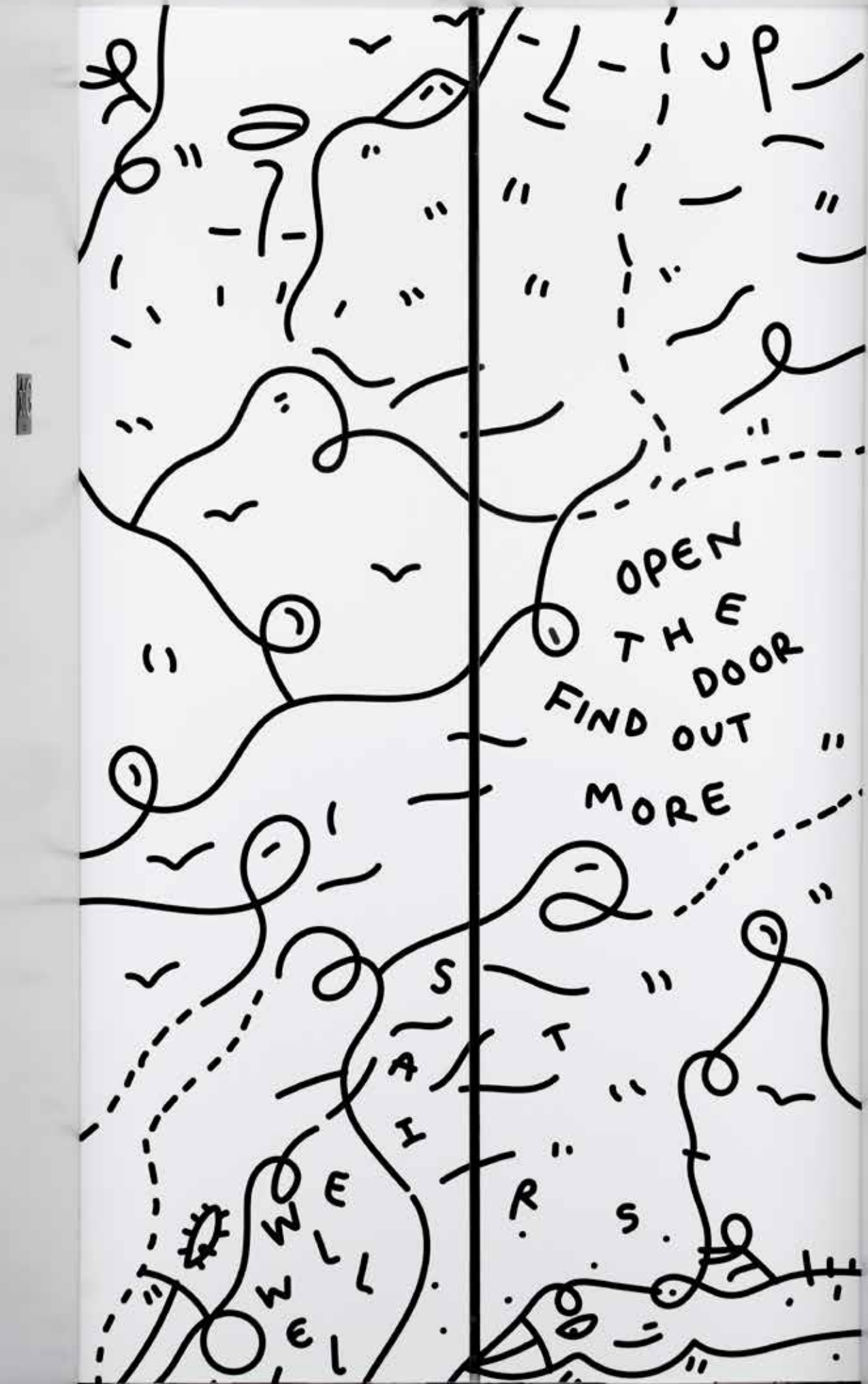


2019-2020  
Annual Report





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Eda Sterchi (American, 1885–1969), *A Pueblo (Taos)*, 1919. Oil paint on canvas. Funds from the DAM Westerners, 2020.228.

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(until March 2020)  
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Colin Griffith  
Kathy Hagan Brown  
Rehan Hasan  
Jill Hollingsworth  
Roland Hower  
Kasia Iwaniczko-MacLeod  
Jessie Kahn Secord

Susan Knickle  
Laurie Leinonen  
Stephanie Lynn  
Wendy Manning  
Carlos Martinez  
Bill Myers  
Vicki Myhren  
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Stephanie Rance  
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Staff Liaisons, Andrea Fulton & Katie Ross

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Joe Boyer  
Marilyn Carol  
Gary Emrich  
Lisè Gander  
Dennis Mateski  
Jan Mayer  
Paul Ramsey  
Cherry Rohe  
Jamie Rohe  
Merrill Shields  
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Lee McIntire  
Robert C. Newman  
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(until March 2020)  
Thomas A. Petrie  
Robert S. Rich

### NON-TRUSTEES

Daniel Frost  
Barry Hirschfeld  
Staff Liaison,  
Christoph Heinrich

# Community and Academic Advisors

## ASIAN ART GALLERY REINSTALLATION EXTERNAL READERS

The Asia Art reinstallation team invited a group of 13 external readers to review label and gallery text for cultural sensitivity, appropriateness, and factual accuracy.

Fahmida Suleman  
Forrest McGill  
Aun Hasan Ali  
Safa Samiezade-Yazd  
Sammy Lee  
Natsu Oyobe  
Ronald Otsuka  
Deepali Dewan  
Sooa McCormick  
Jeffrey Durham  
Dickyi Dolkar  
Kazu Oba  
Meena Desai

## CREATIVE HUB COLLECTIVE

The Collective will work with DAM staff to create programming for the museum's new space that ignite new collaborations across Denver to help build a stronger connection between the DAM and local creatives.

Alison Blakeney  
Jennifer Ghormley  
Hellen Littlejohn  
Tiffany Matheson  
Toluwanimi Oluwafunmilayo Obiwole  
Jim Walsh

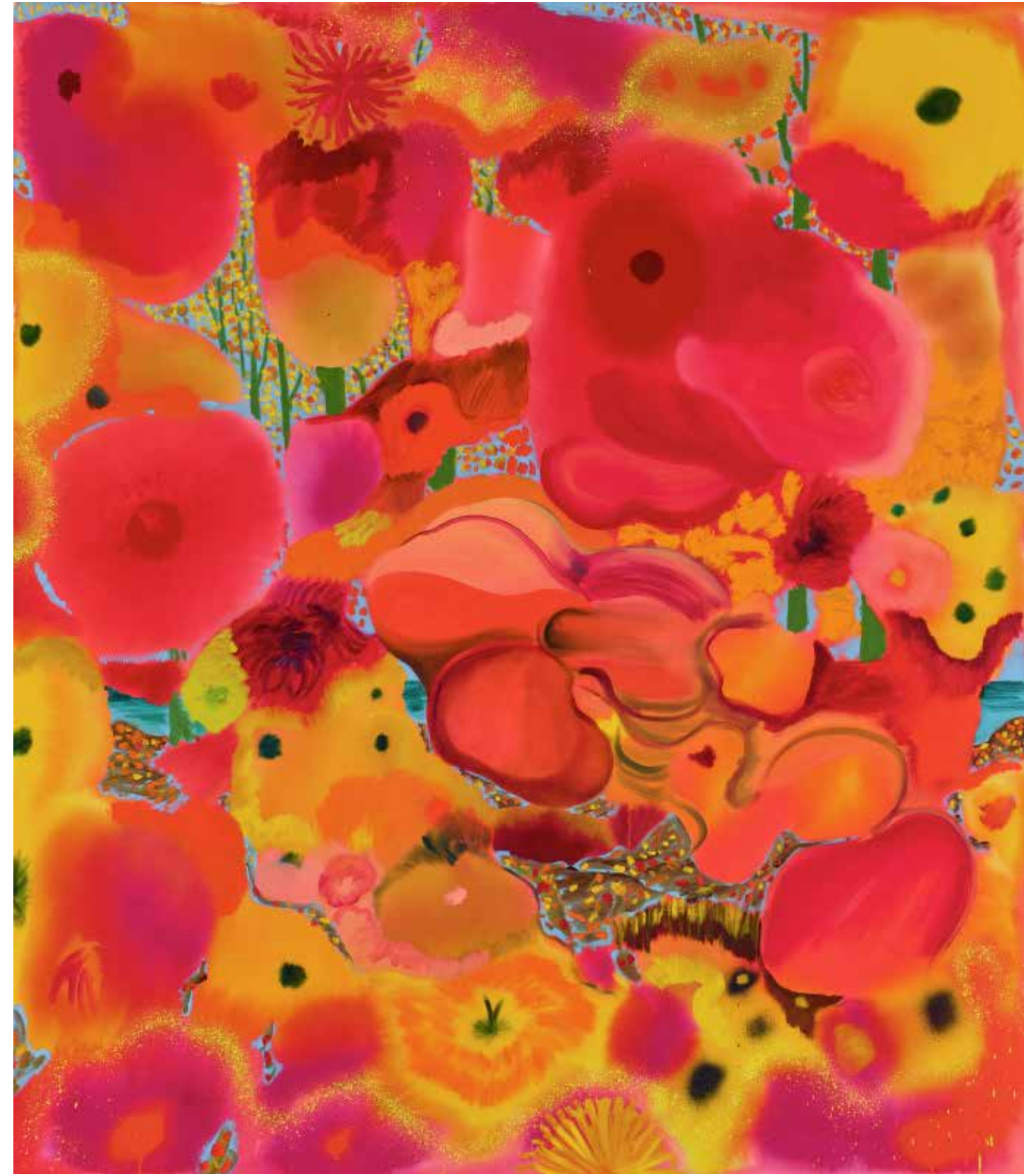
## INDIGENOUS COMMUNITY ADVISORY COUNCIL

Jan N. Jacobs (Osage), Chair  
Sid Whiting, Jr. (Lakota)  
Rick Waters (Kiowa and Cherokee)  
Ernest House, Jr. (Ute Mountain Ute)  
Steven Yazzie (Navajo)  
Montoya Whiteman (Cheyenne and Arapaho)  
Felicia Alvarez (Shoshone)  
Rosie Molina (Seminole/Choctaw/Muscogee Creek)

## LATINO AUDIENCE ALLIANCE

An alliance of advocates for Latino audience participation in Denver, who provide input as we plan programs and develop strategies for engaging Denver's diverse Latino community.

Adrianna Abarca  
Alfredo Reyes  
Ana Valles  
Ángeles Ortega  
Cathey Finlon  
Chrissy Deal  
Dahlia Dorta Gonzalez  
Dr. Patricia Baca  
Rosemary Esther Rodriguez  
George Martinez  
Jesse Ogas  
John Rivera  
Laura Sonderup  
Lucha Martinez de Luna  
Marcela De la Mar  
Mario Carrera  
Sister Lydia Peña  
Tariana Navas-Nieves



Shara Hughes (American, born 1981), *Bleeding Heart Finding the Light*, 2019. Oil, acrylic and dye on canvas. Gift of Wilfram Ltd. Collection, Switzerland, 2020.564 © Shara Hughes.

# Year in Review

The end of each year allows us to reflect on the good fortune and experiences we shared with our visitors, our members, our donors, volunteers and staff. This past year is no different and gratitude is exactly what we feel when we think back on the support and strength our community showed under unprecedented circumstances. It has been an honor for us to continue to offer beauty and inspiration in the midst of the challenges we all faced. For us at the Denver Art Museum, and for many people around the world, art has been a steadfast source of comfort and joy.

It is hard to remember what happened in "normal" times, but if we think back far enough we remember the excitement of *Claude Monet: The Truth of Nature*, the exhibition that started off last fiscal year. *Monet*, which brought in record-breaking attendance, featured more than 120 paintings spanning the celebrated French Impressionist's career and focused on his enduring relationship with nature and his response to the varied and distinct places in which he worked. Those first few months were a non-stop whirlwind of activity at the museum.

Then, just as we caught our breath and turned our focus to welcoming members and visitors back to the Martin Building, which has been closed to the public since November 2018 and was slated to reopen partially in spring 2020, COVID-19 struck. After much discussion, we closed the museum to the public on Friday, March 13, and went from frantic activity on campus to a level of quiet never seen before. We staffed the buildings to keep the museum and collections safe, while our public-facing activities came to a halt, just as they did in other museums, schools, and businesses around the world.



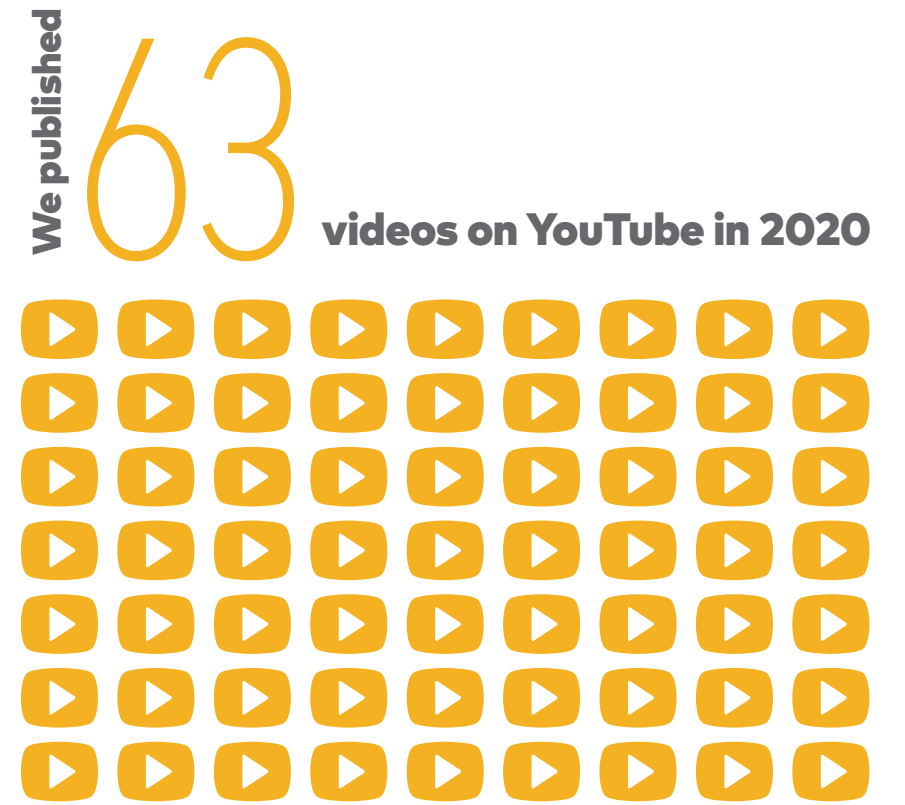
IMAGES, CLOCKWISE STARTING AT TOP LEFT: Instagram users @coleyd; @toddkleinhaus; @johns.hepherd1911; @marybethwarren; @jadenz426; @funkynmedina



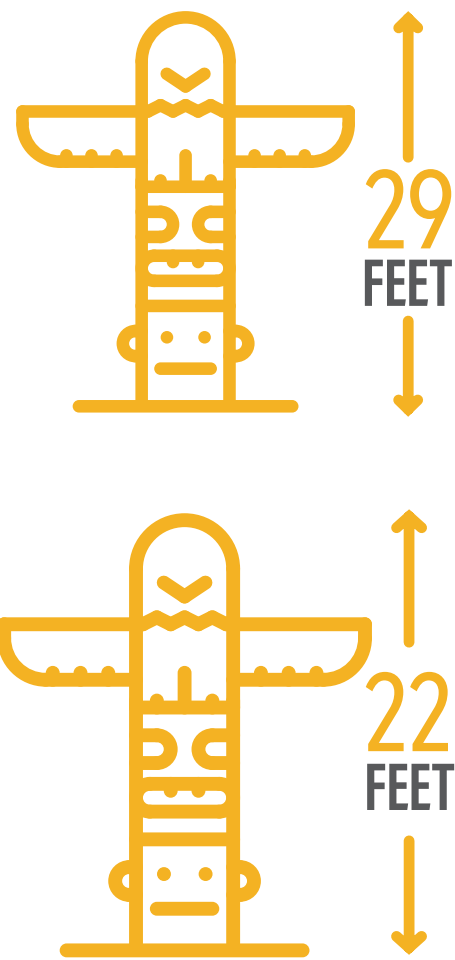
## Online lectures



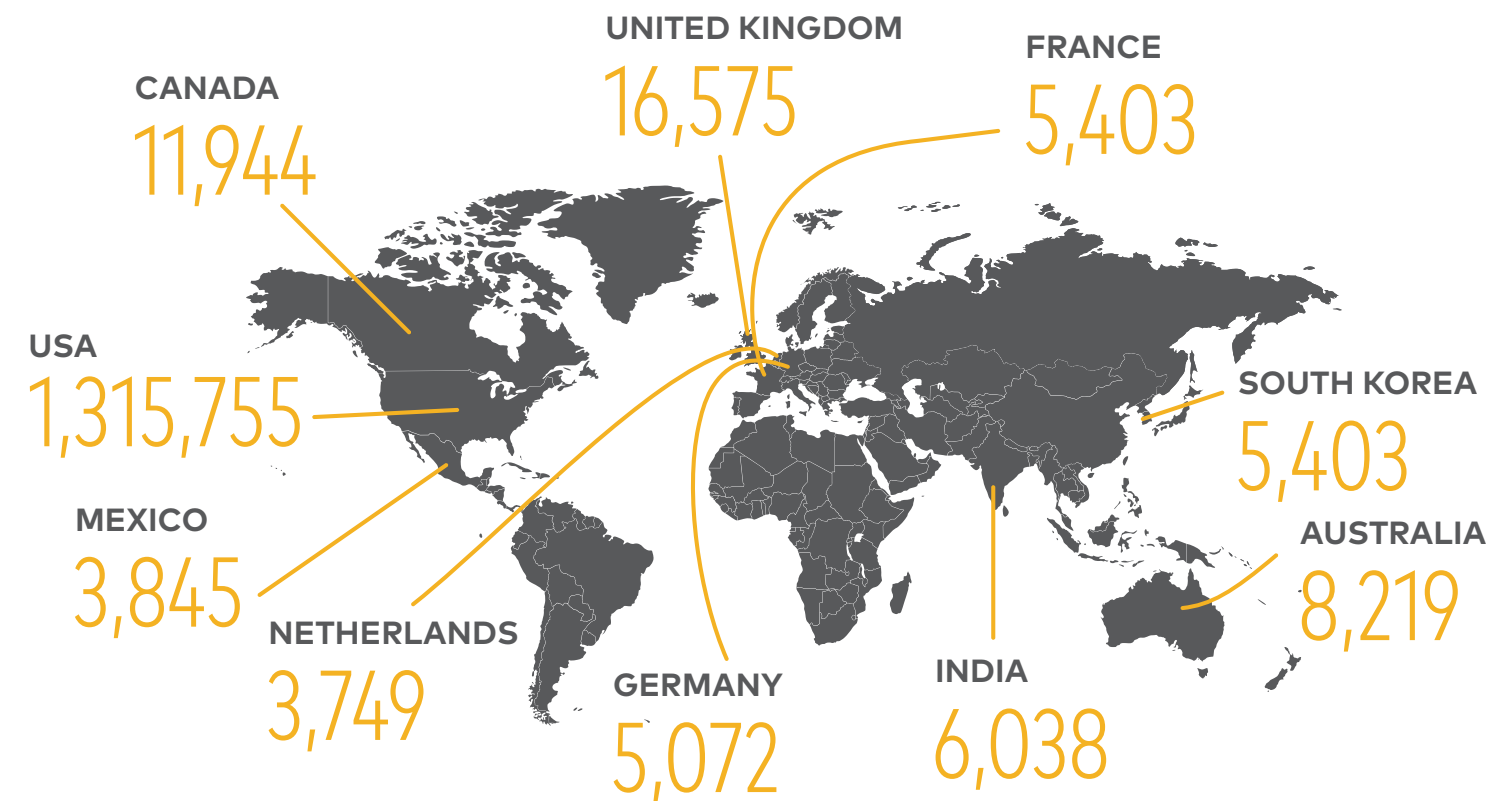
2,259  
total attendees



Height of the two house poles installed in the new Northwest Coast galleries



## Visits to our website from around the world:





With the museum closed to visitors, the staff did an amazing job pivoting to the new realities of an even more digital world. We quickly launched a Museum from Home section on our website, sharing ways to continue to experience art and creativity. Cross-functional teams worked tirelessly behind the scenes to create DIY project tutorials and curator-led exhibition tours to take the place of our usual programming. Staff members filmed tips on conserving your personal artwork and writing labels for your children's paintings and drawings. And art continued to serve as a source of inspiration as we all adapted to the new reality.

At the end of June, we were thrilled to be able to reopen our doors to the public. We launched new cleaning protocols and operational procedures to meet health and safety guidelines to keep our visitors and staff healthy and safe during these unprecedented times. Martin Plaza was activated to welcome visitors and help set the stage for socially distanced, masked visits to *Natural Forces: Winslow Homer and Frederic Remington* and *Norman Rockwell: Imagining Freedom*, which had been on hold during the closure. A new virtual exhibition guide provided tips for visiting as well as additional materials to enhance the exhibition experience and provide educational resources. A visit to the DAM was once again a reliable source of respite and escape for many of our guests who told us how happy returning to the galleries made them feel.

During the summer of 2020, we also were reminded that art is a critical element in collective conversations in our culture and society. Art around our city, country, and in the world reflected the outpouring of grief, solidarity, and sadness at the brutal killing of Black Americans and people of color. Here at the DAM, we publicly reaffirmed and rededicated ourselves to the museum's commitment to collecting and presenting art works by artists of color and presenting their

work and voices in our galleries and programs. Contemporary works on view in *Norman Rockwell* took on a greater significance and helped foster in-gallery and virtual dialogues about the racial inequality and injustice that has been part of our collective history. Since the summer, the museum has expanded its efforts to build the institution into a more diverse, inclusive, and equitable place to work and experience art and creativity. In fall 2020, the museum rolled out a Racial Equity Lens, designed to guide work in every department to ensure that equity is built into decision-making processes, and a Road Map to guide our work from the inside out also was introduced. We are grateful for the leadership from the board of trustees, community members, staff, and volunteers who have supported moving this work forward.

As the pandemic lasted through the summer and allowable capacity in the museum remained low, we continued to focus on digital offerings. The learning and engagement and curatorial teams worked together to offer 11 virtual lectures since March. Over 2,200 people attended those lectures—some even logging in from as far away as Japan and Australia. Our popular Untitled program, which had its January edition in person, moved online for the rest of the year. Untitled: Creative Fusions at Home continued to surprise and delight thanks to the artist co-creators who developed fashion shows, free form spoken-word performances, inspiring musical numbers, and more. Art Lives Here Creativity Kits were developed and, with the help of our devoted volunteers, distributed to continue to provide access to creativity and art objects. These free kits were distributed to schools and community centers serving elementary and middle school children and families in and around Denver as part of our ongoing commitment to providing opportunities for artmaking, intercultural, and intergenerational dialogue, and community-building. And while

IMAGES, OPPOSITE PAGE, CLOCKWISE STARTING AT TOP LEFT: **Thomas Wimberly** (American, born 1991), *Global Forefront*, 2020. Spray paint and mixed media on collaged paper. Funds from Design Council of the Denver Art Museum, 2020.227 © Thomas Wimberly; Instagram users @skygoddess1; @idlguy; @polishedhtml; @thewholeabc; @chamfam1923





we were unable to offer our usual interactive, hands-on family activities in the galleries, the team offered digital games and prompts to help supplement a family visit to the museum. Through all of these many programs, we were reminded that art is an essential source of connection.

And finally this past year, we launched a new brand including a new visual identity and redesigned website. While the original plan was to introduce this new look for the museum with the opening of the Martin Building, we decided it was still a great time to show how the museum has been evolving and reinforce our commitment to being a welcoming and accessible place where art is for all.

We look forward with great anticipation to the day in the not-too-distant future when we can reopen on a larger scale. We will welcome more visitors back to our galleries and into our exhibitions. We will celebrate the new Martin Building and Sie Welcome Center—inviting the community to explore redesigned collection galleries and enjoy The Ponti, our new restaurant, or the more casual Café Gio. And we will once again see school kids in our halls and hear our wonderful docents giving tours. Things will slowly get back to “normal.” In the meantime,

thank you for your continued dedication and support which allows us to continue to offer the community inspiration, connection, and conversation through the power of art. We couldn’t do any of it without you.

**Christoph Heinrich,**  
Frederick and Jan Mayer Director

**J. Landis Martin,**  
Chairman, Board of Directors

IMAGES, OPPOSITE PAGE, TOP TO BOTTOM: Instagram users: @colorado\_latino; @lasheineb.; pixiedustchaser; THIS PAGE, LEFT TO RIGHT: Instagram users: @casieazalud; @sunshineemerald; NEXT PAGE: **Edgardo Giménez, *Untitled (Fuera de caja proof)***, Argentina, 1970. Offset lithograph on paper. Denver Art Museum: Gift of the Institute for Studies on Latin American Art (ISLAA LLC), 2020.141. © Edgardo Giménez

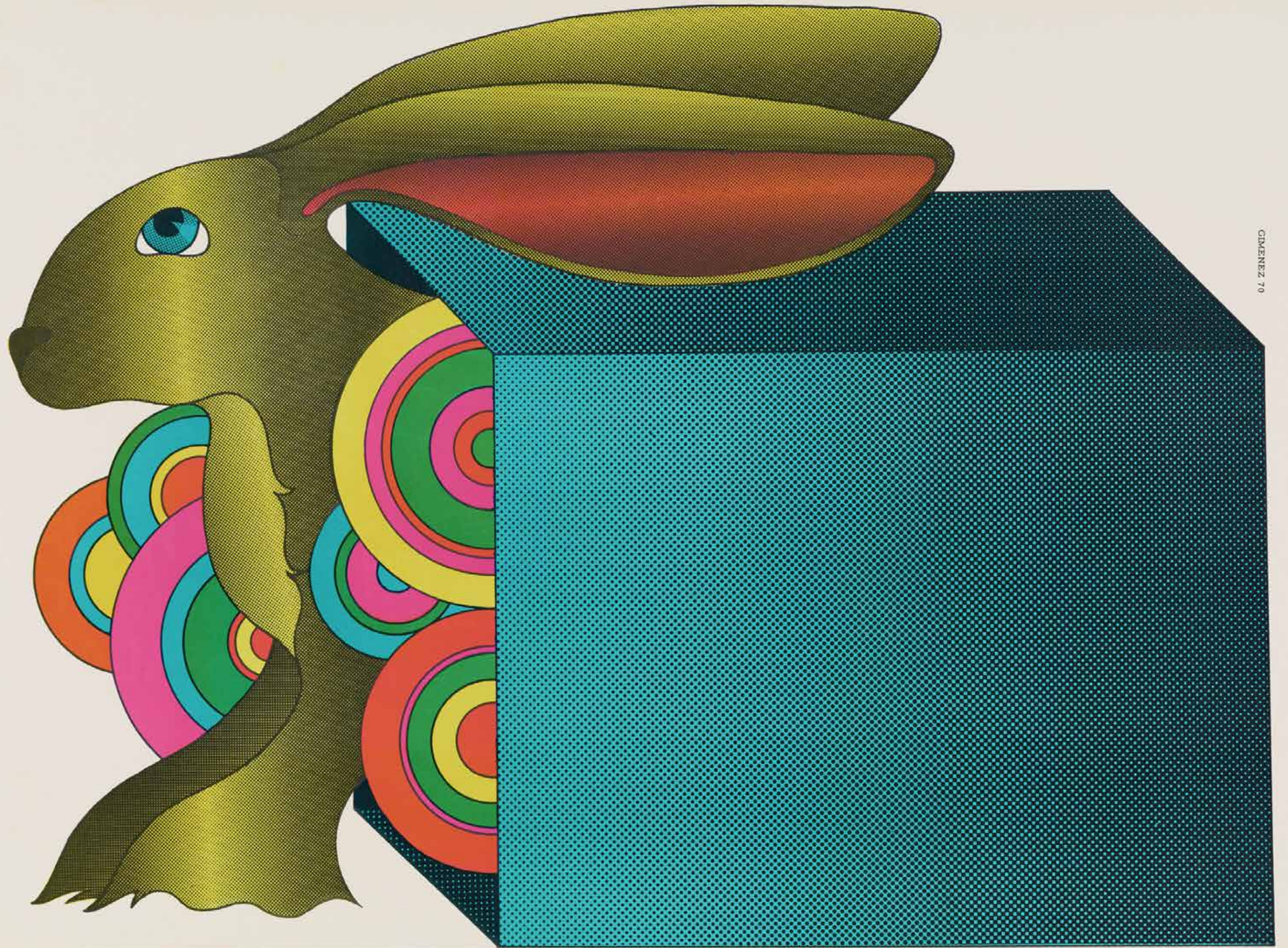




Photo by James Florio

# Vision 2021 Campaign

## \$25,000,000

Lanny & Sharon Martin

## \$12,000,000 - \$24,999,999

Avenir Foundation

Anna & John J. Sie Foundation

## \$10,000,000 - \$11,999,999

Jana & Fred Bartlit

Helen K. & Arthur E. Johnson Foundation

## \$6,000,000 - \$9,999,999

Cathey & Richard Finlon

Sturm Family Foundation

## \$4,000,000 - \$5,999,999

Bonfils-Stanton Foundation

Morgridge Family Foundation

Amanda J. Precourt

## \$2,000,000 - \$3,999,999

The Anschutz Foundation

John & Sandy Fox

Lu & Christopher Law

Mayer Family

Andrew W. Mellon Foundation

Robert & Judi Newman Family Foundation

Joanne Posner-Mayer

Schlessman Family Foundation

Singer Family Foundation

Thomas & Beatrice Taplin Fund of The Denver Foundation

## \$1,000,000 - \$1,999,999

Merle C. Chambers

Joy & Chris Dinsdale

Mark Falcone

William T. Kemper Charitable Trust

Kristin & Chuck Lohmiller

Tom & Jane Petrie

Craig Ponzio

## \$500,000 - \$999,999

Mary Ellen Anderson

Nancy L. Benson

Lori & Grady Durham

Harmes C. Fishback Foundation Trust

Eleanor & Henry Hitchcock Foundation

LARRK Foundation

Dennis Mateski

Rifkin & Bennis Family

Marcia & Dick Robinson

## \$250,000 - \$499,999

Carolyn & Robert Barnett

James L. Berggren, Jr.

Boettcher Foundation

Friends of Painting & Sculpture (FOPAS)

Giving Circle

Baryn, Daniel & Jonathan Futa

A. Barry & Arlene Hirschfeld

Clarence V. LaGuardia Foundation

Mike Leprino Family Foundation

The Henry Luce Foundation

Vicki & Trygve Myhren

Holly & Allen Oliphant

Verna & William Pauls

PB & K Family Foundation

Anonymous: In honor of Lanny & Sharon Martin

Anonymous

## \$100,000 - \$249,999

Emma Bunker

Noël & Thomas Congdon

The Corkins Family

Melinda S. & Lewis (Pete) W. Douglas, Jr.

Suzanne Farver

Judy & Stuart Heller

Hunt Family Foundation

Korea Foundation

Deanna E. La Camera

Wayne & Diana Murdy

Susan & Howard Noble

Mary Reisher & Barry Berlin

Myra & Robert Rich

Annalee & Dr. Wagner Schorr

Morris & Ellen Susman

Volunteers with Vision Giving Circle

Anonymous

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Julie & Michael Bock

Kathleen & Keith Finger

Christopher K. M. Leach & Chad Skrbina

Carolyn & Alexander Paul

Schramm Foundation

Merrill Shields & M. Ray Thomasson

Robert & Kay Terkhorn

## \$20,000 - \$49,999

Elizabeth & Evan Anderman

Boswell Family Foundation

Jeanie Bunker Family

Roger Cohen

Colorado Garden Foundation

Liza Dennehy & Lambert Bunker

Betty B. Dutton Charitable Remainder Trust

Patrick A. & Carla Grant

Sue Jhung

Katie & Barton Johnson

Raymond & Lynne Keck

Katherine K. Lawrence

Judith Payne

Dr. John F. Roberts: In honor of Linda Roberts

Jolanthe Saks

Shamos Family Foundation

The Family of Joan J. Smith

Peter J. & Patricia S. Smith

June & Sylvan Stool Family Charitable Fund

Britney & Dick Weil

## \$10,000 - \$19,999

Alexandra Fleming & Leyan Phillips

Ann & Greg Fulton

Catherine Hawkins Foundation

James A. Holmes & Wendy Manitta Holmes

Gayle & Gary Landis

Susan & Lee McIntire

Kathryn Paul & Michael Passmore

Kira van Lil & Christoph Heinrich

Donna Winter

The Denver Art Museum thanks the Denver voters, Mayor Michael B. Hancock, the city administration, and the city council members that supported the 2017 Elevate Denver bond program.

# Foundation Report

The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed \$6,208,031 to the museum this fiscal year. The foundation now has assets with a market value of more than \$144 million. Endowments of more than \$250,000 are as follows:

Anderman Family Endowment	\$618,645	Andrew W. Mellon Foundation Director of Conservation Endowment	\$2,093,321
Avenir Endowment for Textile Art	\$3,088,573	Andrew W. Mellon Foundation Painting Conservator Endowment	\$1,770,495
Nancy Lake Benson Fund	\$1,712,447	Andrew W. Mellon Foundation Textile Conservation Endowment	\$3,203,449
Boettcher Foundation Endowment	\$2,842,222	Andrew W. Mellon Foundation Native Arts Curatorial Endowment	\$4,683,467
CC39 Education Endowment	\$720,946	Modern & Contemporary Endowment	\$595,567
Congdon Family Fund	\$1,104,992	Davis W. & Ellen N. Moore Endowment Fund	\$561,242
Adolph Coors Foundation Fund	\$1,389,622	Newman Family Foundation Endowment	\$2,889,671
Dr. Joseph de Heer Endowment	\$1,429,273	Outdoor Sculpture Endowment	\$303,241
Denver Art Museum General Endowment	\$25,661,400	Margaret Page Endowment in Honor of Cile Bach	\$1,243,532
Denver Art Museum Volunteer Endowment for Acquisitions	\$839,207	Petrie Institute of Western American Art	\$8,354,307
Cortlandt & Martha Dietler Fund	\$9,729,870	Photography Endowment	\$653,525
El Pomar Foundation Fund	\$719,489	Qwest Foundation	\$820,614
Frohlich Conservation Endowment	\$291,806	Rose & King Shwayder Endowment Fund	\$336,976
Gates Foundation Endowment Fund	\$6,122,835	Harry I. & Edythe Smookler Memorial Endowment Fund	\$680,738
Fred & Jane Hamilton Endowment Fund	\$26,301,751	Katherine N. Stanley Textiles Endowment Fund	\$1,723,192
Armand Hammer Endowment	\$579,256	Lewis Story & Mary S. Pachello Fund	\$708,684
William Randolph Hearst Fund	\$1,089,771	Jim & Lucy Wallace Fund	\$702,467
Marion G. Hendrie Fund	\$545,447	Other	\$6,806,659
Institute of Western American Art	\$514,406		
William Sharpless Jackson Jr. Endowment Fund for Curator's Circle	\$679,171		
James P. Kelley & Amie C. Knox Endowment Fund	\$621,902		
Vance H. Kirkland Acquisition Fund	\$876,140		
Bob & Sharon Magness Endowment Fund	\$4,071,752		
Mayer Family Endowment Fund for New World	\$10,119,315		
Frederick & Jan Mayer Museum Director's Fund	\$4,689,450		
		<b>Total foundation investments at market value, September 30, 2020</b>	<b>\$144,490,833</b>

The members of the board of directors of the foundation during the fiscal year ending September 30, 2020, 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



Anthony van Dyck, *Dorothy, Lady Dacre*, about 1633. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2020.15..



Gallery view of *Claude Monet: The Truth of Nature*



**2019**  
**Tourism Star award**  
**from VISIT DENVER**  
**for *Claude Monet:***  
***The Truth of Nature***



# Exhibitions

**Claude Monet: The Truth of Nature**  
**October 21, 2019–February 2, 2020**

*Claude Monet: The Truth of Nature* was co-organized by the Denver Art Museum and the Museum Barberini, Potsdam. It was presented with generous support from PNC Bank. Additional funding was provided by Barbara Bridges, Keith and Kathie Finger, Lauren and Geoff Smart, and Fine Arts Foundation. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

**Eyes On: Anthony McCall**  
**November 24, 2019–November 29, 2020**

*Eyes On: Anthony McCall* was organized by the Denver Art Museum. It was presented with the generous support of Vicki and Kent Logan.

**Natural Forces: Winslow Homer and Frederic Remington**  
**June 26, 2020–September 7, 2020**

*Natural Forces: Winslow Homer and Frederic Remington* was organized by the Denver Art Museum, the Amon Carter Museum of American Art, and the Portland Museum of Art, Maine. The national tour sponsorship was generously provided by Bank of America. Additional funding was provided by the National Endowment for the Humanities, The Thomas and Beatrice Taplin Fund, the Johnson Foundation of the Rockies, the Wyeth Foundation for American Art, Robert and Carolyn Barnett, and the Adolph Coors Exhibition Endowment Fund. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

**Norman Rockwell: Imagining Freedom**  
**June 26, 2020–September 7, 2020**

*Norman Rockwell: Imagining Freedom* was organized by The Norman Rockwell Museum. Leadership support for the exhibition was provided by Jay Alix, The Alix Foundation and the Hobson/Lucas Family Foundation. National Presenting Sponsor was The Travelers Companies, Inc. Major support provided by Anonymous, Michael Bakwin, Helen Bing, Elephant Rock Foundation, Ford Foundation, Heritage Auctions, Annie and Ned Lamont, National Endowment for the Arts, Lawrence and Marilyn Matteson, and Ted Slavin. This exhibition

was supported by an indemnity from the Federal Council on the Arts and the Humanities. Media sponsorship has been provided by Curtis Licensing, a division of The Saturday Evening Post, and by the Norman Rockwell Family Agency.

**Rhythm & Ritual: Music of the Ancient Americas**  
**June 19, 2020–September 9, 2020**

*Rhythm & Ritual: Music of the Ancient Americas* was organized by the Denver Art Museum in partnership with Museo de las Americas. It was presented at Museo de las Americas.

**TRAVELING EXHIBITIONS**

**Monet: Places**  
**Museum Barberini, Potsdam, Germany**  
**February 2, 2020–July 19, 2020**

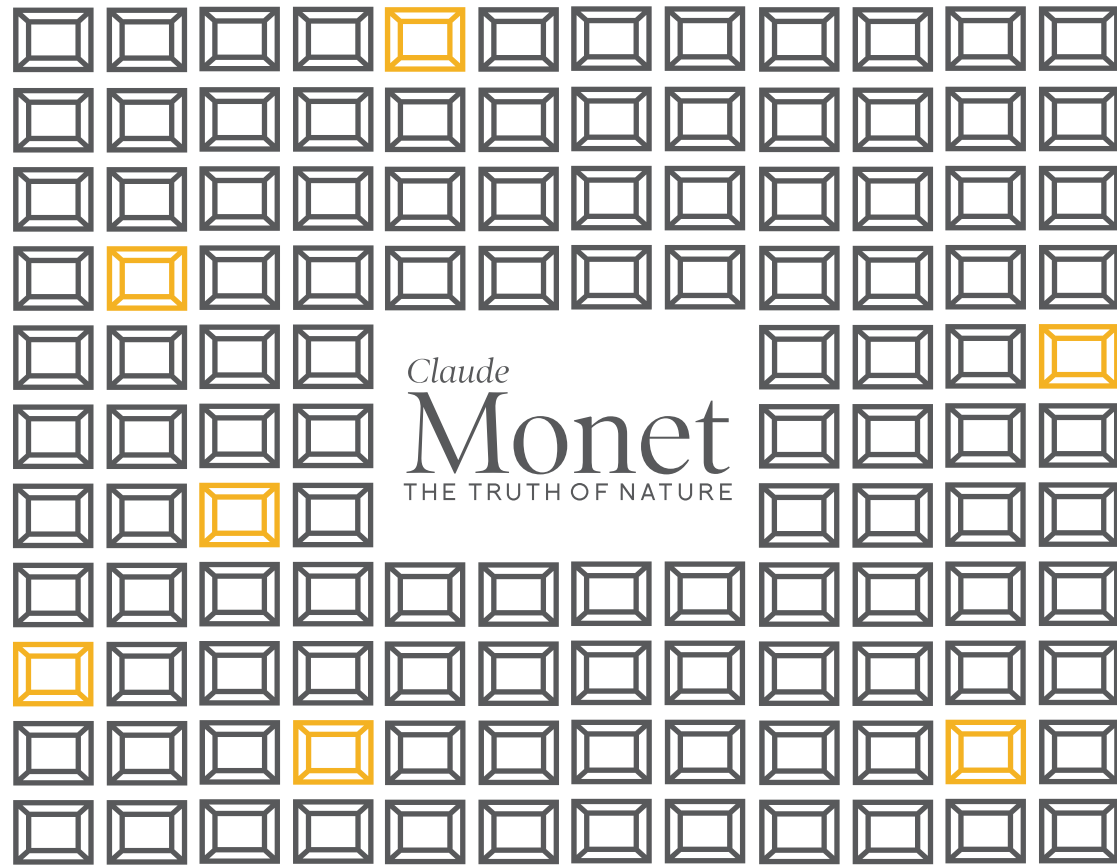
*Monet: Places* was co-organized by the Museum Barberini, Potsdam, and the Denver Art Museum.

**Mythmakers: The Art of Winslow Homer & Frederic Remington**  
**Portland Museum of Art**  
**September 25, 2020–November 29, 2020**

*Mythmakers: The Art of Winslow Homer and Frederic Remington* was organized by the Amon Carter Museum of American Art, Denver Art Museum, and Portland Museum of Art, Maine. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities; by the National Endowment for the Humanities: Exploring the human endeavor; and by the Wyeth Foundation for American Art. The national tour sponsorship was generously provided by Bank of America. The PMA would like to extend our appreciation and thanks to James and Susan Konkel for their belief and support of this exhibition.

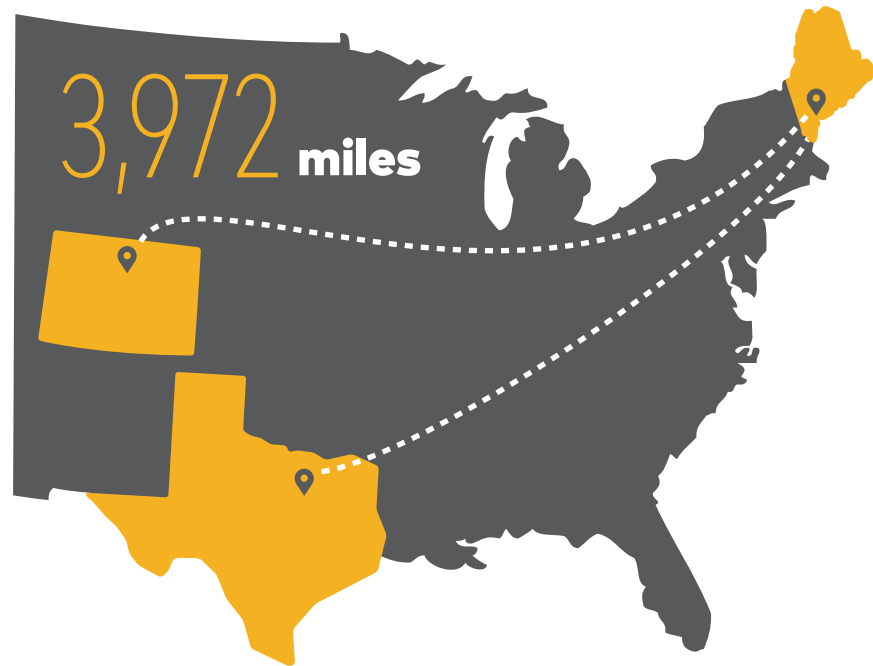
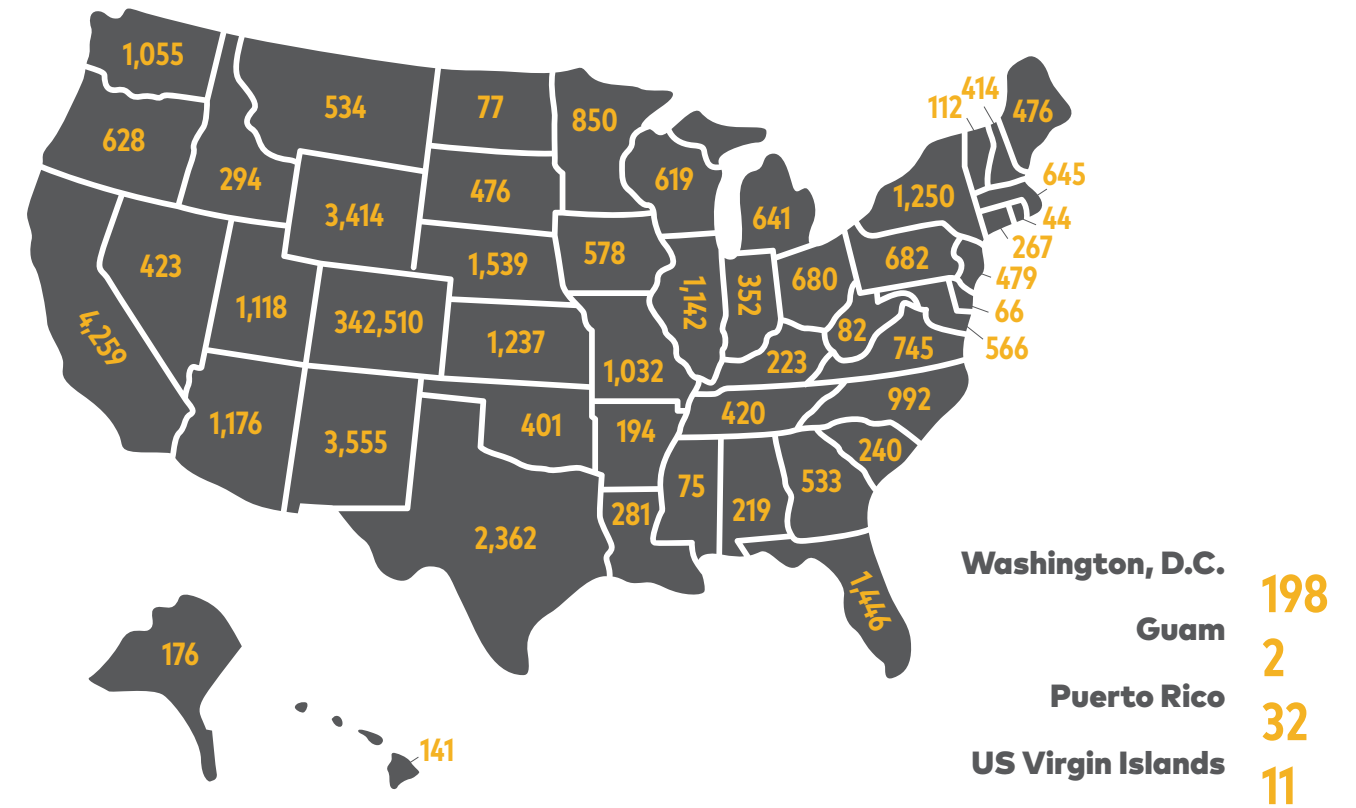


IMAGES, OPPOSITE PAGE: Gallery views of *Norman Rockwell: Imagining Freedom* and *Natural Forces: Winslow Homer and Frederic Remington*



120  
artworks  
from  
65  
cities  
across  
15  
countries

Visitors to Monet by **homestate**



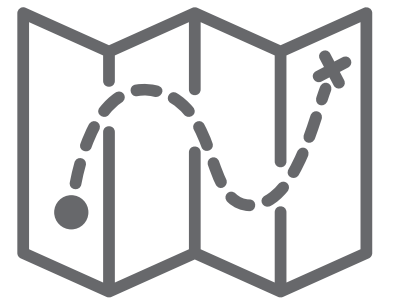
**Homer and Remington** exhibition traveled from the DAM to the Portland Museum of Art in Maine and then to the Amon Carter Museum in Fort Worth, TX

46,923  
visitors during the  
summer of 2020



**HOMER & REMINGTON**  
NATURAL FORCES

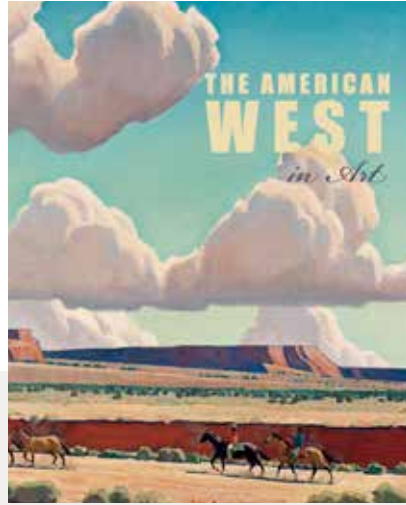
**Norman Rockwell**  
IMAGINING FREEDOM



1944  
the last year the "Four Freedoms" appeared in Denver prior to our 2020 Norman Rockwell exhibition

# Publications

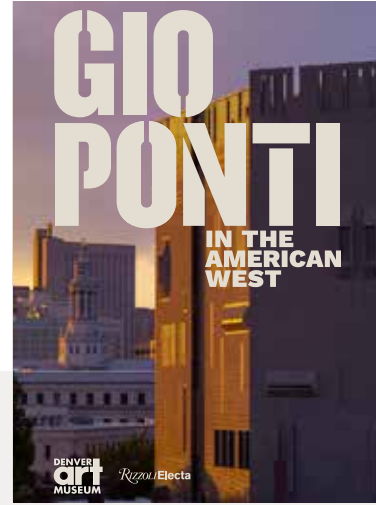
BOOKS PUBLISHED OR COPUBLISHED BY THE DENVER ART MUSEUM



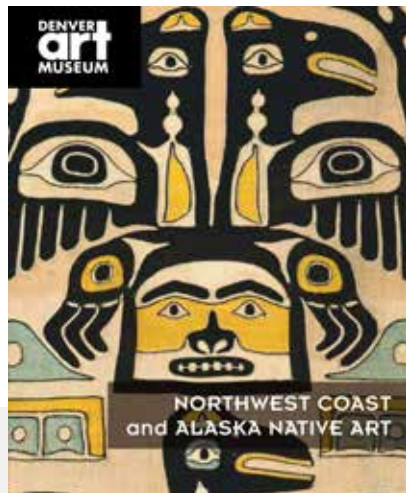
**The American West in Art: Selections from the Denver Art Museum**, edited by Thomas Brent Smith and Jennifer R. Henneman. Published by Denver Art Museum in association with 5 Continents Editions.



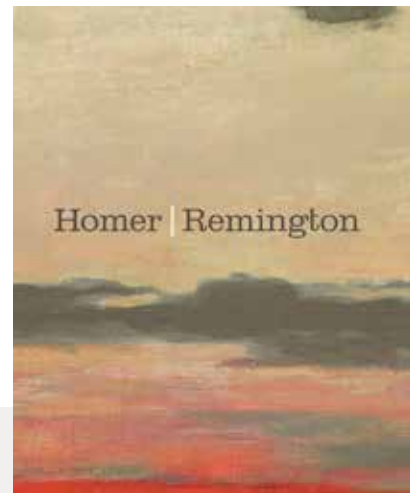
**Claude Monet: The Truth of Nature**, edited by Angelica Daneo, Christoph Heinrich, Michael Philipp, and Ortrud Westheider. Published by Denver Art Museum and Museum Barberini Potsdam in association with Prestel.



**Gio Ponti in the American West**, by Taisto H. Mäkelä with contributions by Darrin Alfred, Christoph Heinrich, Salvatore Licitra, and Jorge Silveti. Published by Denver Art Museum in association with Rizzoli Electa.



**Companion to Northwest Coast and Alaska Native Art**, by Christopher Patrello. Distributed by University of Oklahoma Press.



**Homer | Remington**, by Margaret C. Adler, Claire M. Barry, Adam Gopnik, Diana Jocelyn Greenwold, Jennifer R. Henneman, Janelle Montgomery, Thomas Brent Smith, and Peter G. M. Van de Moortel. Published by the Amon Carter Museum of American Art, Denver Art Museum, and Portland Museum of Art, Maine, in association with Yale University Press.



**ReVisión: A New Look at Art in the Americas**, edited by Victoria I. Lyall and Jorge F. Rivas Pérez. Published by Denver Art Museum in association with Hirmer Publishers.

# Literary Contributions

## ASIAN ART

Tianlong Jiao. "Decontextualizing or Re-contextualizing contemporary Chinese arts in American museums: a case study of the Denver Art Museum". In *Aliens: an exhibition of contemporary Chinese arts in the San Francisco Bay Area*. Shanghai: East China Normal University Center for Contemporary Art and Stanford University, 2020.

Tianlong Jiao. "The origin of Austronesians and the archaeology of southeast coastal China". *Newsletter of Chinese Social Sciences*. May 28, 2020.

## EUROPEAN AND AMERICAN ART BEFORE 1900

Timothy J. Standring, "Hyman Bloom: Matters of Life and Death", exhibition review, in *The Burlington Magazine*, vol. 161, October, 2019, pp. 871–873.

Timothy J. Standring, "Hopper and the American Hotel", exhibition review, in *The Burlington Magazine*, July, 2020, pp. 612–615.

## MODERN AND CONTEMPORARY

Rebecca R. Hart. Interview with Suchitra Mattai, *Foundwork.art*.

Rebecca R. Hart. "An object you can carry with you," *Seat of Learning* by Jane Lackey and Thomas Lehn, Marie Walsh Sharpe Gallery of Contemporary Art, Ent Center for the Arts, University of Colorado, Colorado Springs, p. 16–20.

Caitlin Swindell. Book review, "Walls of Change: The Story of the Wynwood Walls by Jessica Goldman Srebnick and Hal Rubenstein", *Public Art Dialogue*, 10:2, 271–272.

## PHOTOGRAPHY

Eric Paddock. "Troubling Images" in *Warning Shots*, by Mike Smith, p. 76–77. Heidelberg and Berlin: Kehrer Verlag, 2020.

## LEARNING AND ENGAGEMENT

Ann Baier Lambson. "Designing with Community for Revitalization: A Creative Hub at the Denver Art Museum in Colorado" in *Contemporary Museum Architecture and Design Theory and Practice of Place*. Edited by Georgia Lindsay. Published by Routledge.

Erica Richard. "Teaching with Contemporary Art: Deconstructing Soft Power," "The Power of Juxtaposition," and "'Yes, and...': How Artists Are Using Improvisation and Spontaneity in Their Work" in *Art 21 Magazine*. April 2020. [Art21.org/read](http://Art21.org/read)



# Selected Acquisitions

## ARCHITECTURE AND DESIGN

Thomas Wimberly (American, born 1991), *Global Forefront*, 2020. Spray paint and mixed media on collaged paper/ Funds from Design Council of the Denver Art Museum, 2020.227.

Gio Ponti (Italian, 1891–1979), *Chandelier*, 1946. Hand-blown glass, brass, and steel. Manufactured by Venini, Murano, Italy. Gift of Robert and Lisa Kessler, 2020.193.

Poul Kjaerholm (Danish, 1929–1980), *PK24 Chaise Longue*, 1965. Stainless steel, cane, and leather. Manufactured by E. Kold Christensen, Hellerup, Denmark. Funds from the Architecture and Design Collectors' Council, 2020.238A–E.

Pedro Reyes (Mexican, born 1972), *Metate Chair II*, 2018. Volcanic stone. Funds from Robert and Lisa Kessler, 2020.567.

Han Pieck (Dutch, 1923–2010), *LAWO 1 Lounge Chair*, 1945, manufactured 1946–48. Bent birch plywood and brass. Manufactured by LAWO, Ommen, Netherlands. Funds from Design Council of the Denver Art Museum, 2020.1.

Doulton & Co. (established 1815, Lambeth, London, England), *Egyptian Revival Pitcher*, ca. 1891–1914. Stoneware. Bequest of Carl Patterson, 2020.240.

James Shaw (English, born 1987), *Plastic Baroque Flatware*, 2018–19, produced 2020. Stainless steel and recycled plastic. Funds from Design Council of the Denver Art Museum, 2020.197.1–4.

Yves Béhar (Swiss, b. 1967), *Sayl Chair*, 2011. Steel, plastic, aluminum, polyurethane foam, and recycled polyester upholstery. Manufactured by Herman Miller, Zeeland, Michigan. Gift of Workplace Resource of Colorado and Herman Miller, 2019.642.

Glenn Cuerden (American, b. 1937), *National Western Stock Show Posters and Programs*, 1973–1990. Ink on paper. Gift of the designer, 2019.726.1–8.

Ben Seibel (American, 1918–1985), *Raymor Modern Stoneware Cruet Set*, 1952–54. Stoneware with terracotta glaze. Manufactured by Roseville Pottery Company, Zanesville, Ohio. Gift of Jill A. Wiltse and H. Kirk Brown III, 2019.660.1–3.

## ART OF THE ANCIENT AMERICAS

Carla Fernández and Pedro Reyes (Mexican, born 1973; Mexican, born 1972); *hand embroidered by Otomí artisan Endy López. Pueblos originarios del continente*, 2018, Mexico City, Mexico. Hand embroidered raw cotton. Denver Art Museum: Purchased with generous funds from Alianza de las Artes Americanas and anonymous, 2020.196

Unknown Shipibo artist, *Chicha Urn*, 1930–1940, Pucallpa, Peru. Polychrome ceramic. Denver Art Museum: Purchased with generous funds from the Ralph L. & Florence R. Burgess Trust, 2020.226

## ASIAN ART

*Writing Set*, Japan, Meiji period (1868–1912). Lacquered wood with metal fittings, fiber, ink, and stone. Gift of the Pruett family, from the Collection of John G. Brannon, 2019.556.1–10.

Sammy Seung-min Lee (Korean, born 1975), *Mop/ 뭍 I*, 2019. Molded paper and ink on painted panel. Museum purchase, 2020.223.

*Dish with Tiger and Floral Motifs*, China, Ming dynasty, Wanli period (1576–1626). Porcelain with underglaze blue. Asian Art Department acquisition funds, 2020.230.

Karma Phuntsok (Tibetan, born 1952), *The Three Precious Jewels*, 2005. Acrylic on canvas. Funds from the Asian Art Association, 2020.237A–C.

*Wedding Chest*, India, late 1800s. Painted wood with brass and other metals. Bequest of Carl Patterson, 2020.242.

Ike no Taiga (Japanese, 1723–1776), *Pair of Poetry Couplets*, 1700s (Edo period). Ink on paper. Gift of Drs. John Fong and Colin Johnstone, 2020.569.1–2.

*Figure of a Lady*, China, Tang dynasty (618–907). Painted ceramic. Gift of the Dennis and Alyssa Law Foundation in honor of parents, Joseph and Loretta Law, 2020.573.

*Dragon Pendant*, China, Hongshan Culture (3000–4000 BCE). Jade. Gift of the Dennis and Alyssa Law Foundation in honor of parents, Joseph and Loretta Law, 2020.600.



**Mirror**, China, mid-700s (Tang dynasty). Bronze with mother of pearl inlay. Gift of the Dennis and Alyssa Law Foundation in honor of parents, Joseph and Loretta Law, 2020.607.

*Mirror*, China, mid-700s (Tang dynasty). Bronze with mother of pearl inlay. Gift of the Dennis and Alyssa Law Foundation in honor of parents, Joseph and Loretta Law, 2020.607.

*Vase with Painted Vignettes*, China, Qing dynasty, Qianlong period (1736–1795). Glazed and enameled porcelain. Gift of the Dennis and Alyssa Law Foundation in honor of parents, Joseph and Loretta Law, 2020.622.

## EUROPEAN AND AMERICAN ART BEFORE 1900

British artist, *The Crucifixion*, about 1395. Tempera and oil paint with gilded tin relief on oak panel. Gift of the Berger Collection Educational Trust, 2020.7.

François Boucher, *The Young Mother (La jeune mère)*, about 1730. Black chalk heightened with white chalk on two pieces of buff laid paper affixed to pasteboard; ruled in pen and black ink by a later hand. The Esmond Bradley Martin Collection, 2019.559.

Michael Dahl, *Portrait of a Lady*, late 17th century. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2020.6.





Théodore Géricault, *Bay Horse in the Stable (Cheval bai à l'écurie)*, about 1822–23. Watercolor, point of brush, over graphite, on ivory laid paper. The Esmond Bradley Martin Collection, 2019.561.

Peter Lely, *Portrait of a Young Lady, possibly Miss Wharton*, About 1660. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2020.5.

Claude Monet, *After the Rain (Après la pluie)*, 1868. Pastel on cream wove paper. The Esmond Bradley Martin Collection, 2019.564.

Claude Monet, *The Seine Estuary (L'Estuaire de la Seine)*, about 1864–70. Pastel on brown wove paper affixed to buff paper, affixed to canvas. The Esmond Bradley Martin Collection, 2019.591.

Antoine Watteau, *Standing Woman Holding a Fan (Jeune femme tournée vers la droite, la tête vue de face, portant un éventail à ses lèvres)*, about 1719. Red and black chalk, with graphite, on cream laid paper with watermark: initials GR surmounted by a crown. The Esmond Bradley Martin Collection, 2019.578.

Anthony van Dyck, *Dorothy, Lady Dacre*, about 1633. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2020.15.

Jan Siberechts, *Pastoral Landscape*, 1684. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2020.16.

#### LATIN AMERICAN ART

Unknown artist. *Pair of Plates with the Arms of Francisco Jose de Ovando y Solis, 1st Marquis of Ovando (Blasón del Marqués de Ovando)*, 1752, China. Porcelain. Denver Art Museum: Funds from Ethel Sayre Berger by exchange, 2020.563.1–2.

Alejandro Antonio de Cañas. *Escribanía (Inkstand)*, 1790–1818, Mexico. Cast silver. Denver Art Museum: Purchased with funds from Alianza de las Artes Americanas, 2019.871A–H.

Unknown artist. *Cofrecillo (Wooden Casket)*, Puebla, Mexico, late 1700s. Wood, bovine bone, and gilt metal. Denver Art Museum: Funds provided by Carl Patterson, 2019.870.

Unknown artist. *Escritorio (Writing Desk)*, Ecuador, 1600–1700. Marquetry wood, engraving on cedar wood. Denver Art Museum: Funds from the Stapleton

Foundation of Latin American Colonial Art, made possible by the Renchard Family by exchange, and funds from Ethel Sayre Berger by exchange, 2019.869.

Vicente Rojo, *Señal sobre fondo violeta*, Mexico, 1967. Oil paint on canvas. Denver Art Museum: Funds provided by Craig Ponzio, 2019.868.

Edgardo Giménez. *Untitled (Fuera de caja proof)*, Argentina, 1970. Offset lithograph on paper. Denver Art Museum: Gift of the Institute for Studies on Latin American Art (ISLAA LLC), 2020.141.

#### MODERN AND CONTEMPORARY ART

Andrew Jensdotter (American, born 1976), *Judy*, 2019. Acrylic paint on canvas. Museum purchase with funds from Lisa and Stuart Ginsberg and Mr. and Mrs. Michael Chow by exchange, 2019.362

Erika Harrsch (Mexican, born 1970), *Under the Same Sky...We Dream*, 2014–15. Single-channel video installation. Museum purchase, 2020.191.1–5. Sound in collaboration with singer Magos Herrera. © Erika Harrsch 2015.

Shara Hughes (American, born 1981), *Bleeding Heart Finding the Light*, 2019. Oil, acrylic and dye on canvas. Gift of Wilfram Ltd. Collection, Switzerland, 2020.564 © Shara Hughes.

Suchitra Mattai (Guyanese, born 1973), *Innocence and Everything After (an ode to my children)*, 2020. Embroidery floss, acrylic, vintage fabric, and artist's children's clothing. Purchased with funds from the Vance Kirkland Fund, 2020.658

Philip Taaffe (American, born 1955), *Untitled*, 2020. Mixed media on canvas. A gift of Baryn, Daniel and Jonathan Futa to commemorate Vision 2021, 2020.659.

Martha Russo (American, born 1962), *Phagocytosis*, 2016. Porcelain casting slip, paper clay, metal, glaze materials, dragon skin, paint, Styrofoam, paper and acrylics. Denver Art Museum: Vance Kirkland Fund, 2019.634A–D.

Anuar Maauad (Mexican, born 1984), *SHARE*, 2019. Bronze. Gift from Black Cube, a nomadic contemporary art museum, 2020.229A–BB.

Daisy Patton (American, born 1982), *Untitled (Family Portrait on the Rocks)*, 2019. Oil on archival photograph. Gift from Jaq Poussot, 2020.296A–D.

Senga Nengudi (American, born 1943), *Masked Taping*, 1978–79. Silver gelatin prints. Denver Art Museum purchase with funds from Contemporary Alliance, 2020.565A–C. © Senga Nengudi. Photography by Adam Avila. Courtesy of Sprüth Magers, Thomas Erben Gallery, and Lévy Gorvy.

Senga Nengudi (American, born 1943), *A.C.Q. I*, 2016–17. Refrigerator and air conditioner parts, fan, nylon pantyhose, sand. Collection of the Denver Art Museum, Funds from the Contemporary Collectors' Circle with additional support from Vicki and Kent Logan, Catherine Dews Edwards and Philip Edwards, Craig Ponzio, and Ellen and Morris Susman, 2020.566.1–3.

#### NATIVE ARTS

Abelam artist, *Lintel for Haus Tambaran*, 1900s. Carved wood and pigment. Denver Art Museum: Gift of Valerie and Bradford Cohen, 2020.221A–C.

Sonya Kelliher-Combs (Inupiaq/Athabaskan), *Credible*, 2019. Installation of 32 panels—acrylic polymer, paper, human hair, and nylon thread on panel. Denver Art Museum: Potosky acquisition fund, 2020.192.1–35. © Sonya Kelliher-Combs. Image courtesy of Minus Space Gallery. Photography © Yao Zu Lu.

Ethiopian artist, *Icon of the Last Judgement*, before 1968. Paint on fabric. Denver Art Museum: Gift of the Haspels Family - Charles E., John M., Jeanie Haspels Johnson, 2019.557

Allan Houser (Chiricahua Apache, 1914–1994), *Sounds of the Night*, 1980 (cast 1989). Bronze. Denver Art Museum: Given in memory of Jennifer Mattern Bartholow by her family, 2020.656.

Lakota artist, *Yoke*, 1860s–1870s. Beads, sinew, and hide. Denver Art Museum: Gift of Dawn L. Jacoby and Lee A. Wilson, 2019.633

Upper Missouri River artist, *Quilled war shirt*, c. 1800–1820. Native tanned hide, porcupine quills, red trade cloth, dyes, and sinew; 34 x 43 x 11 in. Denver Art Museum: Gift of Ken and Judy Siebel, 2019.656. Photography © Denver Art Museum

Upper Missouri River, Possibly Arikara artist, *War shirt*, c. 1855. Native tanned antelope hide, dyed porcupine quills, dyed horse hair, yellow ochre, sinew, faceted trade beads, and seed beads. Denver Art Museum: Gift of Ken and Judy Siebel, 2019.657

Michael Nicoll Yahgulanaas (Haida, b. 1954), *DAM Dancing Crane*, 2020. Steel Toyota Tercel automobile hood, acrylic lacquer, paint, copper leaf. Denver Art Museum: Gift in honor of Jeremy G. and Anna L. Fogg & family, Sarah T. and William J. Connolly III & family, Marion McMillin Wooten, Susan Anne Wooten, Simeon Franics and Ellen Kelley Wooten & family, and William Boulton and Ellen Harvey Kelly & family, 2019.867. © Michael Nicoll Yahgulanaas.

#### PETRIE INSTITUTE OF WESTERN AMERICAN ART

William Wendt (American, born in Germany, 1865–1946) *The Soil*, 1926. Oil paint on canvas. Gift of Robert and Wendy Kaufman with funds from the Harry I. and Edythe Smookler Endowment, 2020.194.

Thomas Moran (American, born in England, 1837–1926) *Indian Pueblo, Laguna, New Mexico*, 1905. Oil paint on canvas. Funds from Henry Roath, 2020.195

Robert Gribbroek (American, 1906–1971), *Isleta*, 1932. Oil paint on canvas. Funds from the DAM Westerners, 2020.222.

Eda Sterchi (American, 1885–1969), *A Pueblo (Taos)*, 1919. Oil paint on canvas. Funds from the DAM Westerners, 2020.228.

Grafton Tyler Brown (American, 1841–1918), *Castle Geyser, Yellowstone*, 1890. Oil paint on canvas. The William Sr. and Dorothy Harmsen Collection, by exchange, 2020.657.

#### PHOTOGRAPHY

Brenda Biondo (American, born 1963), *Moving Picture no. 25*, 2016. Dye sublimation on aluminum. Denver Art Museum: Funds from the Morgan Family Legacy Foundation, 2020.294.

Michael Light (American, born 1963), *Salt Tracks Looking Northwest, Pleistocene Lake Bonneville, Wendover, Utah*, 2017. Inkjet print. Denver Art Museum: Funds from Tomorrow's Harvest, LLC, 2020.295.

Dorothea Lange (American, 1895–1965), *Imperial Valley, California*, 1935. Gelatin silver print. Denver Art Museum: Funds from Photography Acquisitions Alliance, 2019.735.

Unknown maker (American), *Group of 49 informal snapshots of staff at the Jayhawk Hotel in Topeka, Kansas, and people at home in a Topeka neighborhood*, 1930s. Gelatin silver prints. Denver Art Museum: Funds from the Photography Acquisitions Alliance, 2020.244-292.

Helen Levitt (American, 1913–2009), *New York [children with broken mirror]*, 1940. Gelatin silver print. Denver Art Museum: Funds from the Photography Acquisitions Alliance, 2020.655.

John R. Pepper (American, born 1958), *Dasht-e Lut, Iran*, from the series *Inhabited Deserts*, 2017. Gelatin silver print. Denver Art Museum: Gift of Jana and Fred Bartlit, 2020.243.

Alexey Titarenko (American, born in Russia in 1962), *Woman Selling Flowers, Saint Petersburg*, from the series *Time Standing Still*, 1998. Toned gelatin silver print. Denver Art Museum: Gift of Phaedra Harbaugh & Boris Sepesi, 2020.200.

Manuel Álvarez Bravo (Mexican, 1902–2002), *Obrero en huelga, asesinado (Striking Worker, Assassinated)*, 1934. Gelatin silver print. The A. E. Manley Photography Collection at the Denver Art Museum, 2019.794.

Lee Friedlander (American, born 1934), *Galax, Virginia*, 1962. Gelatin silver print. The A. E. Manley Photography Collection at the Denver Art Museum, 2020.19.

Carleton E. Watkins (American, 1829–1916), *Mt. Hood from near Government Island, Columbia River*, 1867. Albumen silver print. Denver Art Museum: Gift of an anonymous donor, 2019.792.

#### TEXTILE ART AND FASHION

Charles Frederick Worth (British, 1825–1895), *Bodice Ballgown*, about 1896. Silk faille, silk chiffon, silk tulle, cotton organdy, and cotton lace. Funds from the Textile and Fashion Circle, 2020.180A–B.

Vivienne Westwood (British, born 1941), *Ensemble: Shirt, Vest, Pants, and Sash from the Pirate collection*, Ready-to-Wear Fall–Winter 1981–82. Cotton. Funds from the Textile and Fashion Circle, 2020.188A–D.

Rei Kawakubo for Comme des Garçons (Japanese, born 1942), *Kimono Dress from the Multidimensional Graffiti collection*, Ready-to-Wear Spring–Summer 2018, Look 4. Printed polyester with nylon ribbon trim. Funds from the Textile and Fashion Circle, 2020.179.

Gabrielle Chanel for Chanel (French, 1883–1971), *Ensemble: Coat, Shirdress, Sash, and Cufflinks*, Haute Couture 1963. Wool tweed and silk. Gift of Susan Gutfreund, 2020.320A–E.

Hubert de Givenchy for Givenchy (French, 1927–2018), *Ensemble: Art Deco-Style Jacket, Skirt, and Belt*, Haute Couture Fall–Winter 1981. Velvet with silk lining and synthetic metallic trim. Gift of Susan Gutfreund, 2020.375AB.

Philip Treacy for Chanel (Irish, born 1967), *Sculptural Hat*, Haute Couture Spring–Summer 1997. Feathers and netting. Gift of Susan Gutfreund, 2020.557.

Geoffrey Beene (American, 1924–2004), *Dress*, Spring 1973. Synthetic fiber with cotton lining. Gift of Julia Childs Augur, 2019.648.

Unknown artist, *Furisode Kimono*, mid-20th century. Silk, yuzen dying, and silk embroidery. Gift of Frank H. Jr. and Elizabeth Jean Moore Family, 2019.654.

Joyce Scott (American, born 1948), *Don't Ask for What You Don't Want, Beaded Sculpture*, 1992. Glass and wood beads, improvisational peyote stitch. Gift of Camille and Alex Cook, 2019.761.

Dries Van Noten (Belgian, born 1958), *Jacket and Dress*, Ready-to-Wear Spring–Summer 2016. Dress: printed cotton with applied beads; jacket: printed cotton with applied sequins. Gift of Joyce Pashel, 2019.854A–B.



THIS PAGE: Rei Kawakubo for Comme des Garçons (Japanese, born 1942), *Kimono Dress from the Multidimensional Graffiti collection*, Ready-to-Wear Spring–Summer 2018, Look 4. Printed polyester with nylon ribbon trim. Funds from the Florence R. and Ralph L. Burgess Trust, 2020.179. NEXT PAGE: Michael Nicoll Yahgulanaas (Haida, b. 1954), *DAM Dancing Crane*, 2020. Steel Toyota Tercel automobile hood, acrylic lacquer, paint, copper leaf. Denver Art Museum: Gift in honor of Jeremy G. and Anna L. Fogg & family, Sarah T. and William J. Connolly III & family, Marion McMillin Wooten, Susan Anne Wooten, Simeon Francs and Ellen Kelley Wooten & family, and William Boulton and Ellen Harvey Kelly & family, 2019.867. © Michael Nicoll Yahgulanaas.



# Collectors' Groups

## ARCHITECTURE AND DESIGN COLLECTOR'S COUNCIL

Sarah Broughton & John Rowland  
Marilyn Carol & Robert Weaver  
Jorgen Jenson  
Lisa & Robert Kessler  
Amanda J. Precourt  
K.C. Veio & David Orlovsky

## CONTEMPORARY COLLECTORS COUNCIL

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Shelia & Walter Dietrich  
Janet & James Dulin  
Catherine Dews Edwards & Philip Edwards  
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Lisë Gander & Andy Main  
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Vicki & Kent Logan  
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Craig Ponzio  
Amanda J. Precourt  
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Annalee & Dr. Wagner Schorr  
Sylvia Smith  
Judith Zee Steinberg & Paul Hoenmans  
Drs. Ellen & Morris Susman  
Tina Walls  
Gail Weingast  
Margaret & Glen Wood

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Susan & Luke Beatty  
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Rhonda & Robert Boswell  
Mary & Gary Buntmann  
Barbara & Rees Davis  
Kate & T. Markus Funk  
Nicole & Craig Harrison  
Katherine & Tim Hlavin  
Wendy & Brandon Johnson  
Molly & Taylor Kirkpatrick  
Chancy & Zach Love  
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Carol Ann & Alan Olson  
Jane & Thomas Petrie  
C. Henry Roath  
Betsy Searle & Mike Branham  
Kathleen & Patterson Shaw  
Piper & Deacon Turner  
Jonathan Vaughters

## PHOTOGRAPHY ACQUISITIONS ALLIANCE

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Nancy Lake Benson  
Kathryn & David Birnbaum  
Janet Claman  
Ann Daley  
Margery Doppelt & Larry Rothman  
Linda & Charles Hamlin  
Bonnie & Thomas Kimmel  
Alan Manley  
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Judith Zee Steinberg & Paul Hoenmans  
Debra & Jerry Tepper  
Lise Woodard & John Reilly  
Anonymous Donor

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Virginia Brown & Cody Smith  
Ramey & Maxwell Caulkins  
Terry & Patricia Colip  
Faye Demby  
Joy & Chris Dinsdale  
Cindy Farber  
Katherine Gold  
Bridget and John Grier  
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A. Barry & Arlene Hirschfeld  
Lisa & Robert Kessler

Vicki & Trygve Myhren  
Susan & Howard Noble  
Holly & Allen Oliphant  
Michelle & Richard Right  
Alessandra & Benjamin Schulein  
Judith Zee Steinberg & Paul Hoenmans  
Tricia & Patrick Youssi  
Anonymous Donors



Michael Light (American, born 1963), *Salt Tracks Looking Northwest, Pleistocene Lake Bonneville, Wendover, Utah*, 2017. Inkjet print. Denver Art Museum: Funds from Tomorrow's Harvest, LLC, 2020.295.  
© Michael Light

# Department Programs

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

After March 2020, the museum's programs went virtual and the departments hosted online Art Hours, lectures, and other programs for Museum Friends and the public. Below are a few highlights of programs that happened October 1, 2019–September 30, 2020.

## ARCHITECTURE AND DESIGN

The Architecture and Design department and AIGA Colorado hosted:

- Art Hour: At Home with Curator of Architecture and Design Darrin Alfred
- Design Responds to a Changing World by Darrin Alfred

The Architecture and Design department and AIGA Colorado co-hosted the AIGA CO Speaker Series:

- Davis Ngarupe and JP Haynie of Actual Source
- Jeremy Pelley of OMFECO

## ASIAN ART

The Asian Art department hosted two Museum Friends lectures:

- Investigating Chinese Export Porcelains: Evidence from Maritime Archaeology by Tianlong Jiao
- Conversations with Collectors by Tianlong Jiao and Tom Whitten

## EUROPEAN AND AMERICAN ART BEFORE 1900

The department of European and American Art before 1900 hosted multiple lectures including:

- Impressionist Cats and Dogs presented by James Rubin
- Monet as Draftsman by Marianne Mathieu
- Monet: the Painter and his Gardens by George Shackelford
- The Impressionists' Passion for Fashion by Gloria Groom
- Art Hour: Behind the Scenes with Timothy Standring on Planning *Norman Rockwell: Imagining Freedom*
- Art Hour: At Home with Chief Curator Angelica Daneo
- Conversations with Curators: Timothy Standring, Stephanie Plunkett, and Pops Peterson
- Insight: Freedom to Tell All by Timothy Standring

## MAYER CENTER FOR ANCIENT AND LATIN AMERICAN ART

**El Mar Caribe: The American Mediterranean**, the 19th Annual Mayer Center Symposium, sponsored by the Mayer Center of Ancient and Latin American Art and organized by Victoria I. Lyall, was held November 8–9, 2019.

Speakers included: John Hoopes, University of Kansas; Erin Stone, University of West Florida; William Keegan, Florida Museum of Natural History; Reniel Rodriguez, Universidad de Puerto Rico, Utuado; Lawrence Waldron, The City University of New York; Tom Wake, University of California, Los Angeles; Emma Slayton, Carnegie Mellon University; Silvia Salgado, Universidad de Costa Rica, San Jose; Natalia Donner, Leiden University, Netherlands; Alexander Geurds, Leiden University, Netherlands; Rosemary Joyce, University of California, Berkeley; Heather McKillop, Louisiana State University, Baton Rouge; and Annabeth Headrick, University of Denver.

The Mayer Center for Ancient and Latin American Art also hosted numerous lectures including:

- Gentle Flutes and Blaring Horns: A Discussion of Ancient Maya Musical Practices by Jared Katz, PhD, Mayer Center Postdoctoral Fellow
- Ballgames and Masquerades: Identity and Performance at Los Horcones, Chiapas, Mexico by Claudia Garcia-Des Lauriers, Associate Professor of Anthropology at Cal Poly Pomona
- Diego Rivera in El Pedregal: Constructing a Pyramid, Founding a Museum for the Nation by Cristóbal Jacóme-Moreno, Postdoctoral Fellow at the Metropolitan Museum of Art
- In the Shadow of Surrealism from Cuba to Paris: The Sculpture of Agustín Cardenas by Susan L. Power, PhD, Independent Scholar and Curator

## MODERN AND CONTEMPORARY ART

### Logan Lecture Series

The Logan Lecture Series brings world-renowned contemporary artists to Denver. In the 2019–2020 fiscal year, these lectures were virtual. The program has been generously supported by Vicki and Kent Logan for over 10 years. Lecturers this year included artists Fred Wilson, Andrea Carlson, Raúl De Nieves, Senga Nengudi, Anthony McCall, and Suchitra Mattai. One virtual Logan Lecture was conducted in collaboration with the Native Arts department and moderated by curator Dakota Hoska.

## NATIVE ARTS

On September 13, 2020, the Native Arts department hosted the 31st Annual Denver Art Museum (Virtual) Friendship Powwow. The department also hosted the following programs for Museum Friends and the public:

- Friends of Native Arts – Meet and Greet with Dakota Hoska, Assistant Curator of Native Arts
- Friends of Native Arts Annual Meeting
- Art Hour: Conversation with Collector Brian Tschumper and Curator of Native Arts John Lukavic
- Art Hour: New Name, New Direction: Indigenous Arts of North America with John Lukavic and Dakota Hoska

## PHOTOGRAPHY

### Anderman Photography Lecture Series

Established with a generous gift from Evan and Elizabeth Anderman, the Anderman Photography Lecture Series features talks by a diverse range of creators and thinkers in photography today. Speakers this year: Lalla Essaydi and Linda Connor.

The photography department also hosted: Art Hour: What is Radical? Is it really or isn't it? with Cathey Finlon, art collector and DAM trustee, Dianne Vanderlip, DAM Curator Emerita of Modern and Contemporary Art, and Eric Paddock, Curator of Photography.

## PETRIE INSTITUTE OF WESTERN AMERICAN ART

On January 8, 2020, the Petrie Institute of Western American Art hosted its annual symposium, which focused on *Natural Forces: Winslow Homer and Frederic Remington*. The spring 2020 four-session course called

Art in America: Homer & Remington in Context featured Jennifer R. Henneman, PhD, associate curator, Petrie Institute of Western American Art and co-curator of *Natural Forces: Winslow Homer and Frederic Remington*; Thomas Brent Smith, director of the Petrie Institute of Western American Art, and co-curator of *Natural Forces: Winslow Homer and Frederic Remington*. The department also hosted the following online programs:

- Market Forces: Winslow Homer and Frederic Remington, presented by Margaret Laster, PhD, independent curator and scholar of American art
- American Illustration: From Homer & Remington to Rockwell, presented by Molly Medakovich, PhD, art historian and Denver Art Museum teaching specialist
- Two virtual tours of *Natural Forces: Winslow Homer and Frederic Remington*, presented by Thomas Brent Smith and Jennifer R. Henneman
- Art Hour: From the Plains to the Runway with Thomas Brent Smith, Jennifer R. Henneman, Florence Müller, Avenir Foundation Curator of Textile Art, and special guest, artist Willy Matthews

## TEXTILE ART AND FASHION

The Textile Art and Fashion department hosted the following lectures:

- À la Mode: Inclusive Fashion by Florence Müller
- Fashion During Conflict by Florence Müller



Senga Nengudi (American, born 1943), *Masked Taping*, 1978–79. Silver gelatin prints. Denver Art Museum purchase with funds from Contemporary Alliance, 2020.565A-C. © Senga Nengudi. Photography by Adam Avila. Courtesy of Sprüth Magers, Thomas Erben Gallery, and Lévy Gorvy.

# Learning and Engagement

## LIFELONG LEARNING AND ACCESSIBILITY PROGRAMS

### Drop-In Drawing

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

Program went virtual starting in May 2020.

### Drop-In Writing

Led by staff from Lighthouse Writer's Workshop, visitors try their hand at a new writing topic every month. Program went virtual starting in May 2020.

### Mindful Looking

Mindful Looking invites visitors to slow down and spend 45 minutes with a single work of art and each another in the DAM galleries. Artworks change each month and come from multiple collection areas. Program went virtual starting in June 2020.

### Adult Courses

Monet: The Artist & His World—four-session course with James H. Rubin, Molly Medakovich, and Giulia Bernardini

Art in America: Homer & Remington in Context—four-session course with Jennifer R. Henneman, Thomas Brent Smith, Margaret Laster, and Molly Medakovich (inaugural virtual course)

### Insight

Virtual conversation series with museum staff and partners that explores the DAM behind-the-scenes.

Curating "Rhythm and Ritual," with Jared Katz

Packaging the Exhibition "Norman Rockwell: Imagining Freedom," with Timothy Standing

### Creative Aging Forum

A collection of colleagues working in the fields of health, wellness, and creative aging who come together quarterly to surface questions, find future collaborations, and discover the latest resources. 2020 collaborators included:

- A Little Help
- Access Gallery
- Catholic Charities, Mulroy Senior Center
- Center for Conscious Aging
- The Center on Colfax
- City and County of Denver, Parks and Recreation
- Christian Living Communities
- 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 of Healthy Aging
- Western Care Partners

### Creative Aging In-Community

Funded by the Institute of Museum and Library Services (IMLS), 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 sixty who live alone and live below the poverty line. This community-based program is intended to support healthy aging for older adult audiences through impactful programming.

FY20 partners included:

- Catholic Charities: Mulroy Senior Center, Kinship Caregivers
- Center for African American Health
- Council District 4
- Denver Public Library
- Senior Housing Options, The Olin Hotel
- Apartments
- Senior Planet
- The Center on Colfax

## ACCESSIBILITY 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 interpretation provided upon request for public programs, events, and general visitation to the museum.

### 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 and are available inside the exhibition.

### Online Access Guides

Website feature with high-quality images of artworks and all explanatory exhibition text included. Available in Spanish and English. Accessible by computer, smart phone, or tablet.

### Social Story

Visual and written guides describing various social interactions, situations, behaviors, skills, or concepts. My Visit to the Denver Art Museum Social Story 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 Pack 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 disease or dementia, and their care partners. Virtual offering in summer 2020.

### Art & About Group Tours

Custom tours for groups from memory-care communities.

### 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 Advisory Group

The DAM's Access Advisory Group (AAG) is comprised of individuals who can address the barriers faced in attending museums. The group consists of advocates for multiple disability communities who meet regularly to

provide specific input on accessibility in the museum. The members are Denver-based individuals, businesses, and groups who either experience these barriers themselves, who have knowledge of these barriers in their roles as support workers, or who are working in the accessibility field. The AAG supports the DAM's initiatives to be transparent and accountable in the evolving practice of building a fully accessible and inclusive museum environment.

## COMMUNITY PARTNERS

- Access Gallery
- Aging Dynamics, Rachel Cohen
- Alzheimer's Association Colorado Chapter
- Ann Cunningham, Tactile Artist and Colorado Center for the Blind
- Anna Kaye, artist
- Autism Community Store
- Art of Access Alliance Denver
- Blue Ribbon Arts Initiative
- City of Denver, Human Rights & Community Partnerships, Office of Sign Language Services
- Community Living Alternatives
- CU Denver, Disabilities Resources and Services
- David Ocelotl Garcia, artist
- Denver Botanic Gardens



IMAGES, OPPOSITE PAGE: Art Lives Here professional development; Drop-in Writing; THIS PAGE: Create Playdate; The Paint Studio





Denver Public Library, Older Adult Services  
 Didier Design Studio  
 Lighthouse Writers Workshop  
 LinkAGES  
 Jenny Callahan, tactile artist and Colorado Center for the Blind  
 Kate Woodliff O'Donnell, artist  
 Lone Tree Arts Center  
 Matt Gesualdi, tactile artist  
 Team EEI  
 Tiffany Matheson  
 University of Denver  
 Violet Hive Collective

**CREATIVE AND PUBLIC ENGAGEMENT PROGRAMS**

**The Studio**  
 Find creative inspiration in our hands-on artmaking space. Sponsored by the R&J Newman Family Foundation. FY20 Studios included:

**Paint Studio**  
 In the hands-on Paint Studio, the DAM invited visitors to get into a painter's mindset and explore a world of color and light. Through these interactive, self-guided activities, visitors could experiment, look closely, and discover new techniques.

Opened June 2, 2018, on view through March 13, 2020 (Studio was closed due to COVID-19 beginning in March).  
 Demonstrating Artists:

Natalie Pacheco  
 Shantel Lucero  
 Kaitlyn Tucek  
 Tony Ortega

Jonathan Saiz  
 Elisa Gomez  
 Camila Galofre  
 Brady Smith  
 Sierra Montoya Barela  
 Andrew Huffman  
 Holly Hagan  
 Beatriz Gomez  
 Lisa Garrison  
 Emeka Dragonfly  
 Jessica Loving  
 Julia Rymer  
 Romelle  
 Robert Martin  
 Danielle SeeWalker  
 Suzy Savoy

COVID-19 Adjustments: Digital Artist Resources and Martin Plaza Installation

Because of COVID-19 health and safety requirements, our interactive Studio space closed on March 13, and we adapted to share the amazing work of local artists in new ways—via tours of their studios, how-to tutorials, Spotify playlists, and blogs. We also co-created an interactive installation with local artist Andrew Huffman in the Studio windows and on the Martin Plaza. The installation encouraged visitors to experience art inside or outside the museum.

**Digital Artist Resource Partners:**

Romelle  
 Suzy Savoy  
 Robert Martin  
 Danielle SeeWalker  
 Beatriz Gomez

**Plaza Installation: Domino Projection**  
 Starting in July, local artists were asked to take their work onto our plaza to create a sense of community during a time of isolation. *Domino Projection* was a site-specific, ephemeral installation that responded to the existing architecture and contemporary times to produce a unique, optimistic, and interactive artwork.

**Precourt Family Discovery Hall**  
 The Precourt installation in FY20 was:

*Shantell Martin: Words and Lines*  
 September 28, 2019–May 31, 2021

Shantell Martin used her signature black and white drawing style to create this immersive installation. It explored the relationship between words and lines, inspired by the notion that all words begin as lines.

**Creative-in-Residence**  
 This residency invites the DAM and our Creative-in-Residence to work together and, most importantly, to work with DAM visitors. The Creative-in-Residence program is a four-month residency that creates opportunities for local creatives from a variety of disciplines to push the notions of what a museum can be—for visitors, for the creative community, and for the institution itself. The resident takes inspiration from the DAM's collections and exhibitions, and develops a project that engages visitors and the local community, while also pushing their own creative practice. During this unprecedented time,

the residency program focused on using art and creative experiences to bring us together, even when we need to be physically distant. FY20 creatives included:

Michael Sperandeo  
 (October–December)

**Untitled: Creative Fusions**  
 In 2020, *Untitled: Creative Fusions* was a quarterly collaboration with local artists and creatives to create an evening full of events, performances, experimentation, and one-of-a-kind experiences. Throughout the program, artists showcase their work while providing a hands-on and engaging atmosphere. Due to COVID-19, starting in April, *Untitled: Creative Fusions* were livestreamed through Facebook and YouTube where viewers are able to watch the program from the comfort of their homes.

The FY20 *Untitled* featured artists included:

Lauri Lynnxe Murphy (October)  
 Eileen Roscina and Joshua Ware (January)  
 Libby Barbee and Becky Wareing Steele (April)  
 Ramon Bonilla and Brenton Weyi (July)

**Untitled–Dreams of the Future: Community Conversation**  
 This was a community conversation held in conjunction with both the exhibition *Norman Rockwell: Imagining Freedom*, and the *Untitled* event for July. Developed and led by Brenton Weyi, the panel discussed and answered questions about how we conceive of freedom as a society and how we can envision a positive future. Panel participants included:

Brenton Weyi  
 Wisdom Amouzou  
 Dr. Apryl Alexander  
 Dr. Alan Chen  
 Adri Norris  
 Assétou Xango

**Meet Here**  
 Meet Here is a seasonal gathering of creatives and organizers from across Denver's community, presented in partnership with local creative organizations. FY20 presenters included:

Las Adelitas  
 Betterish  
 The Wit Theater Company

**FAMILY & COMMUNITY PROGRAMS**

**Free Family Activities**  
 The DAM offers a variety of artmaking, discussion, 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 art making activities inspired by pieces of art in our collections. In FY20, we highlighted objects from *The Light Show* and *Treasures of British Art*.

**Create Playdate**  
 This is a monthly program designed for little ones ages 3 to 5 and their grown-ups. A special art making activity is created for this age group and then a visit to the galleries for games and stories.

**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.

**Winter Break**  
 Fun things were available during Winter Break at the DAM in 2019. Visitors experienced artmaking in the Paint Studio, museum theater, and exploration in the galleries.

**Museum Theater**  
 Art Emergency: Monet Edition, an original family-friendly play was performed during Winter Break at the DAM. This was part of the Art Emergency series. These plays are fast paced and funny, and give amazing insight into some of the most beloved artworks at the DAM.

**Norman Rockwell: Imagining Freedom Family Game**  
 This game asked visitors to discover the details and stories in the works of iconic artist Norman Rockwell.

**Natural Forces Family Game**  
 People used this game to explore the exhibition *Natural Forces: Winslow Homer and Frederic Remington*.



### Art Check in

With this game, visitors can use their phone cameras to get prompts to engage with art in the galleries.

### Art Letter Challenge

Visitors could pick up a postcard, pre-paid envelope and artmaking supplies to create and send an art letter to someone.

### At Home

Creativity Resource offers many online artmaking, videos, and fun activities for kids and families.

### SCHOOL & COMMUNITY PROGRAMS

#### Art Lives Here / 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. While we were unable to install Art Lives Here exhibitions in our community after March 2020 due to the COVID-19 pandemic, we remained committed to providing opportunities for artmaking, intercultural and intergenerational dialogue and community-building. Creativity Kits are FREE and are distributed to schools and community centers serving elementary and middle school children and families in and around Denver to continue to provide access to creativity and art objects. The following schools and community centers participated in Art Lives Here (including some that received Creativity Kits) during FY20:

Alice Terry Elementary  
Bear Creek Elementary  
Crawford Elementary  
DuPont Elementary  
Fairview Elementary  
Florence Crittenton Services  
Focus Points Family Resource Center  
Garden Place Elementary  
Kunsmiller Creative Arts Academy  
Lena Archuleta Elementary  
Mile High Early Learning – Westwood  
Montview Elementary  
Munroe Elementary  
New Legacy  
Rocky Mountain Communities

### 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

This year the DAM's Día del Niño celebration was celebrated virtually with online views and impressions of 28,252 cultural partners:

Denver Public Library  
History Colorado Center  
Clyfford Still Museum  
Center for Colorado Women's History at the Byers-Evans House Museum  
Mexican Cultural Center  
Denver Museum of Nature & Science  
KBNO  
SCFD

#### 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 FY20 include:

Monaco Elementary  
Colfax Elementary  
Highline Academy Northeast  
Mission Viejo Elementary  
Federal Heights Elementary  
DCIS at Ford Elementary  
Central Elementary  
Altura Elementary  
Jefferson County Library/Edgewater Library  
Adventure Elementary  
McElwain Elementary  
Eggleton Elementary  
McMeen Elementary  
DCIS at Fairmont

#### Museum Connectors Program

This program connects with various organizations in the Denver community to train and empower community leaders to bring families to the museum. We have continued to work with individuals from previous cohorts in the past year and have another cohort of individuals 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 Educator's Association Conference, as well as sessions for specific groups of teachers by request. We engage teachers in a wide variety of topics relating to using art objects in the classroom, artful thinking, and artist-inspired projects.

#### Teacher Professional Development Sessions

Artist inspired Installations:  
Shantell Martin

Spark with Art: Natural Forces

#### Professional Development Events

Colorado Art Education Association Conference (Nov 2019)  
2-Artist Inspired Installations  
2-Spark with Art

Teaching For Artistic Behavior Conference (January 2020)  
2-Spark with Art

Denver University (June 2020 Virtual)  
Spark with Art

Art21 Educators Institute (July 2020 Virtual)  
Spark with Art

#### Tour Programs

Public, Member, and Special Request Tours

Talk at 12 Tours

Special exhibition tours  
*The Light Show*  
*Treasures of British Art*  
*Claude Monet: The Truth of Nature*

#### School Tours

The museum offers guided and self-guided tours to school groups of all ages.  
Total Students: 73,757

#### Creative Thinking Tours

In FY20, the DAM offered the following facilitated experiences:

Creative Explorers (Pre-School)  
Imagination Games (Grades K-2)  
Perception Games (Grades 3-6)  
DAM Highlights (Grades 6-12)

#### Special Exhibitions Tours

*Treasures of British Art: The Berger Collection*

### Claude Monet: The Truth of Nature

Inspired students with the intimate landscapes of Claude Monet. This tour experience focused on the celebrated French Impressionist artist's enduring relationship with nature and his response to the varied and distinct places in which he worked.

The school field trip included a three-part experience:

#### AN AUDIO-GUIDED TOUR

Through a story created for youth, students got to know Monet and look closely for color and light.

#### MUSEUM THEATER

Students explored artworks in *Art Emergency: Monet Edition*.

#### JOURNAL-LED EXPLORATION

Students responded and created using an interactive journal that built on themes found in *Monet* as they explored *The Light Show* and other exhibitions.

#### Events with the Creative Community

##### Textile Artist Demos:

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

IMAGES: Art Lives Here, Melanie Yazzie, Polly; Art Kits; Art Lives Here, Tya Anthony,



# Volunteer Executive Board

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2020 Cile Bach Award Recipients. From left: Arthurenia Hawkins and Peggy Crimmins.

# Helen Dill Society

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Stanley Asrael  
Mariette Bell  
Nancy Lake Benson  
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C. William Brooks  
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Anne & James Carpenter  
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As of September 30, 2020

Christoph Heinrich, Frederick and Jan Mayer Director

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 Lori Iliff, Chief of Exhibition and Collection Services

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# Development Report

The Denver Art Museum board of trustees and members of the development committee are grateful for the contributions of generous grantors, donors, sponsors, and members who supported the museum and helped make an impact on our community.

The dedicated donors to the Annual Fund Leadership Campaign (AFLC) continued to provide support for the museum's significant multi-year exhibitions and programs fund. AFLC patrons and other museum major donors were among the first to experience the remarkable *Claude Monet: The Truth of Nature* exhibition at the spectacular Chairman's Dinner. Guests enjoyed the first preview of the exhibition, followed by an elegant seated dinner. Frederick and Jan Mayer Director Christoph Heinrich, Museum Barbarini Director Ortrud Westheider, along with curators Angelica Daneo and Daniel Zamani, shared insights on their collaboration and the prolific artist. The next evening, over 700 guests, including members of The Museum Associates and corporate and foundation partners, attended the dazzling Opening Gala. The mayor and governor joined and shared their enthusiasm about Denver being the only North American venue for this exhibition. Guests enjoyed live music, a photobooth, and festive cocktails and hors d'oeuvres.

In March, COVID-19 precipitated a drastic change in the narrative of the year. The challenges of the pandemic were met with philanthropic support from funders stepping up to help the museum weather the crisis,

including the Hearst Foundation, Terra Foundation for American Art, Berger Collection Education Trust, Horton Family Holdings, and Wendy and Robert Kaufman.

The Annual Fund received a refresh this year with the launch of a fundraising campaign titled "Coming Together through Art," focusing on monthly social impact themes. With an impactful match offered by museum trustee Amanda Precourt, the museum raised over \$400,000 in unrestricted gifts and cultivated over 800 new donors to the museum. We are grateful for the generous giving spirit of our community.

The DAM's world-class exhibitions received support from the following funders: *Claude Monet: The Truth of Nature* was presented through a significant sponsorship by PNC Bank. Additional funding was provided by Barbara Bridges, Kathie and Keith Finger, John Brooks Inc., Lauren and Geoff Smart, and Fine Arts Foundation. Bank of America's deep commitment to the arts continued through Museums on Us and national tour sponsorship of *Natural Forces: Winslow Homer and Frederic Remington*. Additional funding came from the National Endowment for the Humanities, The Thomas and Beatrice Taplin Fund, Johnson Foundation of the Rockies, Wyeth Foundation for American Art, Carolyn and Robert Barnett, and Adolph Coors Exhibition Endowment Fund. Through the Federal Council on the Arts and Humanities indemnity program administered by the National Endowment for the Arts, the DAM was the grateful recipient of indemnity coverages for both exhibitions above, plus for *Norman*

*Rockwell: Imagining Freedom*. Furthermore, *Shantell Martin: Words and Lines* was supported by CultureHaus, the social and educational support group of DAM.

In addition to current year support, the museum was proud to receive major awards for future exhibition planning from notable national foundations including Terra Foundation for American Art, Henry Luce Foundation, Blakemore Foundation, E. Rhodes and Leona B. Carpenter Foundation, and Osage Nation Foundation.

Dedicated underwriting advanced institutional initiatives. Sandra and John Fox and Craig Ponzio provided significant support for Modern and Contemporary Latin American exhibition and program staffing and planning respectively. Kathryn and David Birnbaum funded the Birnbaum Social Discourse Project with a vision to stimulate broader audience access to art appreciation by contextualizing the historical relevancy of art to illuminate and challenge both contemporaneous and current social, economic, political, and cultural conditions, and to inspire change. Additional funds for the Birnbaum Project came from Denise and Scott Hasday. Scott Reiman, with additional support from Bellco Credit Union, generously continued to provide underwriting to make Free for Kids possible. Mary Reisher and Barry Berlin supported the Museum Pathways paid internship program. Toyota, along with funding from the residents who support the Scientific and Cultural Facilities District, continued to make the museum's Free First Saturdays possible. Toyota was also the presenting sponsor of the Untitled: Creative Fusions program, together with the National Endowment for the Arts providing a grant to fund artists working at the museum.

Supporting creative aging programs for older adult visitors, the museum received grants from the Institute for Museum and Library Services and from Colorado Garden Foundation specifically for the construction of a new sensory garden. Furthermore, the NextFifty Initiative awarded funding to engage underserved older adults.

Thank you to the donors who made possible the DAM's nationally renowned education programs: Bank of America, Berger Collection Educational Trust, Cathedral Fund, Colorado Creative Industries, Vera and Joseph Dresner Foundation, Sydney E. Frank Foundation-

Colorado, Freeman Foundation, William R. Hearst Foundation, Lorraine and Harley Higbie, Margulf Foundation, Virginia Hill Foundation, Marty Montgomery Docent Education Fund, PNC Bank, Riverfront Park Community Foundation, Linda and Terrence Stevinson, Tuchman Family Foundation, US Bank Foundation, VF Foundation, and Xcel Energy.

We also want to recognize the essential support that comes from our new and renewing corporate partners including UMB Bank, Denver Agency, Snell and Wilmer, and Xcel Energy.

For the Vision 2021 Campaign, new pledges came from the Institute for Museum and Library Services for the purchase and installation of a state-of-the-art cold storage, as well as from Arlene and Barry Hirschfeld, Carolyn and Robert Barnett, the June and Sylvan Stool Family Charitable Fund, The Thomas and Beatrice Taplin Fund, and Roger Cohen.

Also, exciting gifts toward acquisitions were made by Sally Cooper Murray, Baryn, Daniel, and Jonathan Futa, Lisa and Robert Kessler, LAARK Foundation, Morgan Family Legacy Foundation, Craig Ponzio, Carson and John Taylor, Ralph L. and Florence R. Burgess Trust, Tomorrow's Harvest LLC., and Wieggers Family Foundation.

Collectors' Groups members continued to generously support acquisitions that enhanced the museum collections, and enjoyed access to social and enrichment programs, lectures, and other insider opportunities. The newly formed Architecture and Design Collectors' Council purchased the *PK24 Chaise Lounge*, 1965, by mid-century designer Poul Kjaerholm (Danish, 1929-1980). Seeking works by female artists as a part of their collecting strategy, the DAM Westerners purchased *A Pueblo (Taos)*, 1919, by artist Eda Sterchi (American, 1885-1969). DAM Westerners also acquired *Isleta*, 1932, by Robert Gribbroek (American, 1906-1971); a painting fitted for modern landscapes and an early example of works by a Transcendental Painting Group member. The Contemporary Collectors' Circle supported the purchase of *A.C.Q. 1*, 2017, by Senga Nengudi, a mixed-media installation seen at the 2017 Venice Biennale. Funds from the Photography Acquisitions Alliance supported the purchases of works



IMAGES, FROM LEFT TO RIGHT: CultureHaus board members at the The Art of Monet: An Evening in the Garden event; Donna Altieri, Khiember Wiskamp, and Carmel Scopelliti at the Opening Gala for *Claude Monet: The Truth of Nature*. Photo by Steve Peterson; Tina and Jason Martinez at the Opening Gala for *Claude Monet: The Truth of Nature*. Photo by Steve Peterson. Phyllis VanderArk, Helen Shreeves and Danny Poole at the Opening Gala for *Claude Monet: The Truth of Nature*. Photo by Steve Peterson.



Opening Gala for *Claude Monet: The Truth of Nature*. LEFT TO RIGHT: Herman and Karen Jenkins, Marty and Howard Corren, Ilene Cohen and Sandy Sauer. Photo by Steve Peterson. Museum Barberini Director Ortrud Westheider, Ryan Beiser, Governor of Colorado Jared Polis, Angelica Daneo, Deputy Mayor of Denver Happy Haynes, Christoph Heinrich. Photo by Steve Peterson.

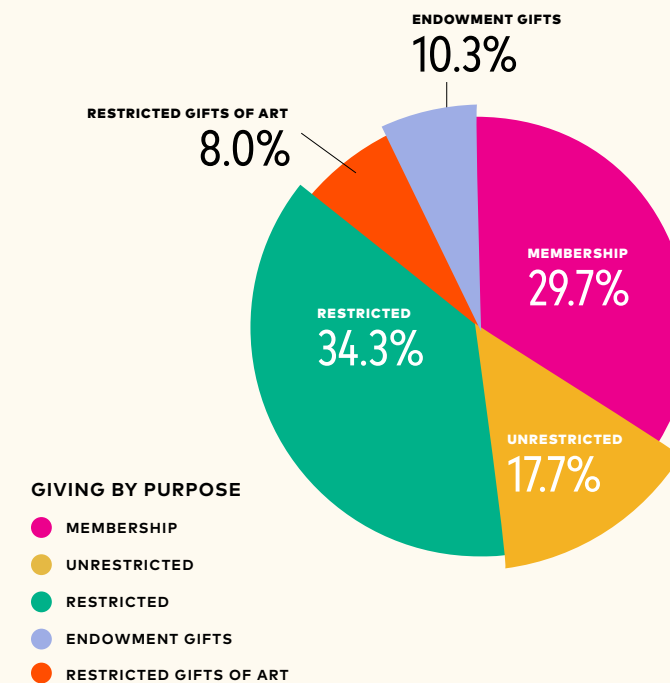
by artists Dorothea Lange, Ralph Eugene Meatyard, Kazuo Sumida, Walker Evans, Mike Smith, Roger Mayne, Henry Holmes Smith, and Helen Levitt. The Textile and Fashion Circle supported the acquisition of several garments by couture designers Balenciaga, Gianni Versace, Zandra Rhodes, Madame Grès, Vivienne Westwood, John Galliano, and Comme des Garçons.

The Museum Associates, the upper level membership group, was comprised of 363 dedicated households who generously supported the museum. Members enjoyed a beautiful opening gala for *Claude Monet: The Truth of Nature*, an opening preview of *Treasures of British Art: The Berger Collection*, and intimate previews of *Natural Forces: Winslow Homer and Frederic Remington* and *Norman Rockwell: Imagining Freedom*.

CultureHaus continued to inspire the next generation of arts philanthropists while offering unique access to the institution and opportunities to explore the local art scene in an interactive and social setting while supporting the museum's exhibitions and programs. In 2020, the DAM adopted a new model for affinity groups to connect with like-minded art enthusiasts by developing Museum Friends, an add-on available to members.

Museum Friends offered informative, engaging, and insightful lineups to adult audiences through in-person and virtual educational programs and social events. Over 600 households attended Museum Friends programs in-person this year, which saw behind the scenes moments with curators, highlights in the museum's collection, unveiling of acquisitions, and deeper dives into exhibitions such as, *Claude Monet: The Truth of Nature*. Museum Friends benefitted from free access to 27 lectures across all nine curatorial departments, and 32 social and enrichment programs offered more intimate gatherings for friends with department-specific interests.

On November 16, 2019, the museum celebrated the 29th annual Collectors' Choice gala, honoring Jana and Fred Bartlit for their visionary leadership and unwavering support of art education and museum programming. The evening raised over \$834,000, making it the most successful Collectors' Choice to-date. Funds raised went towards the museum's education endowment in honor of the Bartlit's leadership and of the Martin Building Learning and Engagement Center. The gala was co-chaired by Cathey and Richard Finlon, Arlene and Barry Hirschfeld, Sharon and Lanny Martin, and LeeAnn and Robert Morrill and supported by an enthusiastic com-



### CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT GIFTS FISCAL YEAR ENDED SEPTEMBER 30, 2020

	FY 2020
Individuals	\$7,394,493
Corporations	272,994
Foundations	<u>2,508,930</u>
Subtotal	10,176,417
Endowment gifts transferred to Denver Art Museum Foundation	1,151,886
Endowment gifts direct to Denver Art Museum Foundation	<u>12,010</u>
<b>TOTAL</b>	<b><u>\$11,340,313</u></b>

mittee. We are grateful for their extraordinary leadership and support. Special thanks to Jana and Fred Bartlit, Sharon and Lanny Martin and the Frederic C. Hamilton Foundation as Chairman Sponsors, Bartlit Beck LLP, Therese Ivancovich and Greg Sissel, Craig Ponzio, and UMB as Philanthropist Sponsors, and Berger Collection Educational Trust, Griffis Residential / Kathryn and David Birnbaum, Wendy and Robert Kaufman, Elaine Strauch, and Betsey and Bob Unger as Director Sponsors. The evening's program included a tribute film to Jana and Fred, which starred animals from the Dumb Friends League with voiceover from friends of the Bartlits and a surprise performance by country western star Mark P owell, a friend and favorite musician of Jana and Fred.

After the museum closed in mid-March due to the COVID-19 pandemic, the museum launched the online series Art Hour: At Home with the Denver Art Museum for museum patrons, Collectors' Group members, The Museum Associates, and Museum Friends. Art Hour stewarded museum patrons and connected them with curatorial departments presenting special topics across a variety of interests. Director Christoph Heinrich kicked off the series with a tour of some of his favorite objects in his home. Through Art Hour, collaborations between

collectors and curators created 11 unique offerings, all of which could be enjoyed from the comfort of home. Other programs like "New Name: New Direction Indigenous Arts of North America" went in depth on the topic of changing the name of the Native Arts department and the evolution behind it. Photography and Modern and Contemporary Art lovers contemplated, "What is radical? Is it or isn't it?" in another engaging dialogue. While virtual programs developed, Patron Access Hours offered early and less crowded visits to exhibitions once the museum re-opened in late June.

Lastly, the DAM received thoughtful bequests from longtime members and volunteers including Marjorie MacLachlan, Doris M. Hayutin, Audre Kemper, Maribeth Morris, James L. and Anne Carpenter, and Elizabeth Johnson.

To all the supporters who contributed generously during this critical time, I offer my most sincere thanks on behalf of the board of trustees of the DAM.

**Katherine Paul**  
Chair, Development Committee

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Claude Monet, *The Seine Estuary (L'Estuaire de la Seine)*, about 1864–70. Pastel on brown wove paper affixed to buff paper, affixed to canvas. The Esmond Bradley Martin Collection, 2019.591.

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Upper Missouri River artist, *Quilled war shirt*, c. 1800-1820. Native tanned hide, porcupine quills, red trade cloth, dyes, and sinew; 34 x 43 x 11 in. Denver Art Museum: Gift of Ken and Judy Siebel, 2019.656. Photography © Denver Art Museum



**Vase with Painted Vignettes**, China, Qing dynasty, Qianlong period (1736–1795). Glazed and enameled porcelain. Gift of the Dennis and Alyssa Law Foundation in honor of parents, Joseph and Loretta Law, 2020.622.

# Treasurer's Report

The Denver Art Museum's fiscal 2020 year started with the success of *Claude Monet: The Truth of Nature*. In March 2020, the COVID-19 pandemic brought the closure of the museum, the delay in opening of the Martin Building, and other capital maintenance projects. Once the museum was able to reopen to the public in June 2020, it was under ongoing government attendance restrictions due to the pandemic.

Fiscal year 2020 operating revenues were \$33.4 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 residents 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 \$31.0 million in expenses. The museum expended \$20.9 million for exhibition and program-related expenses; \$5.8 million was utilized to maintain, operate, and secure the museum campus, and the remaining \$4.4 million was for accounting, administrative, human resources, and technology activities.

The museum ended the year with an operational surplus of \$2.3 million, which will support operations through the pandemic and to fund planned capital maintenance projects.

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 \$13.4 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. The museum's consolidated audited statement of activities for the fiscal year ended September 30, 2020 is shown to the right.

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

The museum received an unqualified 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, 2020 (in thousands)

<b>Support and Revenue</b>	
Gifts, grants, and membership	\$12,680
Public support	10,102
Program and other revenue	814
Admission revenue	11,934
Net investment activity	459
Gift shop and restaurant operations (net)	1,629
Restricted gifts for future exhibitions and programs	3,585
Restricted gifts for capital projects	<u>8,368</u>
<b>Total support and revenue</b>	<b><u>49,571</u></b>
<b>Expenses</b>	
<i>Program services:</i>	
Exhibitions and net collections activity	14,553
Collections management	2,232
Learning and engagement programs	2,263
Visitor services	2,012
Premises	10,681
<i>Supporting services:</i>	
General and administrative	4,377
Fundraising, membership, and marketing	5,250
Contributions transferred to endowment	<u>1,152</u>
<b>Total expenses</b>	<b><u>42,520</u></b>
Subtotal change in net assets	7,051
Denver Art Museum Foundation	<u>6,347</u>
<b>Total change in net assets</b>	<b><u>13,398</u></b>

\*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 the average of each of the prior twelve quarters falling within the current year and the two prior years. The calculated distribution for 2020 was \$6,208,031 and was received subsequent to year-end. Accordingly, the distribution amount is recorded as a distribution receivable from the Foundation at September 30, 2020.



Suchitra Mattai (Guyanese, born 1973), *Innocence and Everything After (an ode to my children)*, 2020. Embroidery floss, acrylic, vintage fabric, and artist's children's clothing, Purchased with funds from the Vance Kirkland Fund, 2020.658 © Suchitra Mattai. OPPOSITE PAGE: Museum visitors in Elevator © Shantell Martin. Photos courtesy of Instagram users: @liu\_xiaoxian0305; @thekatrinanichole; @desireebarzan; @elizardblack; @burnsmarketing; @kkanepriid; @raelurie; @beautybadassperhans



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Unless otherwise noted, photos are by Christina Jackson and Eric Stephenson | Editor: Carleen Brice | Designer: Jenn Goodrich  
Critical funding for programs and exhibitions is provided by the citizens who support the Scientific and Cultural Facilities District (SCFD).

