



2018 | DENVER ART MUSEUM
2019 | ANNUAL REPORT



Jordan Casteel, *Fatima*, 2018. Oil on canvas; 90 x 78 in. Denver Art Museum: Purchased with funds from Vicki and Kent Logan; Craig Ponzio; Bryon Adinoff and Trish Holland; Devon Dikeou and Fernando Troya; Suzanne Farver and Clint Van Zee; Baryn, Daniel, and Jonathan Futa; Andrea and William Hankinson; Amy Harmon; Lu and Chris Law; Sharon and J. Landis Martin; Amanda J. Precourt; Judy and Ken Robins; Annalee and Wagner Schorr; Judith Zee Steinberg and Paul Hoenmans; Ellen and Morris Susman; and Margaret and Glen Wood. 2019.21 © Jordan Casteel

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Unless otherwise noted, photos are by Jeff Wells and Christina Jackson | Editor: Carleen Brice | Designer: Jenn Goodrich
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Richard Mosse, *Orpic Highlands*, 2011. Chromogenic color print; Denver Art Museum: Gift of Baryn, Daniel & Jonathan Futa, 2018.828. © Richard Mosse

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We believe art has the power to transform lives. It is that belief that drives us forward in all that we do. At the Denver Art Museum, 2019 was a year full of transformation. The most visible change was the construction of the **Sie Welcome Center** and the renovation of the **Martin Building** (formerly known as the North or Ponti Building). The welcome center has gone from a hole in the ground to a full-fledged building. With most of the construction completed, the renovated campus now has new elevators, electrical, insulation, and technology infrastructure, as well as new event spaces, offices, program spaces, workshops, and galleries. With the construction phase of the project completed, we are now in the museum-making phase, where our staff will turn these incredible new spaces into an engaging, welcoming, and interactive art museum for all.

The museum's renovation project, which finished on budget and on time, marked the completion of the first major Elevate Denver project since voters approved the funding in November 2017. Our thanks again to the voters of Denver for approving this important funding. We also want to acknowledge the hard work and attention to detail by the hundreds of workers on the project who made our vision for the Denver Art Museum of the future a reality. Of course, we also thank our trustees, donors, members, staff, and volunteers, without whom none of this is possible. The project is a significant milestone in our journey toward expanding public access to our collections and programs.

WELCOMING VISITORS

Other new spaces opening in June 2020 include the **Bartlit Learning and Engagement Center**, the **Morgridge Family Creative Hub**, and the refurbished **Bonfils-Stanton Gallery**. We also have a new home for our architecture and design collection with the **Amanda J. Precourt Galleries** and **Ellen Bruss Design Studio**. The **Sturm Grand Pavilion** will host events of all sizes—including seated dinners for up to 650 people—and house our new interactive family space, **Family Central**. We also are thrilled to debut a newly renovated and reinstalled **Northwest Coast and Alaska Native Gallery**. The lower level will include a gallery for student and community art exhibitions and will house an art conservation laboratory that will enable visitors to get a look at behind-the-scenes preservation work.

The Martin Building project expands the museum's ability to serve the community, welcome guests to our city, and preserve and present priceless works of art from cultures around the world and throughout history for generations to come. While the Martin Building project progressed, we kept the museum buzzing. We welcomed **almost 700,000** people to exhibitions, programs, and events in the Hamilton Building this year—including **109,000** youth aged 18 and younger. Because lifelong appreciation for art and creativity starts in childhood—with positive impacts that continue for a lifetime—we continued to focus on introducing kids to the museum. They explored our exhibitions with special audio guides, attended theatrical performances like *Art Emergency: Sculpture Edition*, and enjoyed hands-on artmaking activities. We are proud that our **Free for Kids** program, which has been part of our daily operations since 2015, providing free general admission to those 18 and younger, helps us welcome more families to the museum than ever before.



Visitors at the DAM on **Free First Saturday**. Photo by Jake Cox; Visitors in *Serious Play: Design in Midcentury America*. Photo by Raine Chism.

WORLD-CLASS EXHIBITIONS



ABOVE: Gallery view of *Dior: From Paris to the World*. Photo by James Florio. Visitors in *Eyes On: Jonathan Saiz*. © Jonathan Saiz. Photo by Jake Cox; Visitors in *The Incubation Effect*. © Nicole Anona Banowitz. LEFT PAGE: Anish Kapoor, *Untitled*, 1999. Lacquered stainless steel; Funds from Suzanne Farver, Polly and Mark Addison, Tom and Noel Congdon, Ginny Williams, 1998 Alliance for Contemporary Art Auction, and Colorado Contemporary Collectors, 1999.203. © Anish Kapoor. Photos courtesy of Instagram users: @rebeitz; @janetflood; @carmenelisaalvarado. BELOW: Jordan Casteel in *Jordan Casteel: Returning the Gaze*. © Jordan Casteel. Shantell Martin in *Shantell Martin: Words and Lines*. © Shantell Martin; Shohei Shigematsu (OMA partner) and Florence Muller in *Dior: From Paris to the World*. Photo courtesy of @florencemuller99.

At the start of the fiscal year, we presented *Dior: From Paris to the World*. A selection of more than 200 couture dresses, as well as accessories, costume jewelry, photographs, drawings, runway videos, and other archival material, traced 70 years of the iconic fashion house. Visitors came from near and far to see this dramatic presentation, which won a **VISIT DENVER Tourism Star Award** for its contributions to tourism and economic impact in the city.

Serious Play: Design in Midcentury America, organized in partnership with the Milwaukee Art Museum, was the first major museum exhibition to present the concept of play as a catalyst for creativity. The exhibition included a number of chances to engage kids—and kids at heart—with midcentury toys, including the Eames House of Cards, spinning tops, and Colorforms. We even brought a playground inside with Isamu Noguchi’s *Play Sculpture*, inviting visitors to climb, explore, and play!

In June, tickets for *Claude Monet: The Truth of Nature* went on sale and we hosted a Giverny-inspired garden installation, with support from our friends at the Denver Botanic Gardens, and Impressionism-focused artmaking activities to celebrate. Excitement for this landmark exhibition started high, and grew as the opening date drew closer. In preparation, we hired more than 100 additional staff as part of our commitment to providing superior experiences to our visitors.

The Light Show, the second cross-departmental, collection-based exhibition we presented in the Hamilton Building during the Martin Building renovation, features about 250 objects drawn from the museum’s nine curatorial departments to explore physical and symbolic representations of light.

We were pleased to host *Jordan Casteel: Returning the Gaze*, the first major museum exhibition by the Denver-born artist, who is now based in Harlem, New York. It was an honor to present the artist’s first exhibition of this scale in her hometown and to share the stories of her subjects, revealing the importance of human connection in our lives.

Treasures of British Art: The Berger Collection presents 500 years of British cultural history through about 60 paintings gifted to the museum by the Berger Collection Educational Trust in 2018. This is the largest gift of European old masters to the DAM since the museum received the Kress Collection in the 1950s. The museum was pleased to welcome this exhibition home after sending it on the road to five venues prior to its final stop here in Denver.

We explored the changing landscape of the world around us with *Eyes On: Erika Harrsch*, a single contemporary art installation acknowledging the children who have crossed the border

between Mexico and the US. *Eyes On: Jonathan Saiz* featured a column comprised of 10,000 tiny drawings, paintings, and sculptures. The artist used social media to further the conversation about how we reenvision and embody a modern utopia. *The Incubation Effect*, an installation inspired by the natural world created by Denver artist Nicole Anona Banowitz, invited visitors to be transformed as they interacted with the larger-than-life, immersive “insect nursery” made from sewn inflatable sculptures and assembled forms.

Phantom Canyon: A Digital Circuit took over the large atrium spaces of balconies, landings, and stairs to create a path of discovery made up of 15 digital artworks. And, in both expected and unexpected places throughout the museum—including an elevator—visitors encounter *Shantell Martin: Words and Lines*, an interactive multimedia installation featuring the artist’s signature black and white drawings exploring intersectionality, identity, and play.



COMMUNITY ENGAGEMENT



The 30th Annual Friendship Powwow; Denver Pride Parade. Photo courtesy of @bbp3_Pride; A dancer at the March 2019 Untitled: Final Friday; A visitor in the First Light Family Space (Photo by Raine Chism).

The First Light Family Space gave visitors with kids in tow a place to try hands-on activities playing with light, shadows, and transparency to make a mirror, trace shadows, and build a city. Other hands-on spaces include our Studio, which this year hosted printmaking and painting activities, artist demonstrations, and other opportunities to explore personal creativity for visitors of all ages.

We believe that change comes from new experiences and looking at the world with different perspectives. Creating experiences and fostering discussions with others help us be part of the cultural shifts happening. **Our 2019 Creative-in-Residence** Juntae TeeJay Hwang, an artist, educator, and activist, created a performance environment where visitors could learn how to communicate and connect with one another through art. **Untitled Final Fridays** have offered new ways to experience the museum for more than a decade. The program, developed in collaboration with dynamic local artists and creatives, offers offbeat experiences, tours with a twist, and other surprises—all inspired by artwork on view. This past season we raced Slinky toys down the stairs, shared stories with strangers, and had more than one dance party. You never know what new things you'll find—and find yourself doing—at Untitled. Connection sparks new ideas at **Insight**, a series of conversations with museum staff and partners that give a peek into the behind-the-scenes workings of an art museum, now in its second successful year. **Exchange** invited participants to explore artworks at the museum through the lens of contemporary issues and questions. Lifelong learning is key to all we do, and our robust lecture and symposia program is important to our overall mission. **Who Owns Culture? Appropriation and Appreciation in the Global Art World**, the symposium we hosted in February, brought together artists, scholars, and curators to contribute to this complex and ongoing discussion that museums regularly grapple with as they develop and execute exhibition and programming plans.

Mindful Looking invites visitors to linger and spend time with a single work of art to discover overlooked details and explore ideas. Other program offerings that help visitors unplug include yoga and meditation in the galleries.

We remain dedicated to community engagement beyond the walls of the museum. In September 2018, the Denver Art Museum received a three-year grant from the Institute of Museum and Library Services to support a community-based **Creative Aging Project** focused on cultivating relationships with, and bringing engaging arts experiences to, Denver-based

residential communities and adult day centers to support healthy aging for older adult audiences. This year, **Art Lives Here/El arte vive aquí** continued to take temporary exhibitions of museum objects to schools and community centers, helping to inspire more Denver community members and sparking intercultural dialogue and empathy. We reached an additional **185,000** people through our community outreach programs in Denver and our traveling exhibitions visiting museums across the country and around the world. DAM-organized traveling exhibitions this year included **Jordan Casteel: Returning the Gaze**, **Jeffrey Gibson: Like a Hammer**, and **Dior: From Paris to the World**.

Another way we engaged with the community was participating in the Denver Pride Parade in June with 250 other organizations. It was one of the largest Pride parades in the country, and the museum's float was a crowd favorite.

As we all know, it is our staff's and volunteers' dedication and talent that helps shape the world-class museum we are today. In fiscal year 2019, we focused on defining and celebrating the values we share: **Dynamic, Respectful, Inclusive, Creative, and Curious**. With these values at the heart of our day-to-day activities, we create and foster a culture that allows our staff, volunteers, visitors, supporters, and community to thrive.

Recently, we lost dear friends of the Denver Art Museum, all of whom left lasting impacts on our institution and leave behind a legacy of excellence: **Peter Hassrick** was our first curator of western American art and the founding director of the Petrie Institute of Western Art. **Tom Congdon** was the chairman of the board of the Denver Art Museum when we opened the North Building in 1971. He and his wife Noey remained loyal supporters through the years. **Marlene Chambers** served as director of the museum's publications department for more than 30 years. **Sherrye Berger** served as volunteer president at the DAM from 1976 to 1978. She presented ideas for two long-standing traditions, **Collectors' Choice** and the **Cile Bach Award**.

In December 2018, we celebrated our 125th birthday. It has been a year of progress and transformation. Now, as we enter 2020, we are poised to bring the museum into the next decade and beyond. We can't wait to share the next chapter with all of you.

Christoph Heinrich, *Frederick and Jan Mayer Director*
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As of December 31, 2019

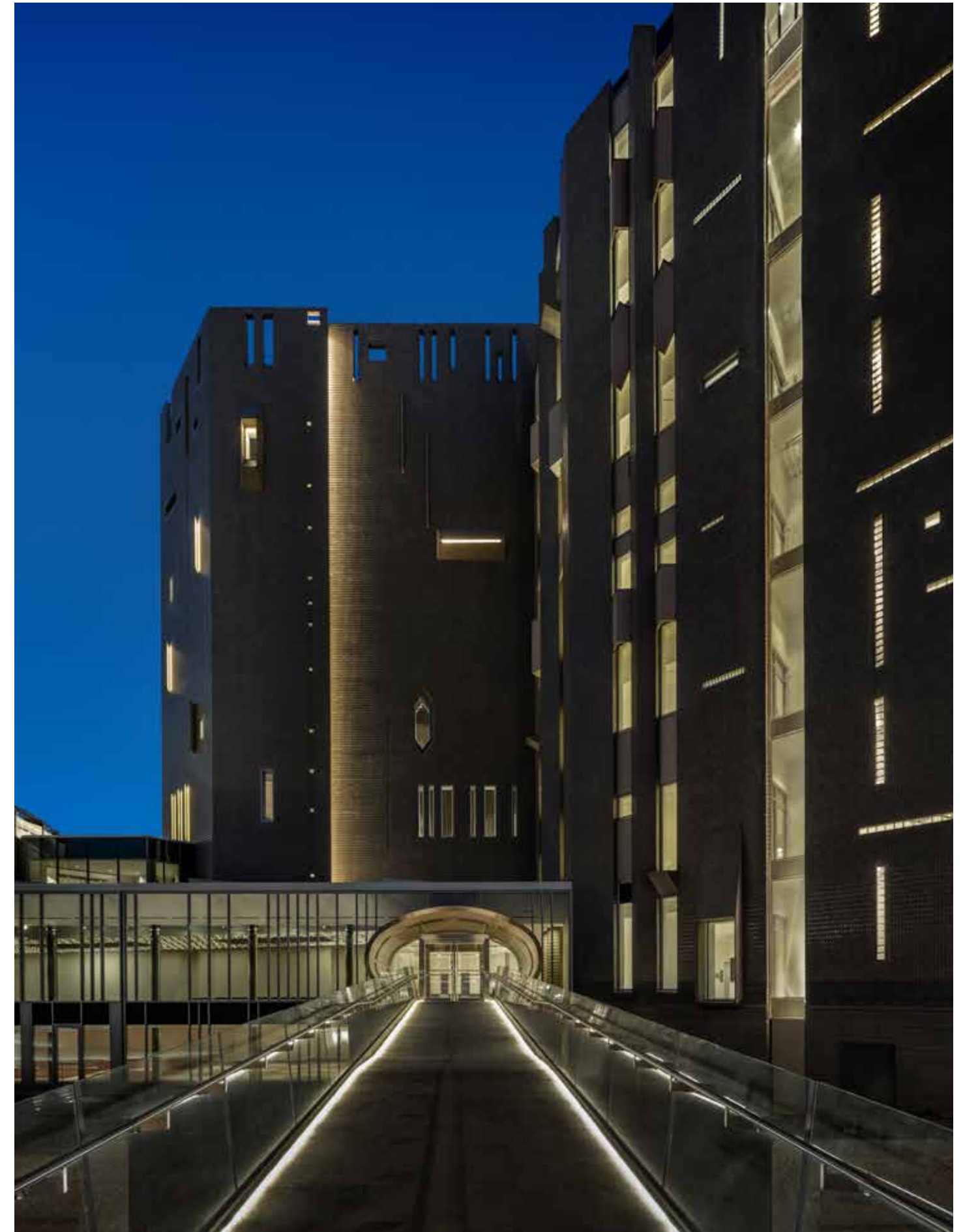


Photo by James Florio.



The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed \$6,140,453 to the museum this fiscal year. The foundation now has assets with a market value of more than \$138 million. Endowments of more than \$250,000 are as follows:

Anderman Family Endowment	\$596,342	Andrew W. Mellon Foundation Painting Conservator Endowment	\$1,706,665
Avenir Endowment for Textile Art	\$2,977,223	Andrew W. Mellon Foundation Textile Conservation Endowment	\$3,087,343
Nancy Lake Benson Fund	\$1,622,196	Andrew W. Mellon Foundation Native Arts Curatorial Endowment	\$4,509,464
Boettcher Foundation Endowment	\$2,739,756	Modern & Contemporary Endowment	\$574,095
Congdon Family Fund	\$1,065,156	Davis W. & Ellen N. Moore Endowment Fund	\$541,008
Adolph Coors Foundation Fund	\$1,339,524	Newman Family Foundation Endowment	\$2,247,408
Dr. Joseph de Heer Endowment	\$1,377,745	Outdoor Sculpture Endowment	\$292,308
Denver Art Museum General Endowment	\$24,727,867	Margaret Page Endowment in Honor of Cile Bach	\$1,198,701
Denver Art Museum Volunteer Endowment for Acquisitions	\$806,986	Petrie Institute of Western American Art Photography Endowment	\$8,053,117
Cortlandt & Martha Dietler Fund	\$9,375,977	Qwest Foundation	\$622,473
El Pomar Foundation Fund	\$693,551	Rose & King Shwayder Endowment Fund	\$791,029
Frohlich Conservation Endowment	\$281,286	Harry I. & Edythe Smookler Memorial Endowment Fund	\$324,827
Gates Foundation Endowment Fund	\$5,902,097	Katherine N. Stanley Textiles Endowment Fund	\$655,177
Fred & Jane Hamilton Endowment Fund	\$25,349,068	Lewis Story & Mary S. Pachello Fund	\$1,661,069
Armand Hammer Endowment	\$558,373	Jim & Lucy Wallace Fund	\$683,134
William Randolph Hearst Fund	\$1,050,483	Other	\$677,141
Marion G. Hendrie Fund	\$525,783		\$6,560,951
Institute of Western American Art William Sharpless Jackson Jr. Endowment Fund for Curator's Circle	\$495,862		
James P. Kelley & Amie C. Knox Endowment Fund	\$654,686		
Vance H. Kirkland Acquisition Fund	\$599,481		
Bob & Sharon Magness Endowment Fund	\$844,554		
Mayer Family Endowment Fund for New World	\$3,924,959		
Frederick & Jan Mayer Museum Director's Fund	\$9,814,845		
Andrew W. Mellon Foundation Director of Conservation Endowment	\$4,548,354		
	\$2,017,854		
		Total foundation investments at market value, September 30, 2019	\$138,075,917

The members of the board of directors of the foundation during the fiscal year ending September 30, 2019, were Peter H. Coors, William J. Hybl, Elisabeth W. Ireland, J. Landis Martin, Richard D. McCormick, Thomas Petrie, Scott J. Reiman, Daniel L. Ritchie, and Donald L. Sturm.

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

CLAES OLDENBURG WITH COOSJE VAN BRUGGEN: DRAWINGS

October 7, 2018–January 6, 2019

Claes Oldenburg with Coosje van Bruggen: Drawings was presented in association with the Whitney Museum of American Art, New York, and supported by the Eleanor and Henry Hitchcock Foundation.**DIOR: FROM PARIS TO THE WORLD**

November 19, 2018–March 17, 2019

Dior: From Paris to the World was organized by the Denver Art Museum in association with the Dallas Museum of Art. It was presented by Joy and Chris Dinsdale. Additional funding was provided by Bridget and John Grier, Swarovski, Denver Agency, Nancy Lake Benson, John Brooks Incorporated, Fine Arts Foundation, and the Textile and Fashion Circle. Special thanks to the Avenir Foundation for its support of the department of textile art and fashion.**EYES ON: ERIKA HARRSCH**

March 10, 2019–November 17, 2019

Eyes On: Erika Harrsch was organized by the Denver Art Museum. It was presented with the generous support of Vicki and Kent Logan.**EYES ON: JONATHAN SAIZ**

May 12, 2019–November 17, 2019

Eyes On: Jonathan Saiz was organized by the Denver Art Museum. It was presented with the generous support of Vicki and Kent Logan.**JORDAN CASTEEL: RETURNING THE GAZE**

February 2, 2019–August 18, 2019

Jordan Casteel: Returning the Gaze was organized by the Denver Art Museum. It was presented with generous support from Merle C. Chambers, Vicki and Kent Logan, Barbara Bridges, Judi and Joe Wagner, and the Robert Lehman Foundation. Educational programs associated with the exhibition were funded by The Virginia W. Hill Foundation, FirstBank, Illegal Pete's, Riverfront Park Community Foundation, and an anonymous donor.**LA MUSIDORA**

July 3, 2019–October 20, 2019

La Musidora was generously funded by the PB and K Family Foundation.Gallery view of the exhibition *Eyes On: Jonathan Saiz*. © Jonathan Saiz. Photo by Matt Howshar.



Gallery view of *Serious Play: Design in Midcentury America*. Photo by Raine Chism.

PHANTOM CANYON: A DIGITAL CIRCUIT

August 25, 2019–October 13, 2019
Phantom Canyon: A Digital Circuit was organized by the Denver Art Museum.

SERIOUS PLAY: DESIGN IN MIDCENTURY AMERICA

May 5, 2019–August 25, 2019
Serious Play: Design in Midcentury America was co-organized by the Denver Art Museum and the Milwaukee Art Museum. It was generously funded by the Estate of Elizabeth Kirkpatrick, the Adolph Coors Exhibition Endowment Fund, Johnson Foundation of the Rockies, and the National Endowment for the Arts. Special thanks to Mod Livin'. Generous support for the Free Play Zone was provided by Herman Miller Cares.

SHANTELL MARTIN: WORDS AND LINES

September 29, 2019–January 31, 2021
Shantell Martin: Words and Lines was organized by the Denver Art Museum. Support was provided by CultureHaus.

THE INCUBATION EFFECT

November 4, 2018–September 9, 2019
The Incubation Effect was organized by the Denver Art Museum.

THE LIGHT SHOW

June 2, 2019–November 29, 2020
The Light Show was organized by the Denver Art Museum.

TREASURES OF BRITISH ART: THE BERGER COLLECTION

March 2, 2019–July 12, 2020
Treasures of British Art: The Berger Collection was organized by the Denver Art Museum. The exhibition was made possible by the Berger Collection Educational Trust. Support was provided by Friends of Painting and Sculpture (FOPAS).

STUDIO

The Studio was sponsored by the Robert and Judi Newman Family Foundation, with additional program support by Saunders Construction.

PRINT STUDIO

October 7, 2018–May 5, 2019

PAINT STUDIO

June 2, 2019–September 6, 2020



OPPOSITE PAGE, CLOCKWISE FROM TOP: Visitor in *The Light Show*. Photo by Raine Chism; Visitor in *Dior: From Paris to the World*. Photo by @rockymountaingroup; Visitor in the *Paint Studio*. Photo by Matt Howshar; Visitors in *The Incubation Effect*. © Nicole Anona Banowetz. Photo by Matt Howshar; Visitors in *Jordan Casteel: Returning the Gaze*; Visitors in *Shantell Martin: Words and Lines* elevator. © Shantell Martin. Photo courtesy of @burnsmarketing. FOLLOWING SPREAD: Gallery view of *Dior: From Paris to the World*. Photo by James Florio.



DIOR: FROM PARIS TO THE WORLD

Dallas Museum of Art
 May 19, 2019–October 27, 2019
Dior: From Paris to the World was organized by the Denver Art Museum in association with the Dallas Museum of Art.

JEFFREY GIBSON: LIKE A HAMMER

Seattle Art Museum
 February 28, 2019–May 12, 2019

Madison Museum of Contemporary Art
 June 8, 2019–September 15, 2019
Jeffrey Gibson: Like a Hammer was organized by the Denver Art Museum.

JORDAN CASTEEL: RETURNING THE GAZE

Cantor Arts Center at Stanford University
 September 29, 2019–February 2, 2020
Jordan Casteel: Returning the Gaze was organized by the Denver Art Museum.



Gallery view of *Jeffrey Gibson: Like a Hammer* at the Denver Art Museum.



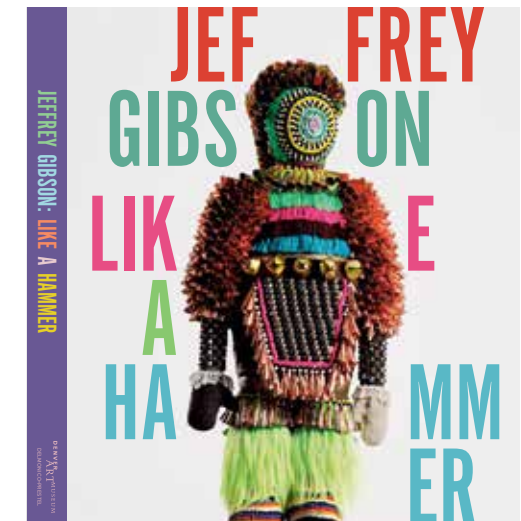
VISIT DENVER TOURISM STAR AWARD

VISIT DENVER recognized two DAM exhibitions in 2019: *Degas: A Passion for Perfection* and *Dior: From Paris to the World*. Timothy J. Standing, Gates Family Foundation Curator, curated *Degas*. Florence Müller, Avenir Foundation Curator of Textile Art and Fashion, curated *Dior*.



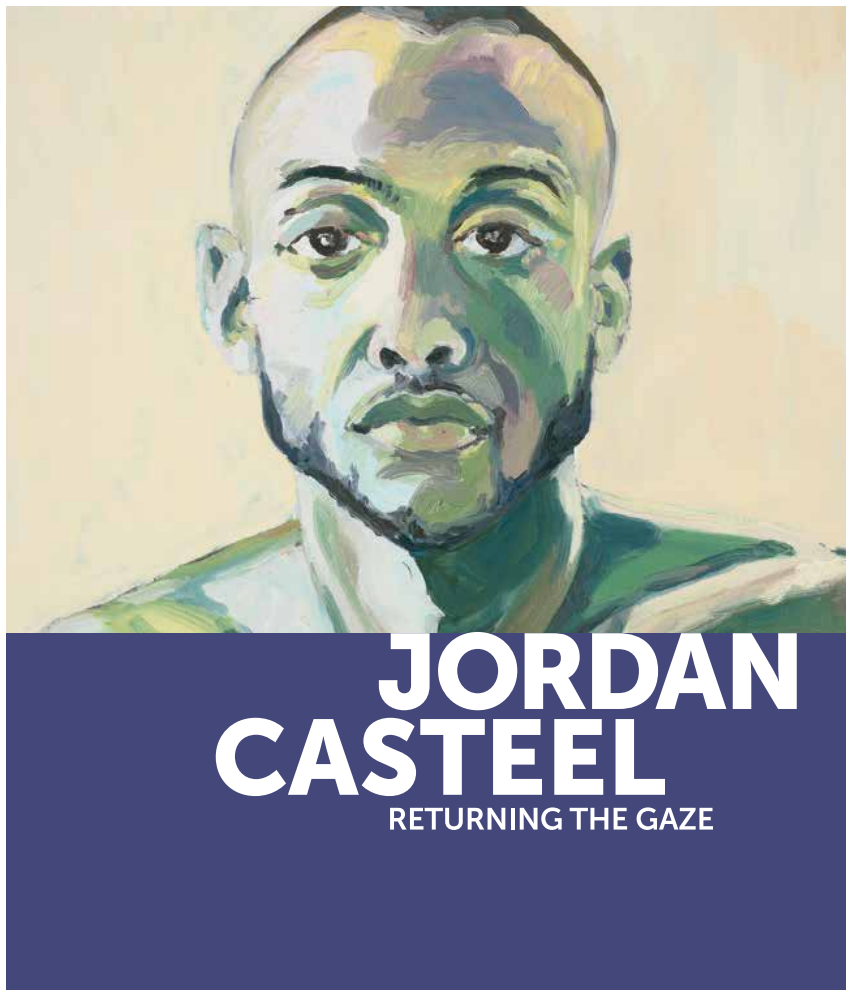
DOWNTOWN DENVER PARTNERSHIP MILESTONE AWARD

The Downtown Denver Partnership recognized the DAM's 125th anniversary with a Milestone Award.



AWARD FOR EXCELLENCE: BEST ARTICLE, ESSAY, OR EXTENDED CATALOGUE

The Association of Art Museum Curators (AAMC) & AAMC Foundation presented this award to John P. Lukavic, Andrew W. Mellon Curator of Native Arts, for his essay "What Should Have Been, What Is, And What Will Be," from the book *Jeffrey Gibson: Like a Hammer*, Denver Art Museum and DelMonico Books-Prestel.



**JORDAN
CASTEEL**
RETURNING THE GAZE

**BOOKS PUBLISHED OR
COPUBLISHED BY THE
DENVER ART MUSEUM**

Jordan Casteel: Returning the Gaze, the companion book for the exhibition curated by **Rebecca R. Hart**.

Murals of the Americas (Papers from the Mayer Center Symposium XVII at the Denver Art Museum), edited by **Victoria I. Lyall**. Distributed by University of Oklahoma Press.

**SELECTED LITERARY
CONTRIBUTIONS**

ARCHITECTURE AND DESIGN

Darrin Alfred, “The Whimsical World of Bjorn Wiinblad.” *AUGUST*, July 2019 (5): pp. 8–31.

ASIAN ART

Tianlong Jiao, “Issues in the Archaeology of the Zhongshan State Mausoleums of the Han Dynasty,” *Huaxia kaogu*, no. 1, 117–128.

Tianlong Jiao, “Investigating the late Neolithic millet agriculture in Southeast China: New multidisciplinary evidence,” (Co-authors: Wei Ge et al.), *Quaternary International*, online publication, January 4, 2019.

Tianlong Jiao, “Ancient Chinese Bronzes: The Shen Zhai Collection in Context.” In *Dialogue with the Ancients: The Shen Zhai Collection of Ancient Chinese Bronzes*. Edited by Patrick Kwok. pp. 16–39. Singapore: The Shen Zhai Collection.

Tianlong Jiao, “A Centennial Collection: Chinese and Asian Arts at Denver Art Museum” (in Chinese), *Diancang*, no. 234, pp. 138–143, November 2018.

Tianlong Jiao, “Ritual Food Vessel.” In *Asian Art Museum of San Francisco Collection Highlights*. Edited by Jay Xu. San Francisco: Asian Art Museum. pp. 122–123.

EUROPEAN AND AMERICAN
ART BEFORE 1900

Timothy J. Standing, “Christ Cleansing the Temple” in *Art Purposes: Object Lessons for the Liberal Arts*, ed. Joachim Homann, Bowdoin College Museum of Art and DelMonico Books-Prestel, 2019, pp. 82–83.

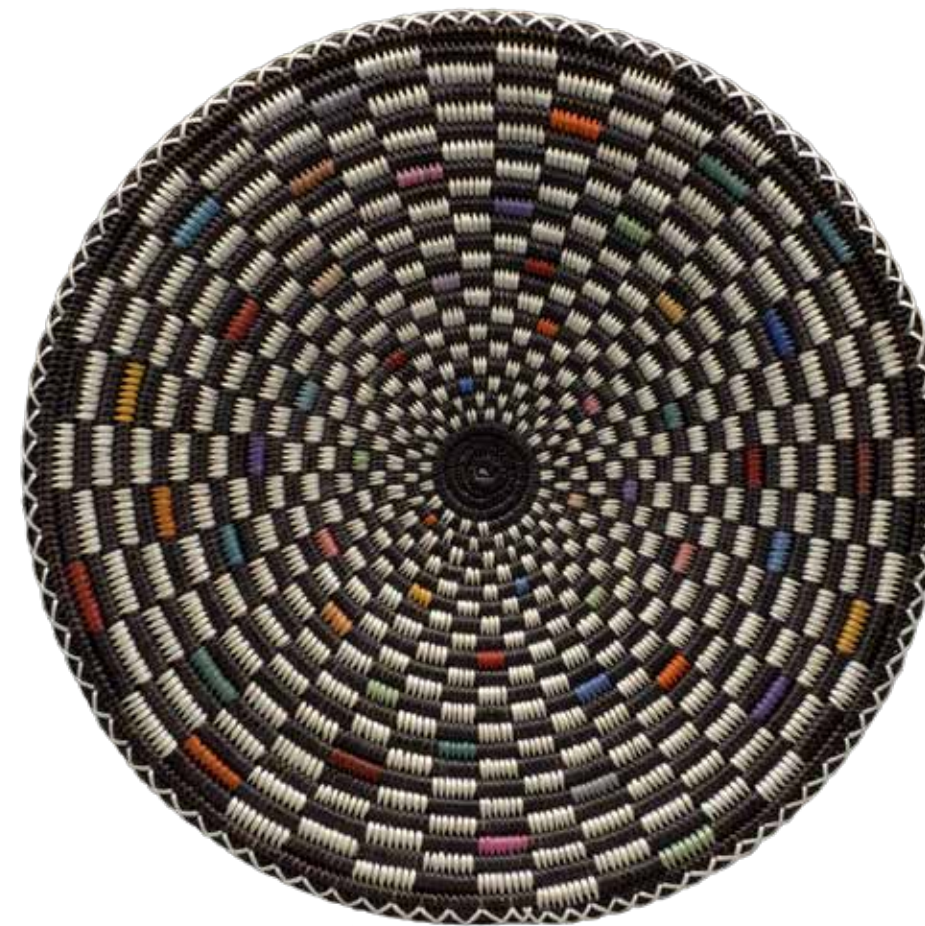
Timothy J. Standing, *Ineffability: Josep Santilari & Pere Santilari*, Barcelona, 2019.

Timothy J. Standing, review of Alison Stoesser, *Van Dyck’s Hosts in Genoa: Lucas and Cornelis de Wael’s Lives, Business Activities and Works*. (Brepols, Turnhout, Belgium, 2018), *Burlington Magazine*, vol. 161, no. 1391 (February 2019), pp. 170–171.

PETRIE INSTITUTE OF
WESTERN AMERICAN ART

Jennifer R. Henneman, review of *Transnational Frontiers: The American West in France*, by Emily C. Burns, *Panorama: Journal of the Association of Historians of American Art* 5, no. 1 (Spring 2019).

Bold indicates museum staff.



ABOVE: Cover of *Jordan Casteel: Returning the Gaze* book. OPPOSITE PAGE: **Elsie Holiday** (Navajo, b. 1965), *Mirage*, about 2010. Sumac fiber and dye; 16 ¼ in. (diameter). Denver Art Museum: Gift of Nancy L. Harris and Hamilton R. Harris, 2018.692.; **Angelica Kauffman**, *Papirius Praetextatus Entreated by His Mother to Disclose the Secrets of the Deliberations of the Roman Senate*, about 1775–80. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.4.

ARCHITECTURE AND DESIGN

Alvar Aalto (Finnish, 1898–1976), *Tea Trolley* (model 98), 1936. Bent laminated birch, birch plywood, linoleum, and rubber. Manufactured by Oy Huonekaluja Rakennustyötehdas Ab, Turku, Finland. Funds from Gayle and Gary Landis and Design Council of the Denver Art Museum, 2019.37.

Stephen Frykholm (American, born 1942), *Herman Miller Summer Picnic Posters*, 1970–1989. Twenty screenprints. Gift of Stephen Frykholm and Nancy Phillips, 2019.52.1–20.

Laura Kishimoto (American, born 1991), *Yumi Chair*, 2012, fabricated 2019. Bent white ash and steel. Funds from the Ralph L. and Florence R. Burgess Trust and Gayle and Gary Landis, 2019.530.

Gio Ponti (Italian, 1891–1979), *Armchair for the Montecatini Building, Milan*, 1936. Aluminum, vinyl upholstery, and Bakelite. Manufactured by Ditta Parma Antonio e Figli, Saronno, Italy. Funds from the Ralph L. and Florence R. Burgess Trust, 2018.676.

Gio Ponti (Italian, 1891–1979), *Side Chair for the Montecatini Building, Milan*, 1936. Aluminum, vinyl upholstery, and Bakelite. Manufactured by Ditta Parma Antonio e Figli, Saronno, Italy. Funds from the Ralph L. and Florence R. Burgess Trust, 2018.677.

Bradbury Thompson (American, 1911–1995), *Westvaco Inspirations for Printers*, 1949–62. Offset lithographs. Printed by the Westvaco Corporation, Virginia. Gift of Theresa Keatinge, 2019.365–377.

Herbert von Thaden (American, 1898–1969), *Adjustable Chair*, 1947. Bent ash plywood and brass. Manufactured by Thaden Jordan Furniture Corporation, Roanoke, Virginia. Funds from Design Council of the Denver Art Museum and by exchange, 2019.53.



ART OF THE ANCIENT AMERICAS

Ronny Quevedo (b. 1981, Guayaquil, Ecuador). *los desaparecidos (the arbiter of time)*, 2018. Wax, pattern paper and gold leaf on muslin. Purchased with generous funds from the Marion G. Hendrie Fund, Ralph L. & Florence R. Burgess Trust, and Alianza de las Artes Americanas in honor of Ruth Tomlingson, 2019.85.

Khipucamayoc [Khipu maker]. *Khipu*, 1434–1533. Cuzco, Peru. Woven llama wool. Gift of Larry and Judi Anderson, 2018.647.

Unknown Nasca artist. *Fisherman with Fish in His Net*, 200–400, South Coast, Peru. Ceramic stirrup-spout bottle with colored slips. Gift of Judi and Larry Anderson, 2019.531.

Unknown Moche artist. *Owl Warrior Vessel*, 300–600, Moche Valley, Peru. Ceramic stirrup-spout bottle with colored slips. Gift of Judi and Larry Anderson, 2019.532.

ASIAN ART

Fahua Ware Jar with Immortals, China, 1400s (Ming dynasty). Glazed porcelain. Gift of the estate of William Kistler Coors, 2019.345.

Shohini Ghosh, *Sentinel*, India, 1999. Bronze. Museum purchase, 2019.93.

Leang Seckon, *Prophecy*, Cambodia, 2018. Acrylic and sewn hide on canvas. Funds from the Sam F. and Freda R. Davis Charitable Trust and Ms. Emma C. Bunker, 2019.538.

EUROPEAN AND AMERICAN ART BEFORE 1900

William Ashford, *View of Powerscourt Demesne*, about 1789. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.9.

Sir William Beechey, *Mary Constance*, about 1782–87. Oil paint on panel. Gift of the Berger Collection Educational Trust, 2019.18.

John Downman, *Susan Rushbrooke*, about 1778. Oil paint on copper. Gift of the Berger Collection Educational Trust, 2019.19.

John Hoppner, *Captain George Porter*, 1789. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.6.

Thomas Jones, *View on the River Wye*, about 1776. Oil on millboard. Gift of the Berger Collection Educational Trust, 2019.14.

Angelica Kauffman, *Papirius Praetextatus Entreated by His Mother to Disclose the Secrets of the Deliberations of the Roman Senate*, about 1775–80. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.4.

Thomas Lawrence, *Portrait of a Lady*, about 1793. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.15.

George Stubbs, *A Saddled Bay Hunter*, 1786. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.10.

Joseph Wright of Derby, *Elizabeth, Mrs. John Bostock*, about 1769. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2019.1.

LATIN AMERICAN ART

Alexander Apóstol. (Venezuelan, born 1969, lives and works in Caracas and Madrid), from the series *Partidos Políticos Desaparecidos: PAN Partido Auténtico Nacionalista, FPI Fuerza Popular Independiente, MONCHO Movimiento de Organización Nacional con Honestidad Administrativa, and IDEAL Integración Democrática de Altura*, 2018. Digital inkjet prints, four photographs, each 49 × 49 in. Purchased with funds from Modern and Contemporary Art, funds from an anonymous donor by exchange (2019.337 and .340); Funds from Frederic H. Douglas by exchange (2019.338); Funds from Ethel Sayre Berger by exchange (2019.339).

Reynaldo Luza. (Peruvian, 1893 – 1978), *original fabric design (birds), original fabric design (tiles), original fabric design (red)*, 1950s. Gouache on paper. Denver Art Museum Collection: Purchased with funds from Frederick and Jan Mayer, 2019.86, 2019.87, 2019.88.

Unknown Artist. *Silver Mounted Coconut Jicara (Inscribed “SOI DE Dn J H E MARAVer”)*, mid 1750s. Carved coconut shell embedded with silver, H: 3 5/8 in. Denver Art Museum Collection: Funds from Ethel Sayre Berger by exchange, 2019.553.

Gio Ponti (Italian, 1891–1979), *Armchair for the Montecatini Building, Milan*, 1936. Aluminum, vinyl upholstery, and Bakelite. Manufactured by Ditta Parma Antonio e Figli, Saronno, Italy. Funds from the Ralph L. and Florence R. Burgess Trust, 2018.676.

MODERN AND CONTEMPORARY

Olga Albizu (Puerto-Rican, 1924–2005), *Untitled*, 1957. Oil on canvas. Funds from the Florence R. & Ralph L. Burgess Trust and Kimiko and John Powers by exchange, 2018.862.

Jordan Casteel (American, b. 1989), *Sylvia’s (Taniedra, Kendra, Bedelia, Crizette, De’Sean)*, 2018. Oil on canvas. Purchased with funds from CultureHaus, Burgess Services, Maude B. Lofton M.D., Robert F. Smith Family, Tina Walls, and Contemporary Alliance, 2019.20.

Jordan Casteel (American, b. 1989), *Fatima*, 2018. Oil on canvas. Purchased with funds from Vicki and Kent Logan; Craig Ponzio; Bryon Adinoff and Trish Holland; Devon Dikeou and Fernando Troya; Suzanne Farver and Clint Van Zee; Baryn, Daniel, and Jonathan Futa; Andrea and William Hankinson; Amy Harmon; Lu and Chris Law; Sharon and J. Landis Martin; Amanda J. Precourt; Judy and Ken Robins; Annalee and Wagner Schorr; Judith Zee Steinberg and Paul Hoenmans; Ellen and Morris Susman; and Margaret and Glen Wood, 2019.21.

John DeAndrea (American, b. 1941), *Nude with Black Drape*, 2014. Oil painted bronze. Gift of John and Lorraine DeAndrea, 2018.679.

Julie Mehretu (Ethiopian-American, b. 1970), *Auguries*, 2010. Aquatint with spitbite. Gift of Baryn, Daniel, and Jonathan Futa, 2019.57A–L.

Raqib Shaw (Indian, b. 1974), *The Sun King Suite*, 2010. Acrylic, pencil, enamel, rhinestones and glitter on paper. Gift of Baryn, Daniel, and Jonathan Futa, 2019.56.1–15.



NATIVE ARTS

Wendy Red Star (Apsáalooke (Crow)), *Accession Series*, 2019. Pigment print, on archival paper. Denver Art Museum: The Nancy Blomberg Acquisitions Fund for Native American Art, 2019.341.1–15.

Marilyn Segay (Navajo), *Textile*, about 1980. Wool and dye. Denver Art Museum: Gift of Paul and Marcia Secord in Memory of Nancy Blomberg, 2018.655.

Gift of 11 contemporary Navajo baskets, two Navajo textiles, 41 pieces of twentieth- and twenty-first-century Pueblo pottery, and 10 baskets from the West and Northwest Coasts from Nancy L. and Hamilton R. Harris. Works by artists such as Elsie Holiday, Mary Holiday Black, Kayla Black, Sara Fina Tafoya, Polly Rose Folwell, Susan Folwell, Roxanne Swentzell, Virgil Ortiz, Dextra Quotskuyva, Jody Naranjo, Richard Zane Smith, Les Namingha, and Tony Da were included in this gift. Gift of Nancy L. and Hamilton R. Harris, 2018.682–745.

Gift of four Pueblo modernist paintings on paper by Julian Martinez (San Ildefonso, 1885–1943), Awa Tsireh (1898–1955), Waldo Mootzka (Hopi, 1903–1941), and Tonita Peña (San Ildefonso, 1893–1949). Gift of Gary Connell, 2019.107–2019.110.

PETRIE INSTITUTE OF WESTERN AMERICAN ART

Charles M. Capps, American, 1898–1981, *Low Water*, 1930. Block print. Gift of the Anna Weir and Charles M. Capps family, 2019.535.

Charles M. Capps, American, 1898–1981, *Harvest Moon*, 1934. Etching and aquatint. Roath Collection by exchange, 2019.536.

Charles M. Capps, American, 1898–1981. *Sangre de Christo*, 1951. Etching and aquatint. Roath Collection by exchange, 2019.537.

E. Irving Couse, American, 1866–1936, *Husking Corn*, 1932. Oil on board. Gift of George and Hilda Nancarrow, 2019.106.

James Earle Fraser, American, 1876–1953, *The End of the Trail*, modeled in 1894, cast about 1919. Bronze. Gift of Henry Roath, 2019.22.

Julia Mattson, American, died 1967, *Large bentonite jar with prickly pear cactus*, after 1924. Ceramic. The William Sr. and Dorothy Harmsen Collection by exchange, 2019.111 A–B

Jordan Casteel, *Sylvia’s (Taniedra, Kendra, Bedelia, Crizette, De’Sean)*, 2018 Oil paint on canvas 90 x 78 in. Denver Art Museum: Purchased with funds from CultureHaus, Burgess Services, Maude B. Lofton M.D., Robert F. Smith Family, Tina Walls, and other donors, 2019.20 © Jordan Casteel

PHOTOGRAPHY

Berenice Abbott (American, 1898–1991), *Talman Street, between Jay and Bridge Streets, Brooklyn, NY, May 22, 1936*. Gelatin silver print. Funds from Fritz and Claudia Voelker by exchange, 2019.379.

Manuel Alvarez Bravo (Mexican, 1902–2002), *El Ensueño (The Daydream)*, 1931. Gelatin silver print. Funds from Photography Acquisitions Alliance, 2019.39.

Lois Conner (American, born 1951), *Bluff, Utah (Medicine Men after Peyote Ceremony)*, 1992. Platinum print. Gift of Lois Conner in Honor of the Diné (Navajo), 2019.45.

Mary Ann Lea (Dorr) (American, born 1930), *Lake Bluff*, 1954. Gelatin silver print. Funds from Photography Acquisitions Alliance, 2019.35.

Steve Fitch (American, born 1949), *Grand View Motel, Highway 87, Raton, New Mexico, December 18, 1980*. Inkjet print. Funds from Larry Rothman and Frederic H. Douglas by exchange, 2018.667.

Flor Garduño (Mexican, born 1957), *Canasta de luz (Basket of Light), Sumpango, Guatemala, 1989*. Gelatin silver print. Funds from Frederic H. Douglas by exchange, 2019.51.

John Gossage (American, born 1946), *Untitled*, from the series *The Pond*, c. 1982. Gelatin silver print. Gift of Eric Ceputis and David W. Williams, 2019.381.

Jungjin Lee (Korean, born 1961), *Opening #15*, 2016. Pigment print on Korean mulberry paper. Funds from Frederic H. Douglas by exchange, 2019.27.

Richard Mosse (Irish, born 1980), *Orphic Highlands*, 2011. Chromogenic color print. Gift of Baryn, Daniel and Jonathan Futa, 2018.828.

Guillermo Srodek-Hart (Argentinian, born 1977), *Cardón Kiosk*, from the series *Stories*, 2006. Pigment print. Gift of Nancy Lake Benson, 2019.99.

TEXTILE ART AND FASHION

Allen Mfg. Co. *Western Sport Jacket*, about 1950s. Denver Art Museum: Gift of J. Michael Thornton, 2018.747A–B.

Giorgio Armani (Italian, b. 1934) *Wool Suit*, 1980–85. Denver Art Museum: Gift of Paul Ramsey, 2018.752A–B.

Issey Miyake (Japanese, b. 1938), *Shirt*, Crinkled Polyester, about 1990s. Denver Art Museum: Gift of Susan B. Damour, 2018.755.

Oxford Clothes for Nieman Marcus “Continental Suit”, Cashmere, 1952. Denver Art Museum: Gift of Reed Weimer, 2018.750A–B.

Pierre Cardin (Italian-born, French, b. 1922) *Wool Suit*, about 1970s. Denver Art Museum: Gift of J. Michael Thornton, 2018.749A–B.

Rockmount Ranch Wear Cotton Shirt, Circa 1960s. Denver Art Museum: Gift of J. Michael Thornton, 2018.746.

Yohji Yamamoto (Japanese, b. 1943), *Dress*, polyester twill crêpe, Probably Spring–Summer 1998 collection. Denver Art Museum: Gift of Susan B. Damour, 2018.756.

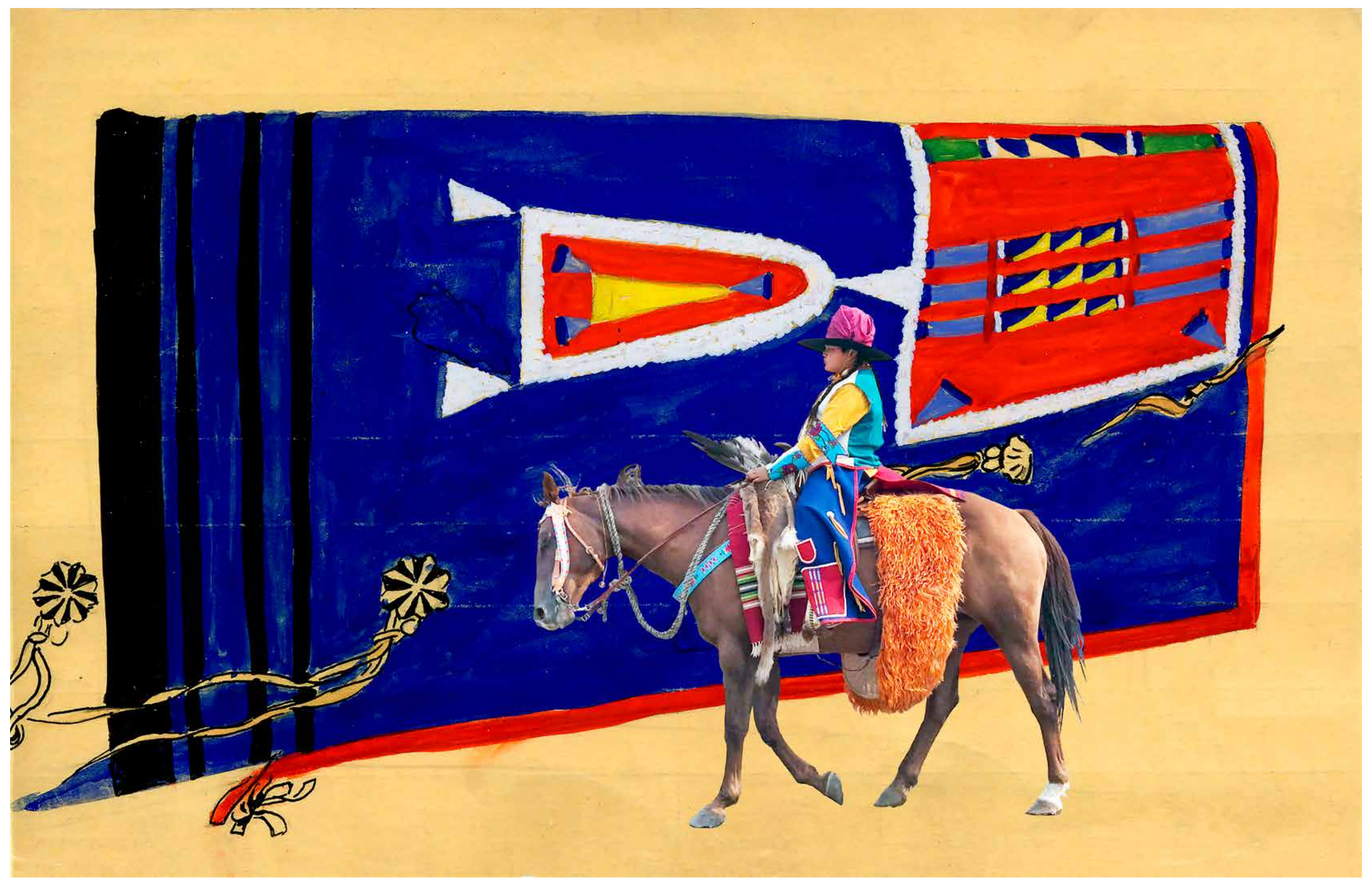
Yves Saint Laurent (Algerian-born, French, 1936–2008). *Black Silk Chiffon Dress*, Haute Couture Spring–Summer 1982. Worn by Catherine Deneuve. Denver Art Museum: Purchased with funds from the Textile and Fashion Circle and the Hendrie Endowment, 2019.30.



Mary Ann Lea (Dorr) (American, born 1930), *Lake Bluff*, 1954. Gelatin silver print. Funds from Photography Acquisitions Alliance, 2019.35. © Estate of Mary Ann Lea (Courtesy of Stephen Daiter Gallery).



Yves Saint Laurent (Algerian-born, French, 1936–2008). *Black Silk Chiffon Dress*, Haute Couture Spring–Summer 1982. Worn by Catherine Deneuve. Denver Art Museum: Purchased with funds from the Textile and Fashion Circle and the Hendrie Endowment, 2019.30; FOLLOWING SPREAD: Wendy Red Star (Apsáalooke (Crow)), *Catalogue Number 1935.33a,b* from *Accession Series*, 2019. Pigment print on archival paper. Denver Art Museum: The Nancy Blomberg Acquisitions Fund for Native American Art, 2019.341.3. © Wendy Red Star. Courtesy of the artist and Sargent's Daughters, New York.



In recent years, the Denver Art Museum has worked with small groups of individual collectors and patrons to thoughtfully build the permanent collection through new acquisitions of art. These individuals commit toward an annual acquisition or project proposed by the curators of each department. This investment is helping to grow the museum's collection in a meaningful way.

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The curatorial departments at the Denver Art Museum focus on specific art collections. Each year the departments organize lectures, symposia, tours, trips, and other events.

In October 2019, the DAM's Support Groups evolved into Museum Friends. Museum Friends is an add-on membership that allows DAM members an opportunity to deepen their museum involvement and broaden their horizons with a community of like-minded art enthusiasts. Museum Friends take part in educational activities, lectures, exclusive tours, and more. Learn more at denverartmuseum.org/museumfriends.

Below are a few highlights of activities that DAM departments and Support Groups organized October 1, 2018–September 30, 2019.

ARCHITECTURE AND DESIGN

The architecture and design department and Denver Botanic Gardens presented Thomas Piper's documentary, *Five Seasons: The Gardens of Piet Oudolf*. The department and AIGA Colorado hosted a talk with Andy Cruz of House Industries in conjunction with *Serious Play: Design in Midcentury America*, as well as the AIGA CO Speaker Series with Greg Durrell, Armin Vit, Kristine Arth, and Hjalti Karlsson. The Design Council Support Group organized and sponsored a variety of programs throughout the year and sponsored Design After Dark: Play, a party and fundraiser for the department of architecture and design.

ASIAN ART

The Asian art department collaborated with Curator's Circle and the Asian Art Association Support Group to present lectures by scholars and artists including Anne Henochowicz, Sammy Lee, Jiayue Cecilia Wu, Stephanie Su, Pei-chin Yu, and Bilha Moor. The department and Curator's Circle also collaborated with the Consulate-General of Japan in Denver to host a joint lecture with Takahashi Rakusai V and Yoshiko Takahashi, and joined with the Japan America Society of Colorado and the Japan–United States Friendship Commission to present a lecture by Anne Nishimura Morse. The department and Curator's Circle also collaborated with the modern and contemporary department for a Logan Lecture by artist Shimabuku in conjunction with *Eyes On: Shimabuku*.

EUROPEAN AND AMERICAN ART BEFORE 1900

What Lies Beneath: Uncovering the Secrets of Early British Portraits Symposium, Denver Art Museum, September 12, 2019. Organized by Kathleen Stuart and sponsored by the Berger Collection Educational Trust.

Speakers included: Charlotte Bolland, PhD, National Portrait Gallery, London; Edward Town, PhD, Yale Center for British Art, New Haven, Connecticut; Jessica David, Yale Center for British Art, New Haven, Connecticut; Tatiana String, PhD, University of North Carolina at Chapel Hill; and Maurice Howard, PhD, Penn State University.

The Friends of Painting and Sculpture (FOPAS) Support Group organized and sponsored a variety of programs throughout the year including lectures, studio visits, and tours, and provided support for the exhibition *Treasures of British Art: The Berger Collection* and for the visitor services desk in the new welcome center.

MAYER CENTER FOR ANCIENT AND LATIN AMERICAN ART

Materiality: Making Spanish America, the 18th Annual Mayer Center Symposium, sponsored by the Mayer Center for Ancient and Latin American Art and organized by Jorge Rivas, was held November 1–2, 2018.

Speakers included: Thomas B.F. Cummins, Harvard; Emmanuel Ortega, University of Illinois at Chicago; Donna Pierce, former Mayer Curator of Spanish Colonial Art, DAM; Rafael Ramos Sosa, Universidad de Sevilla; Maria Paola Rodriguez Prada, Museo Nacional de Colombia; Olaya Sanfuentes, Universidad Catolica de Chile; Gabriela Siracusano, Universidad Nacional de Tres de Febrero, Buenos Aires; Jonathan Tavares, Art Institute of Chicago; Antonio Urquizar Herrera, Universidad Nacional de Educacion a Distancia, Madrid.

The Mayer Center for Ancient and Latin American Art also collaborated with the Alianza de las Artes Americanas Support Group to present the Alianza Lecture Series with speakers that included James Doyle, The Metropolitan Museum of Art; Matthew Restall, Pennsylvania State University; Dennis Carr, Huntington Library; Jeffrey Brzenski, University of Colorado, Boulder; and Michael Brown, San Diego Museum of Art.

MODERN AND CONTEMPORARY ART

LOGAN LECTURE SERIES

The Logan Lecture Series brings world-renowned contemporary artists to Denver. Vicki and Kent Logan have generously supported it for more than 10 years. Artists who spoke at the 2018–2019 series included: Erika Harrsch, Shima-buku, Jordan Casteel, Tenzing Rigdol, Simphiwe Ndzube, Fred Wilson, and Jonathan Saiz.

The modern and contemporary art department facilitated the DAM's co-sponsorship of Suchitra Mattai with the Biennial of the Americas in Denver. The installation, *Imperfect Isometry* (2019), was first presented at the Sharjah Biennial.

The Contemporary Alliance Support Group contributed to the purchase of Jordan Casteel's *Fatima* (shown on the cover) and donated the funds to acquire Senga Nengudi's *Masked Taping*.

NATIVE ARTS

In September, the Native arts department hosted the 30th Annual Denver Art Museum Friendship Powwow and American Indian Cultural Celebration.

The Friends of Native Arts: the Douglas Society Support Group organized a number of programs, including lectures by Daniel C. Swan, Chris Patrello, Gregg Deal, and Dyani White Hawk. The group also organized a tour through a local Hopi tile collection. The society's 2019 annual dinner featured a performance by artist and musician Rose B. Simpson.

PETRIE INSTITUTE OF WESTERN AMERICAN ART

In January 2019, the Petrie Institute of Western American Art hosted *Familiar Images: Icons of International Frontiers*. This symposium focused on the art of countries that share frontier histories with the American West, including Australia, Mexico, South America, and Canada. The symposium explored representations of people, landscapes, and conflict from countries with similar visual traditions and colonial histories. Speakers included: Hilliard T. Goldfarb, PhD, Musée des beaux-arts de Montréal; Joanna Gilmour, National Portrait Gallery of Australia; Adrian Locke, Royal Academy of Arts, London; and Guadalupe Jiménez Codinach, Fomento Cultural Banamex A.C.

PHOTOGRAPHY

ANDERMAN PHOTOGRAPHY LECTURES

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 this year included: Sami Alkarim, John Chiara, Anthony Hernandez, and Janelle Lynch.

MONTH OF PHOTOGRAPHY LECTURE SERIES

The 2019 Month of Photography Lecture Series spotlighted Colorado photographers from our local creative community. This three-part series was sponsored by the DAM photography department, and funding was generously provided by the Cooke-Daniels Fund. Speakers included: Tom Finke, Susan Goldstein, and Evan Anderman.

TEXTILE ART AND FASHION

In conjunction with *Dior: From Paris to the World*, the textile art and fashion department hosted a lecture series sponsored by Goldbug. Speakers included: milliner Stephen Jones, author Maureen Footer, and Soizic Pfaff, archivist of Dior Heritage.

MULTIDEPARTMENTAL

The Asian art, Native arts, and textile and fashion departments collaborated on a symposium at the DAM titled *Who Owns Culture? Appropriation, Appreciation, and the Global Art World*. Speakers included: Glenn Adamson, Yale Center for British Art; Ramona Beltrán, MSW, PhD, University of Denver Graduate School of Social Work; artist Gregg Deal; fashion designer Carla Fernández; artist and fashion designer Jamie Okuma; Chen Shen, PhD, Royal Ontario Museum; artist Clarissa Tossin; writer and sociologist Sarah Thornton; and DAM curators Rebecca Hart, John P. Lukavic, Florence Müller, and Tianlong Jiao.

CULTUREHAUS

CultureHaus is the young philanthropist group of the Denver Art Museum. Their InHaus, Out & About, and Collects programs provide members with the opportunity to explore the museum and art offerings throughout Denver in interactive and social settings. This year, CultureHaus sold out their Signature Event fundraiser, Art of Dior, bringing in 600+ guests to celebrate *Dior: From Paris to the World*. Funds from the event supported the acquisition of a painting by Jordan Casteel titled *Sylvia's (Taniedra, Kendra, Bedelia, Crizette, De'Sean)*; sponsorship for AFTERGLO; and the exhibition *Shantell Martin: Words and Lines*.



Laura Kishimoto (American, born 1991), *Yumi Chair*, 2012, fabricated 2019. Bent white ash and steel. Funds from the Ralph L. and Florence R. Burgess Trust and Gayle and Gary Landis, 2019.530. © Laura Kishimoto.

ADULT & ACCESS PROGRAMS

DROP-IN PROGRAMS

Drop in to the museum for monthly opportunities to expand your artistic practice and explore your creativity.

Drop-In Drawing

Led by art instructor Anna Kaye, visitors tackle a new drawing topic and technique every month.

Drop-In Writing

Led by an instructor from Lighthouse Writers Workshop, visitors try their hand at a new writing topic every month.

ADULT COURSES

- *British Art Across the Ages*
Four-session course with Molly Medakovich
- *Looking at British Art*
One-session course with Molly Medakovich
- *Rembrandt: An Artist & His World*
Four-session course with Molly Medakovich, Timothy Standing, and Rebecca Tucker
- *Midcentury Design: A Closer Look*
Three-session course with Maria Buszek, Carla Hartman, and David Thomas

UNPLUGGED

Monthly program that turns down the tempo on the museum experience through slow looking, physical movement, meditation, and creative expression. Sessions led by Joan Pacos Jordan (Feldenkrais practitioner), Mona Akbari (yoga instructor), artists Anna Kaye and Jonathan Saiz, our partners at Kadampa Meditation Center Colorado, and museum staff.

INSIGHT

Conversation series with museum staff and partners that explores the DAM behind the scenes.

EXCHANGE

Program that explores contemporary issues and timely topics through art-looking, conversation, and perspective-sharing in the galleries. The FY19 program featured a partnership with Platte Forum's ArtLab interns and community partners in *Jordan Casteel: Returning the Gaze*.

MINDFUL LOOKING

Mindful Looking invites visitors to slow down and spend 45 minutes with a single work of art and each other in the DAM galleries. Artworks change each month and come from multiple collection areas.

ART & MEDICINE COLLABORATION

Art of Observation: required sessions for first- and second-year students at the University of Colorado School of Medicine that aim to enhance observation, communication, interpretation, perspective-taking, and reflective thinking of physicians in training.

CREATIVE AGING FORUM

A collection of colleagues working in the fields of health, wellness, and creative aging who come together quarterly to explore questions, find future collaborations, and discover the latest resources. 2019 collaborators include:

- A Little Help
- Access Gallery
- Catholic Charities, Mulroy Senior Center
- Center for Conscious Aging
- The Center on Colfax
- Christian Living Communities
- City and County of Denver, Parks and Recreation
- Colorado Gerontological Society
- Denver Center for Performing Arts
- Denver Commission on Aging
- Denver Public Library
- Kavod Senior Life
- LinkAGES Colorado
- Osher Lifelong Learning Institute

- Senior Hub
- Think360
- University of Denver, Knoebel Institute for Healthy Aging
- Western Care Partners

CREATIVE AGING IN-COMMUNITY

Funded by the Institute of Museum and Library Services, the community-based Creative Aging Project focuses on cultivating relationships with, and bringing engaging arts experiences to, Denver-based residential communities and adult day centers located in neighborhoods with a high percentage of residents over the age of 60 who live alone and live below the poverty line. This community-based programming is intended to support healthy aging for older adult audiences through impactful programming.

FY19 partners include:

- Senior Housing Options, The Olin Hotel Apartments
- Catholic Charities, Mulroy Senior Center
- Innovage PACE
- Denver Public Library, Schlessman Family Branch

ACCESS INITIATIVES

The DAM believes welcoming everyone into the museum deepens the level of engagement and exchange among all people. We seek to establish a safe, welcoming, and respectful environment that ensures the widest range of people will enjoy, learn from, and be inspired by their visit to the museum.

ASL

American Sign Language Interpreted Access Advocacy Group Meetings

BRILLE AND LARGE-PRINT MATERIALS

Braille and large-print label booklets are available for selected special exhibitions.



Secret Love Collective at the January 2019 *Untitled Final Friday*; Visitors making Create-n-Takes in *The Light Show* (Photo by Raine Chism).

CAPTIONING

All special exhibition videos have closed captioning. Printed transcripts are available for all exhibition audio tours, selected educational videos, and in-gallery audio components.

SOCIAL STORY

Visual and written guides describing various social interactions, situations, behaviors, skills, or concepts. My Visit to the Denver Art Museum Social Story is available in English and Spanish on the website.

S.P.A.R.K. EXPLORER PACKS

Sensory Processing and Autism Resource Kit (S.P.A.R.K.) Explorer Packs are available for on-the-go sensory needs of visitors.

CUSTOM TOURS

We provide adaptable and customizable tours to meet the needs of many different visitors and learning styles.

ART & ABOUT

Monthly conversation-based tour designed for visitors with early-stage Alzheimer's or dementia and their care partners.

ART & ABOUT TOURS FOR MEMORY-CARE FACILITIES

Custom tours for groups from memory-care facilities.

TACTILE TABLES

Providing an opportunity to experience art in a multisensory way.

VERBAL DESCRIPTION TOURS

Designed for visitors who are blind or partially sighted, these tours highlight artworks in our collection through vivid description and tactile opportunities.

LOW-SENSORY EVENTS

For neuro-diverse adults and children who prefer a quiet, less sensory-stimulating environment, we offer our Low-Sensory Events on select Saturday mornings and Friday evenings.

ACCESS PARTNERS

- Access Gallery
- Alzheimer's Association Colorado Chapter
- Anchor Center for Blind Children
- Ann Cunningham, tactile artist
- Art of Access Alliance
- Autism Community Store
- Blue Ribbon Arts Initiative
- Butterfly Pavilion
- Care Partners Resource
- City of Denver, Human Rights & Community Partnerships, Office of Sign Language Services
- City of Denver, Arts and Venues
- City of Denver, Office on Aging
- Colorado Ballet
- Colorado Center for the Blind

- Colorado Creative Industries
- Colorado Department for Vocational Rehabilitation
- Community Living Alternatives
- CU Denver, Disabilities Resources and Services
- Denver Botanic Gardens
- Denver Public Library
- Garden Inc.
- Historic Denver
- Jenny Callahan, tactile artist
- Lone Tree Arts Center
- Matt Gesualdi, tactile artist
- National Federation of the Blind
- Phamaly Theatre Company
- Redline Contemporary Art Center
- Team EEI



STUDIO & ARTIST PROGRAMS

THE STUDIO

Find creative inspiration in our hands-on artmaking space. Sponsored by the Robert & Judi Newman Family Foundation. FY19 Studios included:

PRINT STUDIO

In conjunction with the exhibition *Rembrandt: Painter as Printmaker*, this studio explored printmaking techniques. October 1, 2018–May 5, 2019

PAINT STUDIO

Visitors can get into a painter's mindset and explore a world of color and light. Through three interactive, self-guided activities, visitors can experiment, look closely, and discover new techniques. June 2, 2018–September 6, 2020

Demonstrating Artists

- Fawn Atencio
- Taiko Chandler
- Angela Craven
- Virginia Diaz-Saiki
- Angel Estrada
- Javier Flores
- Carlos Frésquez
- Sarah Fukami
- Cami Galofre
- Jennifer Ghormley
- Moe Gram
- Theresa Haberkorn
- Caleb Hahne
- Jade Hoyer
- Leon Loughridge
- Quána Madison
- Emily Moyer
- Johanna Mueller
- Ashley Nason
- Adrienne Norris
- Tony Ortega
- Ashley Quick
- Lucía Rodríguez
- Gregory Santos
- Brady Smith
- Leticia Tanguma
- Mami Yamamoto
- Melanie Yazzie

PRECOURT FAMILY DISCOVERY HALL

Family visitors can enjoy whimsical, artist-designed interactive environments.

The Precourt installation in FY19 was *The Incubation Effect* by Nicole Anona Banowetz. November 4, 2018–September 9, 2019

CREATIVE-IN-RESIDENCE

This residency invites the DAM and our Creative-in-Residence to work together and to work with DAM visitors. The FY19 Creative was Juntae TeeJay Hwang. April 1–September 28, 2019

UNTITLED FINAL FRIDAYS

In 2019, Untitled Final Fridays worked with a series of featured artists to create thematic unconventional events and collaborate with DAM staff to share their multifaceted creative practices, highlighting inspiration from specific exhibitions and collections on view.

The FY19 Untitled featured artists included:

- Thomas "Detour" Evans (October)
- Secret Love Collective (January)
- Black Actors Guild (February)
- Suchitra Mattai (March)
- Esther Hernandez (April)
- Kenzie Sitterud (May)
- Tobias Fike (June)
- Michael Sperandeo (July)
- Kate Speer (August)
- MO SPKX (September)

MEET HERE

Meet Here is a seasonal gathering of creatives and organizers from across Denver's community, presented in partnership with local creative organizations.

FY19 presenters included:

- Tilt West
- Art Students League of Denver
- Black Actors Guild
- Juicebox Gallery

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:

CREATE-N-TAKES

Create-n-Takes are facilitated in-gallery artmaking activities inspired by pieces of art in our collections. In FY19, we highlighted objects from *Stampede: Animals in Art*, *The Light Show*, and *Jordan Casteel: Returning the Gaze*.

CREATE PLAYDATE

This is a monthly program designed for little ones ages 3 to 5 and their grown-ups.

FOXY AND SHMOXY: ART DETECTIVES

On the second Sunday of each month (September through May), families helped Foxy and Shmoxy sniff out clues and solve art mysteries in the museum.

CUENTOS DEL ARTE

Every Free First Saturday, *cuentistas*, or storytellers, tell the tales of artworks across our collections.

BREAK WEEKS

Fun things were available during fall, winter, spring, and summer breaks at the DAM. Visitors experienced Create-n-Takes, artmaking in the Print and Paint Studios, and exploration in the galleries.

MUSEUM THEATER

Art Emergency, an original family-friendly play series, was performed during winter and spring breaks at the DAM. These plays are fast paced, funny, and give amazing insight into some of the most beloved artworks at the DAM.

A WALK IN THE WOODS FAMILY SPACE

A Walk in the Woods welcomed families in the Hamilton Building, Level 3. Visitors were able to step into the forest and experience animal-inspired activities created to celebrate the exhibition *Stampede: Animals in Art*. A Walk in the Woods Family Space closed in May 2019.

FIRST LIGHT FAMILY SPACE

A new family space, First Light, opened in June 2019 in the Hamilton Building, Level 3. Visitors were invited to play

with light and shadow in hands-on activities inspired by *The Light Show*.

TEACHER & SCHOOL OUTREACH PROGRAMS

MAÑANITAS

Mañanitas invited schools to the museum to engage in gallery tours, a cultural live performance inspired by the DAM's collections by Dancing Across Cultures, video imaging by Taketo Kobayashi, and an artmaking project inspired by Nicole Anona Banowetz's installation *The Incubation Effect*. The following schools participated in Mañanitas 2018-19:

- CMS Community School (DPS)
- Paris Elementary (APS)

ART LIVES HERE / EL ARTE VIVE AQUÍ

Art Lives Here is a collaborative program between the Denver Art Museum and local schools and community centers. An exhibition of unique museum objects lives in the school/community center for about a month. Kids, families, and educators can use the installation to bring programming to life and reinforce organizational values, spark intercultural dialogue and empathy, and build community through shared experience. The following schools and community centers participated in Art Lives Here during FY19:

- Alice Terry Elementary
- Altura Elementary
- Ashley Elementary
- Barnum Elementary
- Bear Creek Elementary
- Bear Valley Library Branch
- Castro Elementary
- Corky Gonzalez Library Branch
- Coronado Hills Elementary
- DCIS at Fairmont
- Families Forward Resource Center: Kathy's Kamp
- Fletcher Elementary
- Ford-Warren Library Branch
- Goldrick Elementary
- Green Valley Ranch Library Branch
- Hanson Elementary
- Holm Elementary
- Kunsmiller Creative Arts Academy
- Math and Science Leadership Academy

- McGlone Elementary
- Mile High Early Learning–Westwood
- Munroe Elementary
- Peoria Elementary
- Rocky Mountain Communities
- Ross-Barnum Library Branch

COMMUNITY EVENTS

These cultural events include a variety of fun activities and performances for the whole family, as well as bilingual tours and programs.

DÍA DEL NIÑO:

Our 2019 Día del Niño celebration featured the following artists, performers, and readers:

- Adolfo Romero
- ARCINDA (Arts & Culture from Indonesia)
- Arte Escena Crisol, Guadalajara, Jalisco, México
- Aspen Santa Fe Ballet Folklórico
- Colorado Youth Mariachi Program
- Comparsa Morelos (Chinelos)
- Danza Matachina Guadalupana
- Denver Children's Choir: Timberline
- Grupo Folklórico México en la Piel
- Hikuri Danza Urbana, Universidad de Guadalajara, Jalisco, México
- Jairo Heli
- Luna Forrester, Moon Forest Media
- Mariachi Corazón De Oro
- Montbello Drumline
- Norberto Mojardin
- Nueva Escuela de Música
- One Book Colorado: Denver Channel 7, Jessica Porter
- One Book Colorado: Univisión, Juan Carlos Gutiérrez

Community Partners

- Consulate General of Mexico in Denver
- Denver Preschool Program
- KBNO Radio
- Latino Cultural Arts Center
- Mexican Cultural Center
- SCFD
- Secretaría de Cultura del Estado de Jalisco, México
- Spicy Mexican Food Catering

FAMILY ART SOCIAL

Family Art Social is a program to support schools in connecting their school community around a shared meal and an evening of creativity and artmaking. Schools in FY19 include:

- Academy of Advanced Learning
- Adventure Elementary
- AIPAC
- Alice Terry Elementary
- APS Online
- Ashley Elementary
- Barnum Elementary
- Beach Court Elementary
- Cheltenham Elementary
- Clayton Elementary
- Cole Academy
- Columbian Elementary
- Doull Elementary
- Dupont Elementary
- Eggleton Elementary
- Edgewater Elementary
- Farrell B. Howell Elementary
- Garden Place Elementary
- Green Valley Ranch Elementary
- Hallett Academy
- Hanson Elementary
- Joe Shoemaker Elementary
- Kemp Elementary
- Knapp Elementary
- McMeen Elementary
- Park Lane Elementary
- Rocky Mountain Prep–Berkeley
- Smith Elementary
- Stedman Elementary
- Valverde Elementary
- Warren Village Elementary

OFF-SITE TEACHER & COMMUNITY FAIRS

- Colorado Art Education Association Conference vendor booth
- Denver Public Schools New Teacher Orientation
- SCFD Educator’s Night
- Denver Public Schools Art Teacher Professional Development Day
- Sewall Early Learning
- Metro Preservice Teachers
- Metro State SS Methods Teachers
- Colorado Art Education Association Conference
- Anastasis Academy
- Edgewater Elementary

MUSEUM CONNECTORS PROGRAM

The Museum Connectors program connects with various organizations in the Denver community to train and empower community leaders to bring families to the museum. We have trained five people in the past year and have another cohort of people committed to the program.

TEACHER PROFESSIONAL DEVELOPMENT

We provide professional development to teachers across the state teaching early childhood through 12th grade. We present at conferences such as Colorado Art Education Association Conference as well as at sessions for specific groups of teachers by request, such as Denver Public Schools teacher cohorts.

TOUR PROGRAMS

PUBLIC, MEMBER & SPECIAL REQUEST TOURS

- Talk at 12 Tours
- Exhibition Tours
 - Stampede: *Animals in Art*
 - Rembrandt: *Painter as Printmaker*
 - Jordan Casteel: *Returning the Gaze*
 - Treasures of British Art: *The Berger Collection*
 - Serious Play: *Design in Midcentury America*

SCHOOL TOURS

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

- Creative Thinking Tours
In FY19, the DAM offered the following facilitated experience:

- Creative Explorers (Preschool)
- Imagination Games & Skills (Grades K–2)
- Perception Games (Grades 3–6)
- Artful Literacy (Grades 4–8)
- DAM Highlights (Grades 6–12)

- Special Exhibitions Tours

- Jordan Casteel: *Returning the Gaze*;
- Rembrandt: *Painter as Printmaker*;
- Treasures of British Art: *The Berger Collection*;
- Serious Play: *Design in Midcentury America*

ADDITIONAL PROGRAMS

TEXTILE ARTIST DEMOS

Volunteer textile artists regularly demonstrate spinning, weaving, lace making, and embroidery on Level 3, Hamilton Building, and interact with visitors.

PRESIDENT

Frieda Levine (from 6/2019)

VICE PRESIDENT

Ellen Susman (from 6/2019)

SECRETARY

Patricia Nocerino (to 5/2020)

TREASURER/VOLUNTEER ENDOWMENT FUND

Karen Jo (to 5/2020)

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Grace Walsh (from 6/2019)

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Honey Goldberg (from 6/2019)

PAST PRESIDENT

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Fran Scott

EDUCATION COUNCIL CHAIR

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FLOWER COUNCIL CHAIR

Betsy Overton (from 6/2019)

GUEST SERVICES COUNCIL CHAIR

Peggy Crimmins (to 5/2020)

MUSEUM SHOP COUNCIL CHAIR

Eileen Dumas (to 5/2020)

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ADMINISTRATION

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VOLUNTEER SERVICES

Justine Gregory Dodson

EDUCATION COUNCIL

Marie Stanley

FLOWER COUNCIL

Emily Barrett Rodriguez

GUEST SERVICES COUNCIL

Aric Wheeler

MUSEUM SHOP COUNCIL

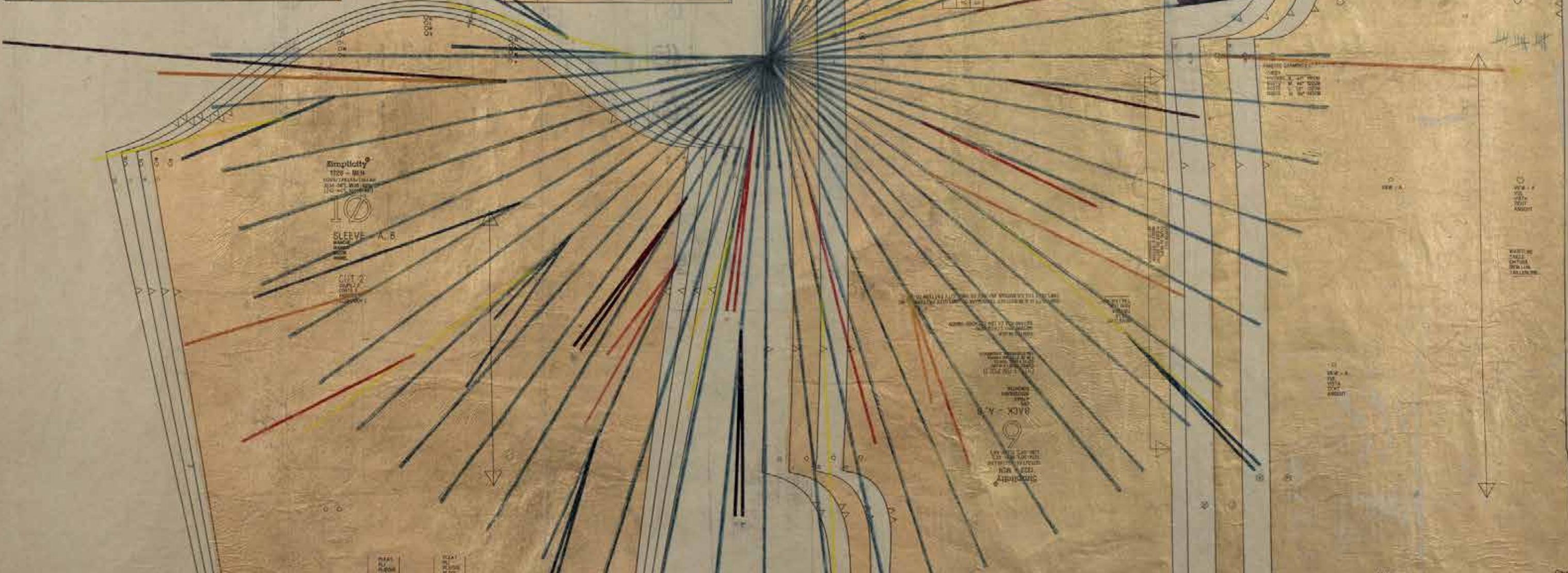
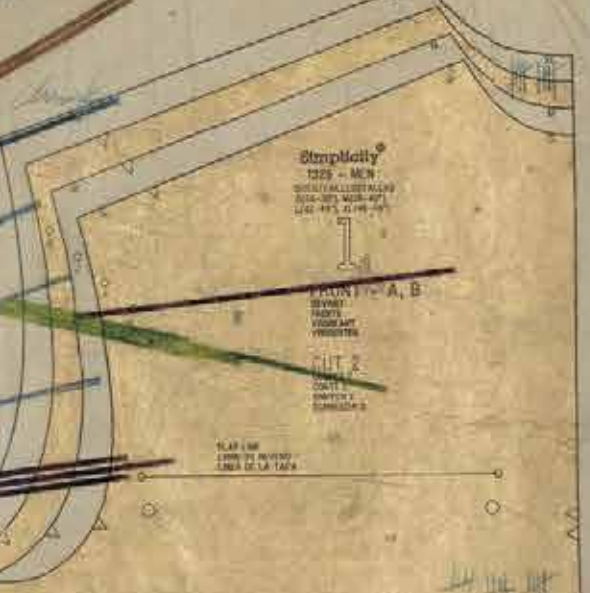
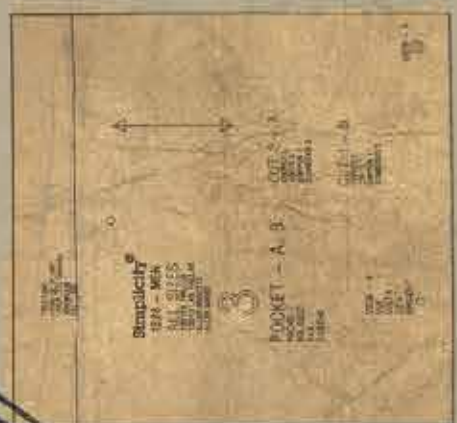
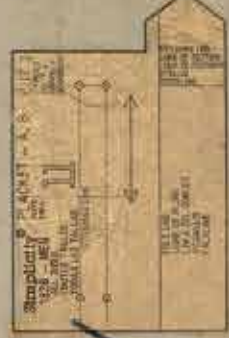
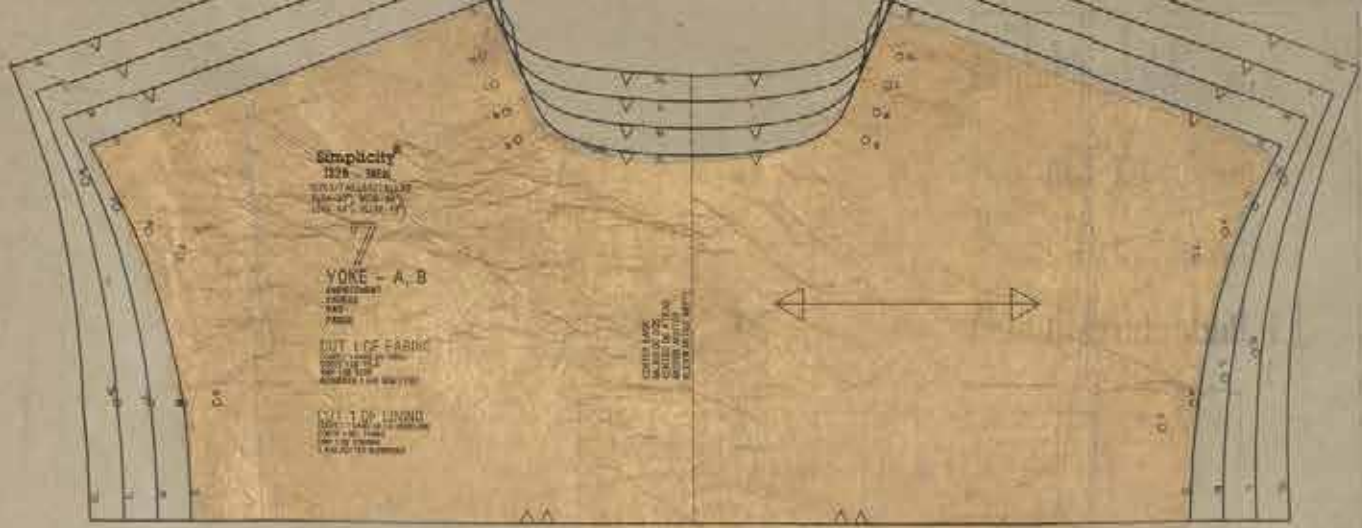
Lindsay Erickson

Art & About Tour in *Serious Play: Design in Midcentury America*; Visitors in the *Paint Studio*; Playing with shapes in *First Light Family Space* (Photo by Raine Chism).



2019 Cile Bach Award recipients. From left to right: Gay Neilson, Karen Jenkins, and Patti Capps; Charles Foster, guest services volunteer, with Aric Wheeler, staff liaison for the Guest Services Council; Docent Suzanne Welles with schoolchildren at a Mañanitas program.

FOLLOWING SPREAD: Ronny Quevedo (b. 1981, Guayaquil, Ecuador). *los desaparecidos (the arbiter of time)* (detail), 2018. Wax, pattern paper, and gold leaf on muslin. Purchased with generous funds from the Marion G. Hendrie Fund, Ralph L. & Florence R. Burgess Trust, and Alianza de las Artes Americanas in honor of Ruth Tomlingson, 2019.85. © Ronny Quevedo.



As of September 30, 2019

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Frederick & Jan Mayer Director

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Curator of European and American
Art Before 1900
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Communications Manager
Jena Pruett, Communications &
Media Relations Coordinator
Shannon Robb, Communications
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Americas
Jesse Ortega, Senior Curatorial
Assistant
Jared Katz, Mayer Center
Curatorial Fellow

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Curator of Asian Art
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Conservation
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Aaron Burgess, Conservation Assistant
Marina Hays, Mellon Fellow
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Jane Johnson, Staff Assistant
Gina Laurin, Senior Objects
Conservator
Allison McArthur, Associate
Textile Conservator
Kate Moomaw, Associate Conservator
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Yasuko Ogino, Associate Paintings
Conservator
Steven Osborne, Mountmaker &
Conservation Technician
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Alliance Manager
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Dakota Hoska, Assistant Curator of
Native Arts
Christopher Patrello, Andrew W.
Mellon Postdoctoral Curatorial
Fellow
Julia Strunk, Curatorial Assistant

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Jan Mayer Curator of Latin
American Art
Maria Luisa Minjares, Curatorial
Assistant

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Curator of European and American
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Kathleen Stuart, Curator,
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Chiara Robinson, Director of
Institutional Giving
Emily Barrett Rodriguez,
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Jill Desmond, Director of Exhibitions,
Strategy & Gallery Design

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Laura Kotalik, Collections Assistant
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Stefani Pendergast, Assistant
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Emily Attwool, Assistant Project
Manager/Administrative Assistant
Laura Bennison, Design Coordinator/
Assistant Project Manager
Eric Berkemeyer, Assistant Project
Manager
Arianna Biering, Exhibitions Planning
Assistant
Brighten Burks, Lighting Technician
Justin Camilli, Exhibitions Assistant
Hannah Chapple, Lighting Technician

Thomas Engel, Exhibitions Assistant
David Griesheimer, Manager of
Exhibition Production
Alexander Hanna, Lighting Technician
Kevin Hester, Manager of Exhibition
Installations
Quinn Johnson, Exhibitions Assistant
Jeffrey Keene, Associate Manager of
Exhibition Production
Thomas Payetta, Lighting Technician
Jennifer Pray, Senior Project Manager
Ethan Tuers, Associate Manager of
Exhibition Installations
Hugh Watson, Assistant Preparator

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Mitchell Broadbent, Chief Preparator
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Erwin Erkfitz, Associate Preparator
Emma Goos, Associate Preparator
Jamie Grandinetti, Associate Registrar,
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Heather Haldeman, Associate
Registrar, Exhibitions
Emily E. Kosakowski, Associate
Registrar/Database Administrator
Renée B. Miller, Rights & Reproductions
Coordinator
Caitlin Rumery, Registrar Assistant
Meghan Shaw, Registrar Assistant
Elizabeth Wall, Registrar Assistant

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Services
Christina Jackson, Assistant
Photographer

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Stephanie Chapman, Manager of
Financial Reporting
Maria Dudding, Accounting Technician
Sheree Gilmore, Investment
Accountant
Robyn Halvorsen, Senior Accounts
Payable Specialist
Matthew Marchetti, Accounting
Manager
Miguel Ortega, Cash Office
Technician
Paula Rossin, Payroll Coordinator
Therese Work, Accounting Technician

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Mary Bliss, Recruiting & Diversity
Manager
W. David Brandt, Human Resources
Manager

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ENGAGEMENT**

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& Engagement Officer
Heather Nielsen, Director of Learning
& Community Engagement
Giovanni Cantor, Interpretive Fellow
Erin Cousins, Studio & Artist Programs
Coordinator
Lindsay Genshaft, Manager of Family
Programs
Jodie Gorochow, Manager of Studio &
Artists Programs



The Light Show team. The marketing team in *Serious Play: Design in Midcentury America*.



Denver Art Museum staff and Shantell Martin installing *Shantell Martin: Words and Lines*.

Ann Lambson, Interpretive Specialist, Architecture and Design
Laura Levy, Coordinator of Family Programs
Sarah Lillis, Special Projects Assistant
Dahlia Lopez, Art Lives Here Assistant
Alyssa Lubow, Studio and Artist Programs Assistant
Kristina Mahoney, Manager of School and Community Programs
Caroline Martelon, Learning & Engagement Department Administrator
Molly Medakovich, Teaching Specialist
Lindsey Miller Truswell, Coordinator of Adult and Access Programs
Katelyn Odenheimer, Program Assistant
Clara Elena Ricciardi, Senior Spanish Language & Community Engagement Liaison
Erica Richard, Coordinator of School Programs and Teaching Resources
Sarah Rockett, Studio & Artist Programs Coordinator
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Danielle Schulz, Manager of Adult & Access Programs
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Denver Art Museum staff at an event celebrating the museum's values.

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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- | | | |
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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 2018–2019.

The donors to the Annual Fund Leadership Campaign provided continued support for the museum's exhibitions and programs. Each year, this group of loyal funders provides the foundation for the museum's fund while allowing the institution to plan ahead through multi-year pledges.

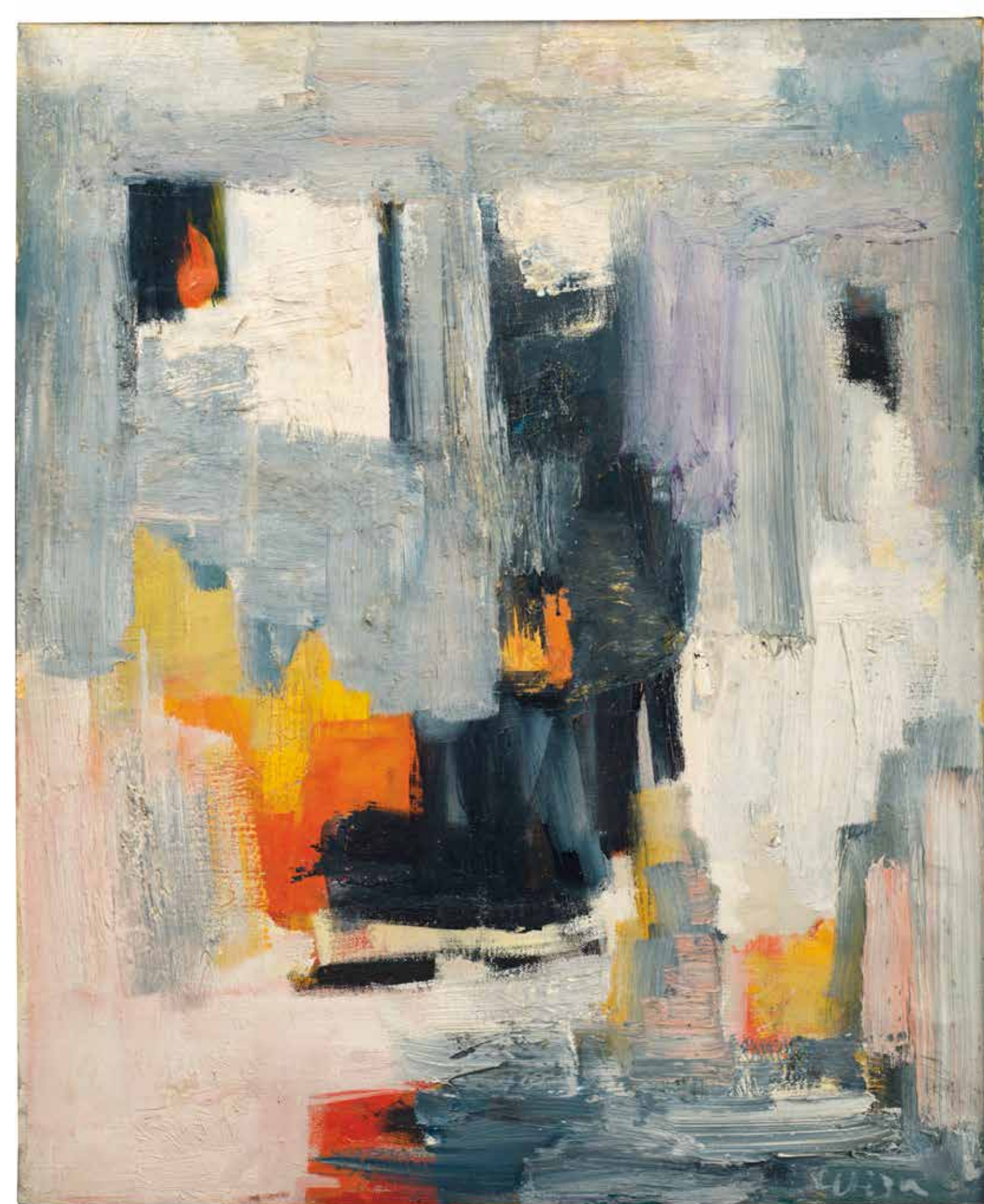
We are grateful for the generosity of this incredible group of donors who helped fund the museum's world-class exhibitions, together with vital support from individual donors, government agencies, foundations, and corporate sponsors.

The beacon exhibition of the year, *Dior: From Paris to the World*, was supported by Joy and Chris Dinsdale, Bridget and John Grier, Swarovski, Denver Agency, Nancy Lake Benson, Snell and Wilmer, LLP, John Brooks Incorporated, Fine Arts Foundation, and the Textile and Fashion Circle. The annual Chairman's Dinner and Opening Gala gave supporters the first glimpse of this incredible exhibition and kicked off the season in style. *Jordan Casteel: Returning the Gaze* welcomed home the Denver-born artist for her first major museum exhibition, which was presented with generous support from Merle C. Chambers, Vicki and Kent Logan, Barbara Bridges, Judi and Joe Wagner, the Robert Lehman Foundation, and Davis Graham & Stubbs LLP. Museum and community programs inspired by this exhibition were supported by The Virginia W. Hill Foundation, FirstBank, Illegal Pete's, Riverfront Park Community Foundation, and an anonymous donor. A highlight of the summer, *Serious Play: Design in Midcentury America* was generously funded by the Estate of Elizabeth Kirkpatrick, the Adolph Coors Exhibition Endowment Fund, Johnson Foundation of the Rockies, and the National Endowment for the Arts. Program support was provided by Herman Miller Cares and Mod Livin'.

The DAM renewed its partnership with the six Hometown Toyota Stores that make up the Toyota Dealers Association, who generously sponsored Free First Saturdays and Untitled Final Fridays. The Free for Kids program completed its fifth year of

providing free access to the museum for youth ages 18 and under thanks to Scott Reiman's generous support and our partnership with Bellco Credit Union. The Robert and Judi Newman Family Foundation Endowment supported two exhibition-inspired iterations in the Studio program of the Hamilton Building: Paint Studio and Print Studio. Ongoing support of the DAM's world-class learning and engagement (L&E) programs was provided by the William Randolph Hearst Endowment for Education Programs, Nancy Benson Education Endowment Fund, CenturyLink Endowment, and Jim Kelley and Amie Knox Education Endowment Fund. Additional funding for L&E programs was provided by the Vera and Joseph Dresner Foundation, PNC Bank, Connie Burwell White & William W. White Foundation, Terry and Linda Stevinson, Wells Fargo, Freeman Foundation, Harry L. Willett Foundation, Sidney E. Frank Foundation–Colorado Fund, The Virginia W. Hill Foundation, Colorado Creative Industries, Lorraine and Harley Higbie, Robert Montgomery, Jon and Linda Carmain, Margulf Foundation, The Denver Post Community Foundation, and an anonymous donor, among other generous supporters.

Last year was an incredible year for grants at the museum. The DAM was especially proud to receive two major grants from the Institute of Museum and Library Services. The first is for the development and evaluation of onsite creative aging arts programs that advance the museum's priority for healthy living among older adults. The second supports the installation of a new cold storage vault, an important tool that will enhance the preservation of vulnerable materials present in collection objects. The museum was also pleased to receive its first-ever grant award from the Korea Foundation for the reinstallation of the Korean arts collection in the Martin Building. And, the National Endowment for the Arts awarded a grant to support the forthcoming exhibition *ReVisión: Art in the Americas*, with the Carl and Marilyn Thoma Art Foundation providing a grant for the exhibition's catalog. Important support for the Vision 2021 campaign was received from the PB and K Family Foundation to help the museum's efforts to achieve LEED (Leadership in Energy and Environmental Design) Certification, and from the William T. Kemper Charitable Trust funding the improvements of the Kemper Courtyard to create a welcoming outdoor space for museum visitors.



Olga Albizu (Puerto Rican, 1924–2005), *Untitled*, 1957. Oil on canvas. Funds from Florence R. and Ralph L. Burgess Trust and Kimiko and John Powers by exchange, 2018.862.

For Collectors' Choice 38, the museum paid tribute to the Honorable John W. Hickenlooper, governor of Colorado, for his longstanding support of arts and culture in the state and his commitment to the Denver Art Museum as a trustee, starting in 1997. Given the governor's love of music, the evening included multiple performances. The Montbello Drumline, Mariachi Sol de mi Tierra, and the Denver School of the Arts Jazz Quartet provided entertainment from guest entry through cocktail hour. The dinner program commenced with a performance of "America, the Beautiful" by the New Hope Baptist Church Choir. The governor was toasted with a Wynkoop tribute beer and then surprised by a performance from his favorite band, The Avett Brothers.

Funds raised at Collectors' Choice 38 supported the museum's exhibitions and programs. The event was steered by a dedicated group of co-chairs, including Ellen Bruss and Mark Falcone, Cathey and Richard Finlon, and Sarah and Christopher Hunt. Jane Hamilton, Mayor Michael B. Hancock and First Lady

Mary Louise Lee, Arlene and Barry Hirschfeld, Sharon and Lanny Martin, Jan Mayer, and Anna and John J. Sie served as the gala's Honorary Chairs. Chairman Sponsors were the Frederic C. Hamilton Family Foundation and Sharon and Lanny Martin. Philanthropist Sponsors were The Anschutz Foundation, Ellen Bruss and Mark Falcone, Lori and Grady Durham, Sarah and Christopher Hunt, Sharon and Greg Maffei, Craig Ponzio, Virginia and Scott Reiman, Kent Thiry and Denise O'Leary, UMB Bank, The Thomas and Beatrice Taplin Fund, and the Tuchman Family Foundation.

Uncorked Reserve, the spring fundraiser celebrating wine, art, and community that supports the museum's exhibitions and programs, was held on April 12, 2019. The 19th annual event was presented by sponsors UMB Bank, Griffis Residential, and Molly's Spirits and led by a wonderful group of co-chairs: Kathryn and David Birnbaum, Janelle and Buck Blessing, and Christopher K. M. Leach and Chad Skrbina. A special thanks to Grand Cru sponsors Janelle and Buck Blessing and Sharon and Lanny Martin as well as Magnum Sponsors

ANB Bank, the Sturm Family, Suzanne Farver and Clint Van Zee, Nancy Leprino Henry and David Henry, Christopher K. M. Leach and Chad Skrbina, and Platte River Equity for their generous support. The silent auction included an array of exquisite wines and unique experiences and featured a limited edition series of collages by artist Erika Harrsch. The event included a four-course dinner with wine pairings and an after-party called AFTERGLO. CultureHaus, the DAM's young philanthropist group, sponsored the late-night artist projects, including installations by Denver artists Collin Parson and Chris Bagley.

Luncheon by Design, which gathers the Denver design community, fashion lovers, and supporters of the architecture and design department, took place on May 9, 2019, at the Four Seasons Hotel Denver. Held during the first week of *Serious Play: Design in Midcentury America*, the program featured guest speaker Alexandra Lange, a renowned architecture critic and author of *The Design of Childhood: How the Material World Shapes Independent Kids*. The event was presented by Studio Como and co-chaired by Rachele Folsom, Len Keating, and Amanda J. Precourt. A special thanks to leadership sponsors Nancy Lake Benson, Amanda J. Precourt, and John Brooks Incorporated for their generous support.

Once again this year, The Museum Associates, the upper level membership group comprised of 432 dedicated households, provided support for the museum. Throughout the year, members enjoyed the opening celebrations of exhibitions and exclusive invitations to private homes and collections. In conjunction with *Serious Play: Design in Midcentury America*, members participated in a new family event, Family Art Time, featuring kid-friendly programming and food and drinks.

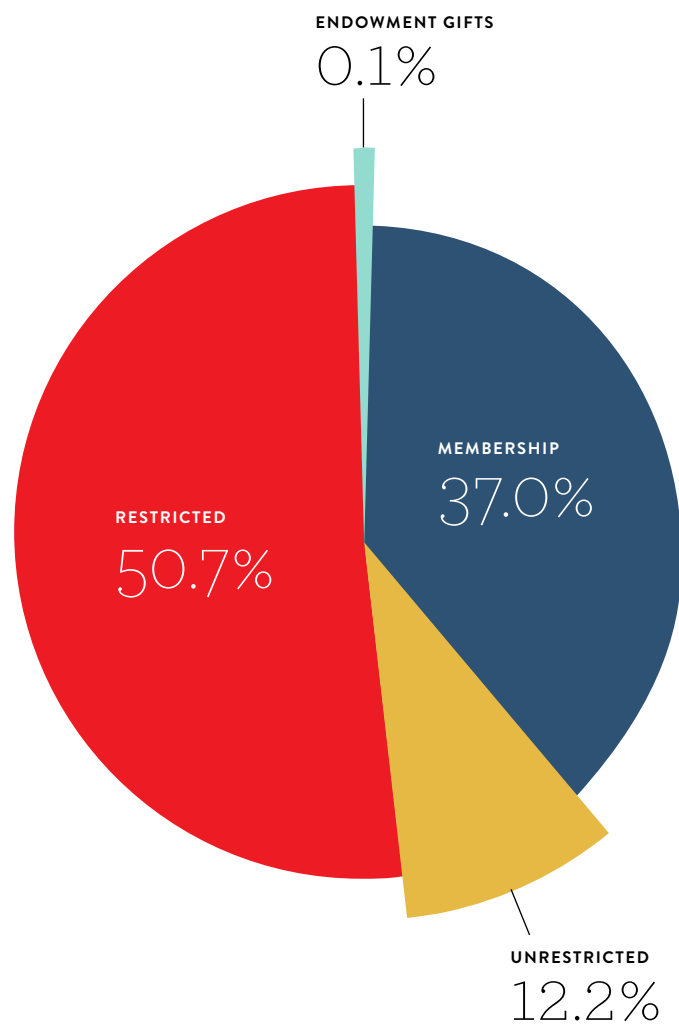
Donors who contribute to acquisitions of art work closely with curators to expand the collections in meaningful ways. Significant acquisitions support was contributed by Henry Roath for the western American art department, as well as Carson and John Taylor for the Asian and textile art and fashion departments. Additional support came from the Ralph L. and Florence R. Burgess Trust, Florence R. and Ralph L. Burgess Trust, Wooten Trust, and Charles Hosmer Morse Foundation.

Collectors' Groups also continue to play an important role at the museum. Art collectors and enthusiasts generously supported acquisitions in five curatorial departments, including the newly formed Architecture and Design Collectors' Council. The Contemporary Collectors' Circle purchased two paintings by Jordan Casteel, *Fatima* and *Sylvia's (Taniedra, Kendra, Bedelia, Crizette, De'Sean)*. The DAM Westerners relaunched and focused on growing their membership. The Photography Acquisitions Alliance supported the acquisition of photographs by Robert Adams, Manuel Alvarez Bravo, Mary Ann Lea (Dorr), Danny Lyon, and specially commissioned works by Abelardo Morell. The Textile and Fashion Circle supported the exhibition *Dior: From Paris to the World* and purchased an important Yves Saint Laurent dress previously owned by French film icon Catherine Deneuve. All members of these Collectors' Groups enjoyed access to lectures, exclusive dinners, travel opportunities, and other fabulous occasions to meet art, design, and fashion luminaries.

Planned gifts ensure that the museum's mission to serve the community will continue in perpetuity and we are grateful for these donors' visionary and thoughtful gifts. The Helen Dill Society continues to recognize those who have elected to leave a legacy with the museum. The 2019 annual Helen Dill Society Tea honored Jim Howard for the recent gift of his collection of drawings featured in the exhibition *Drawn to Glamour: Fashion Illustrations by Jim Howard*. We were delighted to learn that the DAM was included in the estate plans of a number of museum trustees and patrons, and we are deeply grateful for Deanna La Camera and James Berggren for their thoughtful gifts.

To all the supporters who contributed throughout the year, on behalf of the board of trustees of the DAM, I present my most sincere thanks.

Kate Paul
Chair, Development Committee



**CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT GIFTS
FISCAL YEAR ENDED SEPTEMBER 30, 2019**

	FY 2019
Individuals	\$7,990,599
Corporations	1,255,947
Foundations	1,810,335
Subtotal	11,056,881
Endowment gifts direct to Denver Art Museum Foundation	5,976
TOTAL	\$11,062,857

GIVING BY PURPOSE

- MEMBERSHIP
- UNRESTRICTED
- RESTRICTED
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FOLLOWING SPREAD: Detail of wall illustration in *Shantell Martin: Words and Lines*. Shantell Martin © 2017. All rights reserved. www.shantellmartin.art.



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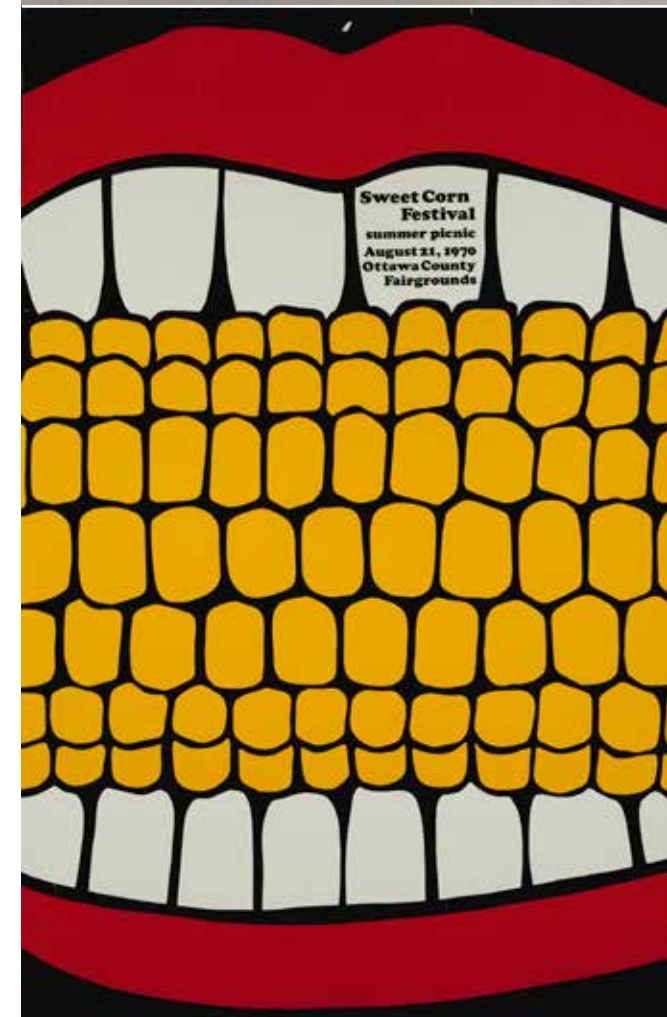
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Herbert von Thaden (American, 1898–1969), *Adjustable Chair*, 1947. Bent ash plywood and brass. Manufactured by Thaden Jordan Furniture Corporation, Roanoke, Virginia. Funds from Design Council of the Denver Art Museum and by exchange, 2019.53. Image courtesy R & Company, New York; **Stephen Frykholm** (American, born 1942), *Herman Miller Summer Picnic*, 1970. Screen print. Gift of Stephen Frykholm and Nancy Philips, 2019.52.1. © Stephen Frykholm. FOLLOWING SPREAD: Gallery view of *Serious Play: Design in Midcentury America*. Photo by James Florio.



SERIOUS PLAY

DESIGN IN MIDCENTURY AMERICA

Without play, there would be no Picasso.
Without play, there is no experimentation.
Experimentation is the quest for answers.

—FRANK GEHRY, DESIGNER

This is a playful, colorful, and experimental design environment. It is a space where designers can experiment with color, form, and function. The environment is designed to inspire creativity and innovation. The space is a playground for designers, where they can explore new ideas and push the boundaries of design. The environment is a reflection of the mid-century modern design movement, which emphasized clean lines, bold colors, and functional forms. The space is a testament to the power of play in design, and it is a place where designers can find inspiration and create something new.

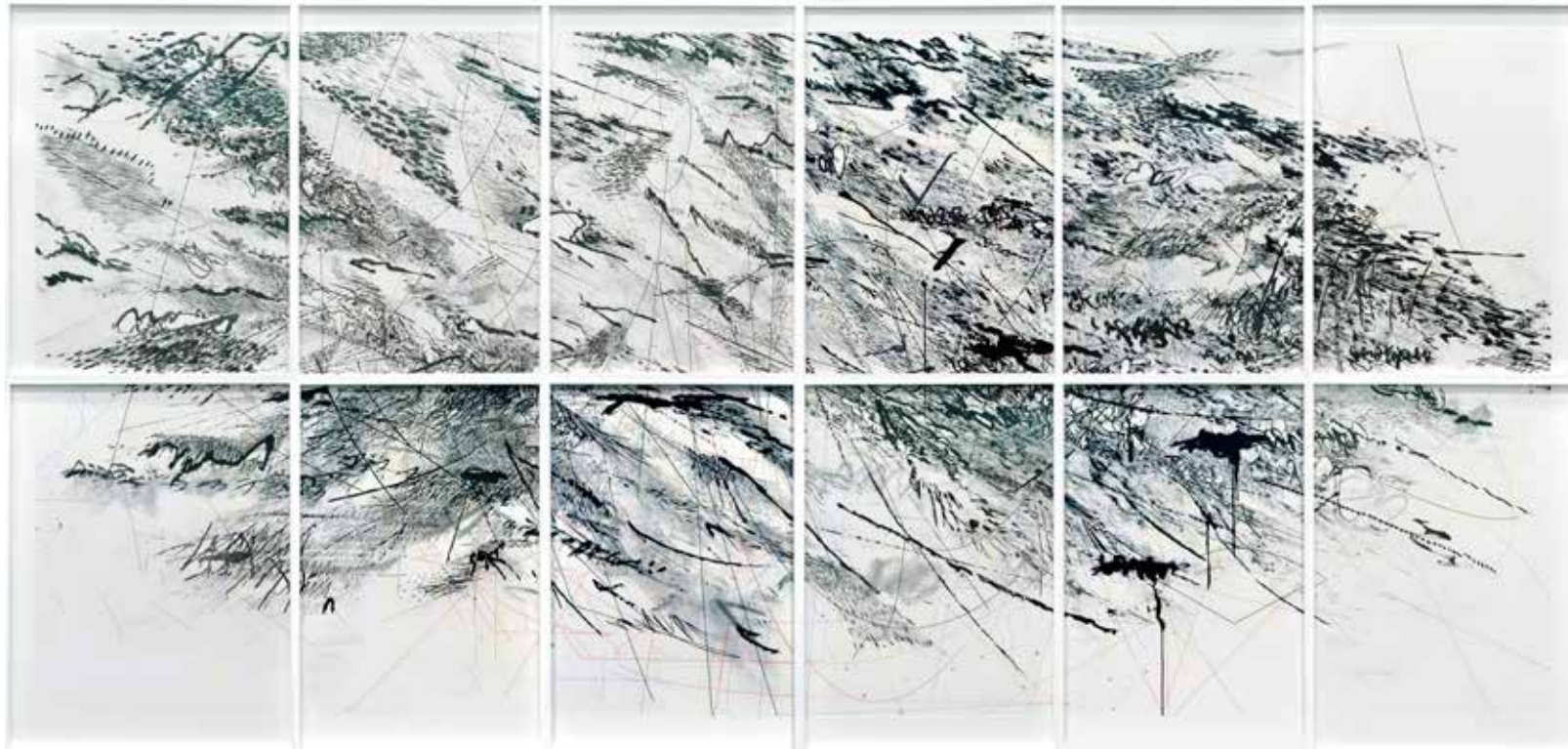


GIFTS IN KIND

5280 Home
 5280 Magazine
 Janelle & Buck Blessing
 Bonanno Concepts
 CBS4
 Colorado Homes & Lifestyles
 Comcast Spotlight
 Denver Botanic Gardens
 Design Works
 Epicurean Catering
 Event Rents
 Fastlane Productions
 Federal Council on the Arts & the Humanities
 Harper's Club
 Hyde Park Jewelers
 Integrated Marketing Solutions
 Jay's Valet

Jet Linx Denver
 Dae Ann Knight Designs
 Christopher K. M. Leach
 Sharon & Lanny Martin
 Molly's Spirits
 Judi & Robert Newman
 Craig Ponzio
 Myra & Robert Rich
 Jonathan Saiz
 Snell & Wilmer
 Wynkoop Brewing Co.

Contributions and current members during the DAM's 2019 fiscal year, October 1, 2018–September 30, 2019. 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.



Julie Mehretu (Ethiopian-American, b. 1970), *Auguries*, 2010. Aquatint with spit bite. Gift of Baryn, Daniel, and Jonathan Futa, 2019.57A-L. © Julie Mehretu.

The Denver Art Museum was successful in carrying out its mission of acquiring, interpreting, and preserving art in fiscal year 2019. The museum's robust and diverse programs, highlighted by exhibitions such as *Dior: From Paris to the World*, *Jordan Casteel: Returning the Gaze*, and *Serious Play: Design in Midcentury America*, resulted in strong visitations to the museum.

Fiscal year 2019 operating revenues were \$30.8 million. The museum's revenues were generated from several sources including admissions, memberships, generous philanthropic donor gifts, endowment distributions, and support from the City and County of Denver. The museum owes special thanks to citizens of the seven-county metro region who approved the Scientific and Cultural Facilities District (SCFD) as it provided \$7.9 million of support.

The museum, in carrying out its mission, incurred \$30 million in expenses. The museum expended \$20.6 million for exhibition and program related expenses, \$5.1 million was utilized to maintain, operate, and secure the museum campus, and the remaining \$4.3 million was for accounting, administrative, human resources, and technology activities.

The museum ended the year with an operational surplus of \$838,000. The surplus will be utilized for the replacement of aging mechanical systems and increasing the museum's strategic reserve.

When consolidating the museum's overall financial condition at year-end, it is necessary to apply accrual accounting principles in preparation for the annual certified public accounting firm audit. These adjustments impact the stated increase in net assets of \$25 million of the museum. Examples of such entries include adjustments for the change in net assets held by the Denver Art Museum Foundation* for the benefit of the museum, depreciation associated with certain property, plant, and equipment owned by the museum, and acknowledgement of the present value of intended future donor contributions.

Additionally, the consolidated increase in net assets is primarily due to restricted contributions received for the multi-year Martin Building renovation. These capital gifts represent a temporary increase that will be net neutral over time, as the associated depreciation for the renovation is recognized over the Martin Building's expected useful life. Depreciation expense will begin when the building is placed into service. The museum's consolidated audited statement of activities for the fiscal year ended September 30, 2019, is shown to the right.

* 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 4.5 percent of the fair market value of Foundation net assets, not including pledges receivable, for each of the prior twelve quarters falling within the current year and the two prior years. The calculated distribution for 2019 was \$6,140,453 and was received subsequent to year-end. Accordingly, the distribution amount is recorded as a distribution receivable from the Foundation at September 30, 2019.

NEXT PAGE: **Alexander Apóstol**. (Venezuelan, born 1969, lives and works in Caracas and Madrid), from the series *Partidos Políticos Desaparecidos: FPI Fuerza Popular Independiente* (top) and *IDEAL Integración Democrática de Altura* (bottom), 2018. Digital inkjet prints, each 49 × 49 in. Funds from Ethel Sayre Berger by exchange (2019.339) and Funds from Frederic H. Douglas by exchange (2019.338). © Alexander Apóstol.

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.

The museum received a clean audit opinion from our independent certified public accounting firm for the fiscal year audit.

Respectfully submitted,
Wayne W. Murdy, Treasurer

DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES

For the year ended September 30, 2019 (in thousands)

Support and Revenue	
Gifts, grants, and membership	\$13,116
Public support	10,370
Program and other revenue	1,263
Admission revenue	5,901
Net investment activity	672
Gift shop and restaurant operations (net)	922
Restricted gifts for future exhibitions and programs	3,248
Total operating support and revenue	35,492
Restricted gifts for capital projects	<u>26,645</u>
Total support and revenue	<u>62,137</u>
Expenses	
<i>Program services:</i>	
Exhibitions and net collections activity	12,533
Collections management	1,962
Learning and engagement programs	2,323
Visitor services	1,569
Premises	5,848
Other	197
<i>Supporting services:</i>	
General and administrative	4,039
Fundraising, membership, and marketing	6,087
Contributions transferred to endowment	<u>610</u>
Total expenses	35,168
Subtotal change in net assets	26,969
Denver Art Museum Foundation	<u>(1,964)</u>
Total change in net assets	<u>\$25,005</u>

