert Hobbs, Ellen G. Landau, Susan Landauer, and Joan Marter; an interview with Irving Sandler; biographies by Aliza Edelman; and a chronology by **Jesse Laird Ortega**. Published by the Denver Art Museum in association with Yale University Press.

Wyeth: Andrew and Jamie in the Studio, by **Timothy J. Standing**. 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

Tianlong Jiao, "A Centennial Journey: Collecting Asian Art at the Denver Art Museum," *Orientations*, Vol. 47, No. #2, March (2016): 177–182.

Tianlong Jiao, "Toward an alternative perspective on the foraging and low-level food production on the coast of China," *Quaternary International*, 419 (2016): 54–61.

Native Arts

Lukavic, John P. "Cheyenne Moccasins," "A Guide on the Road of Life," and "Cheyenne Children's Moccasins," in *Plains Indian Art of the Early Reservation Era: The Donald Danforth Jr. Collection at the Saint Louis Art Museum*. Edited by Jill Ahlberg Yohe and Janet Catherine Berlo. St. Louis Art Museum, 2016, pgs. 170–75; 183–84.

Bold indicates museum staff.



SELECTED ACQUISITIONS

ARCHITECTURE, DESIGN & GRAPHICS

Frank Gehry (American, born Canada, 1929), *Hat Trick Chair*, 1992, laminated maple. Manufactured by Knoll Associates, Inc., New York, New York. Gift of Polly and Mark Addison, 2016.191.

George Woodall (British, 1850–1925), *Cameo Vase*, about 1890, gilded glass. Manufactured by Thomas Webb & Sons, Stourbridge, England. Gift of Douglas and Marian Brenton, 2015.660.

Louis H. Sullivan (American, 1856–1924), Dankmar Adler (American, 1844–1900), *Elevator Transom Grill for Chicago Stock Exchange Building*, about 1839, wrought iron. Manufactured by Winslow Brothers Co., Chicago, Illinois. Gift of Jean P. Lehmann and Raymond E. Nelson, 2015.662.

Hella Jongerius (Dutch, born 1963), *Layers Vineyard Small*, 2008, wool, nylon, and polyester. *Repeat Classic Print*, 2002, cotton, rayon, and polyester. *Repeat Dot Print*, 2002, cotton, rayon, and polyester. *Layers Park Double*, 2008, wool, nylon, and polyester. Manufactured by Maharam, New York, New York. Gift of the manufacturer, 2016.129–2016.132.

Ali Tayar (American, 1959–2016), *Strathisla Table* (Prototype), 2005, carbon fiber, fiberglass, and mahogany. Gift of the designer, 2015.663.

Gio Ponti (1891–1979), John Prip (American, 1922–2009), *The Diamond Flatware*, 1958, sterling silver and stainless steel. Manufactured by Reed & Barton, Taunton, Massachusetts. Funds from Design Council of the Denver Art Museum, 2015.224.1–5.

Scholten & Baijings (established 2000, Amsterdam, The Netherlands), *Tape Bowl*, 2008, crystal. *Grand Bernard Pitcher*, 2008, glass. *Serious Business 1 Bowl*, 2008, willow and polypropylene. *Serious*

Business 2 Bowl, 2008, willow and polypropylene. *Serious Business 3 Bowl*, 2008, willow and polypropylene. *Colour Rings*, 2008, willow. *Garlic Queen Platter*, 2008, willow. Gift of Thomas Eyck (2016.133) and acquired by exchange (2016.134–2016.142).

Don Wallace (American, 1909–1990), *Palisander Flatware*, 1970, stainless steel and rosewood. Manufactured in Norway for H.E. Lauffer. Funds from Design Council of the Denver Art Museum, 2016.216.1–5.

Jean-Marie Patois (French, born 1960), *Esotismo I Flatware*, 1988, stainless steel. Funds from Design Council of the Denver Art Museum, 2016.198.1–4.

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.

Box in the Form of a Lion, China, Qing dynasty (1644–1911), yellow jade. Bequest of Bernadette Berger, 2016.11a–b.

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

Cup from Griffin Shipwreck, China, Qing dynasty (mid-1700s), porcelain with underglaze blue. Gift of Mrs. Frederick R. Mayer, 2016.165.

Dagger with Human-shaped Handle, Vietnam, Dongson culture (300 BCE–200 CE), bronze. Gift of Ms. Emma C. Bunker, 2016.249.

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

Shigaraki Vase, by Kitaoji Rosanjin (1883–1959), mid-1900s, stoneware with ash glaze. Gift in Memory of John and Celeste Fleming, 2016.254.

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

Sonia Gechtoff, *Blue Two*, 2016, acrylic on canvas. Gift of Sonia Gechtoff, 2016.200.

Jonas Burgert, *Kalk (Chalk)*, 2008, oil on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.63.

Jonas Burgert, *Zweiter Tag Nichts (Second Day Nothing)*, 2008, oil on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.65.

Daniel Richter, *D.P. II*, 2007–08, oil on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.64.

Dirk Skreber, *Untitled (runway)*, 2001, oil and weather-stripping tape on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.145.

Enrique Martínez Celaya, *Distance*, 2002, oil paint and taro on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.62.

Gene Davis, *Parasol*, 1976, acrylic on canvas. Gift of Oliva Coan Jones, 2016.199.

Rick Dillingham, *Open-Mouthed Jar 9-89-2*, 1989, ceramic. Gift of Polly and Mark Addison, 2016.201.

John Fudge, *It's Roundup Time in Heaven*, 1985, oil on canvas. Gift of Polly and Mark Addison, 2016.202.

Spencer Finch, *Moonlight (Luna County, New Mexico, July 13, 2003)*, 2003, fluorescent bulb with nine filters and box light fixture. Gift of Polly and Mark Addison, 2016.211.1-2.

Christian Duran, *Gospel*, 2006, acrylic and metallic powder on paper. Gift of Ricardo Pau-Llosa, 2016.280.

NATIVE ARTS

James Lavadour (Walla Walla), *Boom!*, 1988, oil paint on canvas. Native Arts acquisitions fund, 2015.538A-B.

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, 2016.1A-B.

Huron artist, *Embroidered Tablecloth*, mid-1800s, wool, moose hair. Gift of Werner and Judith Neuman, 2016.4.

Jeffrey Gibson (Mississippi Band Choctaw and Cherokee), *one becomes the other*, 2014-16, single-channel video. Gift of Jeffrey Gibson, 2016.9.1-2.

Tammy Garcia and Preston Singletary (Santa Clara, Tlingit), *Untitled*, about 2010, blown and sand-carved glass. Gift of Susan Bowick, 2015.661.

Fritz Scholder (Luiseño), *Indian Land no. 6*, acrylic paint on canvas. Gift of Ann S. Bowers, 2016.28.

Group of eleven ceramics by Hopi artists Deborah Clashin, Ted Tahbo-Howato, and Preston Duwyenie; one sculpture, *Young Woman*, 1993, ed. 10/15, by Allan Houser, 2016.26; a basket triptych by Shan Goshorn, *Vessel* (2015), 2016.27A-C: Gift of Loren G. Lipson, M.D.

Group of contemporary paintings and sculpture: six paintings by Fritz Scholder, including *Indian Power*



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.

(1972), 2016.125, and *Massacre in America: Wounded Knee* (1972), 2016.174; one painting by Kent Monkman, *The Watchful Fox, Chief of the Tribe with Tinselled Buck no. 4,520* (2008), 2015.657; twenty-one sculptures by Virgil Ortiz; one sculpture by Cannupa Hanska Luger; and one sculpture by David Bradley: Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum.

Group of 10 beaded bags/panels and staves by Yoruba artists: Gift of Mary and Robert Cumming, 2015.666-2016.671.

Group of nine contemporary ceramics and sculpture, including *Four figures* (1996) by Nora Naranjo-Morse, 2015.675.1-4; and *Spiral* (about 2002) by Christine Nofchissey McHorse, 2016.126: Gift of Nancy and Hamilton Harris.

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 of 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 Diego de Cuentas, *Portrait of Fray Felipe Galindo*, c. 1700, Mexico, oil on canvas. Gift of the Collection of Frederick and Jan Mayer, 2015.544.

Chest, 18th century, Colombia, polychrome wood, barniz de pasto, and silver leaf. Gift of the Collection of Frederick and Jan Mayer, 2015.545.

St. Joseph with Jesus, 18th century, Mexico, paint and gold leaf on alabaster. Gift of the Collection of Frederick and Jan Mayer, 2015.546.

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, 2015.557.

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.

Arellano, *St. Hyacinth of Poland Holding a Statue of the Virgin and Child (San Jacinto)*, about 1700, Mexico, oil on canvas. Gift of the Collection of Frederick and Jan Mayer, 2015.569.





SELECTED ACQUISITIONS (continued)

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.

Bernard the Younger, *George II*, about 1730, watercolor on card. Bequest of Bernadette Berger, 2015.679.

Attributed to John Singer Sargent, *The Black Piano*, about 1880, oil paint on canvas. Bequest of Bernadette Berger, 2015.680.

William Wyld, *The Piazzetta, Venice*, n.d., watercolor on paper. Bequest of Bernadette Berger, 2015.681.

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 Smookler Memorial Endowment.

PHOTOGRAPHY

Carol Golemboski, *Safe*, 2001. Gelatin silver print. Image 13¼ in x 13¼ in, sheet, 20 in x 16 in. Denver Art Museum collection: Funds from Brian Morgan, 2015.578.

Mary Peck, *The Temple of Poseidon. Sounion, Greece*, from the portfolio *The Temples of Greece*, 1979. Gelatin silver print. Image 47/16 in x 31/16 in, sheet, 55/16 in x 4¼ in. Denver Art Museum collection: Gift of Teresa and Paul Harbaugh, 2015.580.5.

Ralph Eugene Meatyard, *Untitled (Zen Twig)*, 1960. Gelatin silver print. Image 6¾ in x 6¾ in. Denver Art Museum collection: Funds from the Photography Acquisitions Alliance, 2015.606.

Paul Strand, *House, Dark Hill and Mesquite, Taos*, 1930. Platinum print. Image 35/8 in x 45/8 in. Denver Art Museum collection: Funds from the Photography Acquisitions Alliance and The William Sr. and Dorothy Harmsen Collection, by exchange, 2016.7.

Ansel Adams, *El Capitan, Yosemite National Park, California*, c. 1930. Gelatin silver print. Image 315/16 in x 61/16 in. Denver Art Museum collection: Funds from the Photography Acquisitions Alliance, 2016.8.

Aaron Siskind, *Martha's Vineyard IIIA*, 1954. Gelatin silver print. Sheet 20 in x 24 in. Denver Art Museum collection: The A.E. Manley Photography Collection, 2016.35.

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 49¾ in x 96½ in. Denver Art Museum collection: Funds provided by The Mark & Hilarie Moore Family Trust.

Alison Rossiter, *The Moon, Isaac Asimov*, 1997. Gelatin silver print. Framed 155/8 in x 195/8 in. Denver Art Museum collection: Gift of Polly and Mark Addison, 2016.186.

TEXTILE ART & FASHION

Comme des Garçons, *Jacket with Skirt*, "Body Meets Dress, Dress Meets Body" collection, Spring–Summer 1997. Nylon/polyurethane stretch gingham with padding. Denver Art Museum: Neusteter Textile Collection, 2016.50A-B.

Solomon Welcomes Hiram, King of Tyre. Design based on painting by Anthonis Sallaert (Flemish, about 1590–1658). Woven about 1650–60 at the Brussels workshop of Jacob van Zeunen (Flemish, active about 1644–89). Wool and silk. Neusteter Textile Collection: Gift of Benjamin and Alessandra Schulein, 2015.539.

Jean Dessès, *Ensemble Created for the Baroness Alain de Rothschild for the Bal Proust, at Château de Ferrières, France, 2nd December, 1971*. Guipure, lace, and organdy with black velvet ribbons. Denver Art Museum: Neusteter Textile Collection, 2016.40.

Azzedine Alaïa, *Coat*, Autumn–Winter 1986–1987 collection. Lambskin with acetate lining. Denver Art Museum: Neusteter Textile Collection, 2016.66.

Anne-Marie Beretta, *Dress*, 1989. Linen; prototype (designer's original piece). Denver Art Museum: Neusteter Textile Collection, 2016.68.

Thierry Mugler, *Jumpsuit*, "Hiver Futuriste" collection, Autumn–Winter 1979–80. Velvet jersey embellished with rhinestones. Denver Art Museum: Neusteter Textile Collection, 2016.71.

Kansai, *Jacket*, about 1980. Printed cotton jersey with the name "Kansai." Denver Art Museum: Neusteter Textile Collection, 2016.81.

Issey Miyake, *Jacket with Transformable Bustle and Asymmetric Skirt*, Autumn–Winter 1986–1987 collection. Japanese ikat-printed cotton and silk. Denver Art Museum: Neusteter Textile Collection, 2016.91A–B.

FOLLOWING SPREAD: *Solomon Welcomes Hiram, King of Tyre*. Design based on painting by Anthonis Sallaert (Flemish, about 1590–1658). Woven about 1650–60 at the Brussels workshop of Jacob van Zeunen (Flemish, active about 1644–89). Wool and silk. Neusteter Textile Collection: Gift of Benjamin and Alessandra Schulein, 2015.539.

LEARNING & ENGAGEMENT PROGRAMS

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
Hollis+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 Bearsheart
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.



Precourt gallery view of *Tableau*.

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:
Demiurge LLC
Katie Fowler
Tamara Leberer





LEARNING & ENGAGEMENT PROGRAMS *(continued)*

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 Aizpuro
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

Courses & Symposia

Examining Art of the Southwest
Adult Course with John Lukavic, Eric Paddock, Thomas Brent Smith, and Molly Medakovich

Member Lectures

A Conversation Between Jamie Wyeth and Timothy J. Stranding
Bringing the World of Wyeth to Denver:
A Lecture with Timothy J. Stranding
A Curator's Perspective: *Women of Abstract Expressionism*

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, Acoma* (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.

Creative-in-Residence Roundup 2016 (June): Community get-together that brought the 2015 and 2016 Creatives-in-Residence, visitors, and museum staff members together to facilitate open discussion, share mutual knowledge, and discover new opportunities for Creative-in-Residence programming.

Textile Artist Demos (ongoing): Volunteer textile artists regularly demonstrate spinning, weaving, lacemaking, and embroidery in Thread Studio, and interact with visitors.

FAST (Fiber Artists and Students of Textiles) (ongoing): Weekly gathering of fiber artists in Thread Studio to work on personal projects.

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)
Super Indian: Fritz Scholder, 1967-1980
 (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)
 Brush Dancing (July)
 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
 Asian Art (October)
 Spanish Colonial (December)
 Art of the American West (February)
 Art of Asia (April)
 American Indian Art (June)
 European & American Art (August)

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.
 Hamilton Building (January)
 North Building (April)

Access Programs are conducted in
 collaboration with:

Alzheimer's Association
 Anchor Center for Blind Children
 Autism Society of Colorado
 Autism Community Store
 Blue Ribbon Arts Initiative
 Colorado Center for the Blind
 City of Denver, Office on Aging
 Firefly Autism
 iDance Foundation
 Lighthouse Writers Workshop
 The Playground Ensemble
 Wonderbound
 VSA Colorado/Access Gallery

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 Frésquez
 Melanie Yazzie
 April Tsosie
 Libby Barbee
 Derek Cadena
 Nathan Abels
 Leticia D. Tanguma
 Lui Ferreyra
 Quintin Gonzalez
 Homare Ikeda

Movement Studio

David Ocelotl Garcia
 Corrina Espinosa
 Mark Brasuell
 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
 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)

Artworks in the exhibition *Super Indian:*

Fritz Scholder, 1967-1980 (November)

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)

Artworks in the exhibition *Herbert*

Bayer: 1938-1974 New York and Aspen

Paintings (April)

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, *cuenteros*, 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—Recuay 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) 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:

Artemio Rodriguez (artist)
David Garcia (artist)
Arturo Garcia (artist)
El Sistema (performance)
Rocky Ridge Music Center (performance)
Fiesta Colorado (performance)
Journey Through Our Heritage: Aztec Dancers & Grupo Huitzilopotchli (performance)
Colorado Ballet Academy (performance)
Nestor Torres (performance)
Hammond Piano Duo (performance)



Attributed to John Singer Sargent, *The Black Piano*, about 1880, oil paint on canvas. Bequest of Bernadette Berger, 2015.680

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.

OTHER OUTREACH & PUBLIC PROGRAMS

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 Berkemeyer, 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

Gallery Tours of *Super Indian: Fritz Scholder, 1967–1980*

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



Kansai Yamamoto, *Jacket*, about 1980. Cotton jersey printed with a graphic including the brand name Kansai. Denver Art Museum, Neusteter Textile Collection.

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-Sánchez 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 Córdoba, 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

John Marshall—The Discerning Eye: A Collector's Guide to Japanese Textiles
Lecture by the artist and conversation in the Nancy Lake Benson Thread Studio in partnership with the Rocky Mountain Weavers' Guild.

SUPPORT GROUPS

Alianza de las Artes Americanas

720-913-0173 or alianza-dam.org

Alianza 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 Alianza 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.



Jason Walker & Catherine Tsai



Ruth Tomlington

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Donna Winter

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Karen Mile (from 6/16)

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2016 CILE BACH RECIPIENTS

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

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As of September 30, 2016

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Frederick & Jan Mayer Director

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Curtis Woitte, Deputy Director,
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Asian Art

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Nicole Feldman, Conservation Assistant
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Allison McCloskey, Associate Textiles
Conservator
Kate Moomaw, Associate Conservator
of Modern & Contemporary Art
Courtney Murray, Assistant Objects
Conservation
Steven Osborne, Mountmaker
& Conservation Technician
Emma Schmitt, Mellon Textile
Conservation Fellow
Pamela Skiles, Associate Paintings
Conservator

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Constance Merz, Librarian

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Herbert Bayer Collection & Archive
Rebecca Hart, Curator of Modern &
Contemporary Art
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Jennifer Miklosi, DAM Contemporaries
Manager
Renée Miller, Curatorial Assistant

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W. Mellon Curator of Native Arts
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Denene De Quintal, Andrew W. Mellon
Foundation Postdoctoral Fellow

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Mayer Curator of Spanish Colonial Art
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Program Coordinator
Jesse Ortega, Curatorial Assistant

Painting & Sculpture

Timothy Standing, 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
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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

Emeriti

Peter Hassrick, Director Emeritus, Petrie
Institute of Western American Art
Ronald Y. Otsuka, Curator Emeritus,
Asian Art
Charles Patterson, Director Emeritus,
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Government Support

Rachel Sutton-Brothers,
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Gravely Wilson, Associate Director
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Emily Attwool, On-Call
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Assistant Preparator
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Dylan Gebbia-Richards, On-Call
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Katie Gruenhagen, On-Call
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Katie Heidsiek, On-Call
Exhibitions Assistant
Kevin Hester, Associate Manager
of Installations
Fredrick James, On-Call
Exhibitions Assistant



George Woodall (British, 1850–1925), *Cameo Vase*, about 1890, gilded glass. Manufactured by Thomas Webb & Sons, Stourbridge, England. Gift of Douglas and Marian Brenton, 2015.660.

Quinn Johnson, Exhibitions Assistant
Shannon Johnson, On-Call
Lighting Technician
Jeffrey Keene, Associate Manager
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John Lupe, Manager of Installations
Nicholas Mack, Assistant Preparator
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Danette Montoya, On-Call
Exhibitions Assistant
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Assistant Preparator
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Sarah Lillis, Program Facilitator
James Lindberg, Program Facilitator
Keelin MacCarthy, Program Facilitator
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Dejon Malley, Program Facilitator
Dominique Martinez, Program Facilitator
Molly Medakovich, Teaching Specialist
Gloria Mikkola, Spanish Language Guide
Patricia Paschal, Program Facilitator
Alejandra Rodriguez, Program Facilitator
Leticia Salinas, Coordinator of Latino Cultural Programs
Danielle Schulz, Coordinator of Adult and Access Programs
Danielle St. Peter, Interpretive Specialist, Modern and Contemporary Art/
Manager of Tour Programs
Marie Stanley, Coordinator of Docent Programs
Natalie Thomas, Coordinator of Family & Community Programs

Lauren Thompson, Interpretive Specialist, Western American, American & European Art
Benjamin Tomkins, Program Facilitator
Lindsey Truswell, Department Administrator
Stefania Van Dyke, Interpretive Specialist, Textile Art & Special Projects
Cory Van Zytveld, Program Facilitator
Rita Wallace, Spanish Language Guide
Patterson Williams, Interpretive Specialist
Amber Zamora, Program Facilitator

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Allison Shaw, Marketing Coordinator
Tasso Stathopoulos, Design Manager
Elysia Syriac, Senior Graphic Designer

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Alicia Bathauer, Operations Division Administrator

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Elisabeth Link, Events & Business Operations Manager
Cori Medler, Group Services Supervisor
Lisa Denton, Group Reception Associate
Andrea Duran, Group Sales Associate
Kayce Moormeier, Group Sales Assistant
Victoria Winslow, Docent Scheduler

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Donald Robinson, Museum Shop Manager
Becky Chapin, Café Assistant Manager
Lindsay Erickson, Museum Shop Assistant Manager
Deborah Marziali, Museum Shop Assistant Manager
Evelyn Waldron, Museum Shop Revenue Coordinator
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Daniel Richter, *D.P. II*, 2007-08. Oil paint on canvas. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.64. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

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Danny Singer, *Saco, MT*, 2010. Courtesy of the artist and TrépanierBaer Gallery, Calgary © Danny Singer

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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.

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

DEVELOPMENT REPORT

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: *Volcàn* 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.

The Hitchcock Foundation supported *Robert Therrien: The Power of Image and What It Meant to Be Modern, 1910-1965: American Works on Paper from the Karen and Kevin Kennedy Collection*. Additional support for *What It Meant To Be Modern* was from The Marcie and Robert Musser Advised Fund and an anonymous donor.

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



World-renowned classical and flamenco guitarist Pepe Romero performs at Collectors' Choice 35.

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 Bellco 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 ATERGLO: 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 Wieggers 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. ATERGLO 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

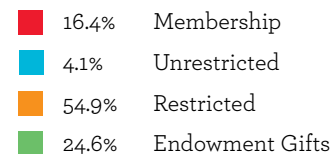
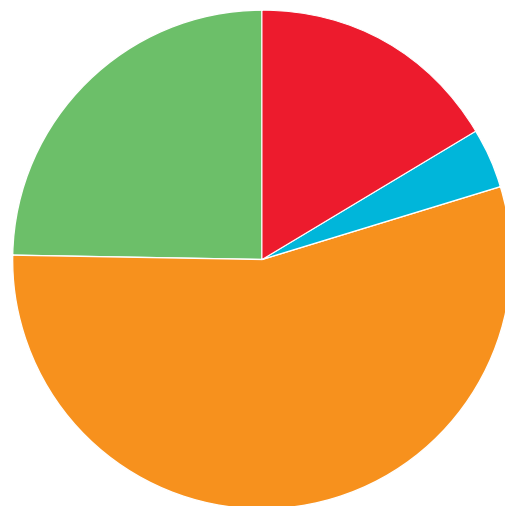
2015-2016 CONTRIBUTIONS, MEMBERSHIPS, & ENDOWMENT GIFTS*

Individuals	6,121,570
Corporations	1,140,586
Foundations	8,472,178
Government Grants	<u>218,255</u>
Subtotal	15,952,589

Endowment Gifts direct to the Denver Art Museum Foundation	<u>5,217,068</u>
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Total **\$21,169,657**

*Contributions and current memberships during the DAM's 2016 fiscal year, October 1, 2015-September 30, 2016.



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Allan Houser, *Young Woman*, 1993. Bronze. Gift of Loren Lipson, M.D., 2016.26.

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Sonia Gechtoff, *Blue Two*, 2016, acrylic on canvas. Gift of Sonia Gechtoff, 2016.200. © Sonia Gechtoff



Scholten & Baijings (established 2000, Amsterdam, The Netherlands), *Tape Bowl*, 2008, crystal; *Grand Bernard Pitcher*, 2008, glass; *Serious Business 1 Bowl*, 2008, willow and polypropylene; *Serious Business 2 Bowl*, 2008, willow and polypropylene; *Serious Business 3 Bowl*, 2008, willow and polypropylene; *Colour Rings*, 2008, willow; *Garlic Queen Platter*, 2008, willow. Gift of Thomas Eyck (2016.133) and acquired by exchange (2016.134-142).

Kathie & Dennis Simpson
 Jill & Gary Sisson
 Pia and Trond Skramstad
 Richard & Terri Slivka
 Debbie Smith
 Gregg Sonnen & Ellie Friedman
 Glen and Carol Springer
 Merriam Spurgeon
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 Elisabeth & William Armstrong,
 Epoch Estate Wines
 The Broadmoor
 CBS4
 Central City Opera
 Christie's
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 Comcast Spotlight
 Dae + Knight Design
 Peter Davis, Deline Box
 Demiurge, LLC
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 DesignWorks by Dave & Mike
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 RedShift Framing & Gallery
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 Sotheby's
 Todd Thompson, Veritiv Corporation
 VISIT DENVER
 WorldLife Water

*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.

TREASURER'S REPORT

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	<u>\$28,548,884</u>
Net Support and Revenue over Expenses	<u>\$100,000</u>

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

* 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.

DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES

For the year ended September 30, 2016 (in thousands)

Support & Revenue

Gifts, grants & membership	\$ 11,054
Public support	10,954
Program & other revenue	1,428
Admission revenue	4,252
Net investment activity	(1,253)
Gift shop & restaurant operations (net)	1,267
Restricted gifts for capital projects and future exhibitions	<u>14,634</u>
Total support & revenue	<u>42,336</u>

Expenses

<i>Program services:</i>	
Exhibitions & net collections activity	10,286
Collections management	1,612
Learning & engagement programs	2,120
Visitor services	1,329
Premises	6,845
Other	22
<i>Supporting services:</i>	
General & administrative	3,841
Fundraising, membership & marketing	5,634
Contributions transferred to endowment	<u>4,689</u>
Total expenses	<u>36,378</u>
Change in net assets	<u>\$5,958</u>



