

Annual Report





Elizabeth Telford Scott (American, 1916-2011), *Silk Eye (detail)*, 1980. Fabric, buttons, thread; 24 x 20 in. Denver Art Museum: Textile Arts and Fashion acquisition funds; 2023.499. © Estate of Elizabeth Telford Scott at Coxa Contemporary Gallery/The Artist Legacy Project.

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March 2023)
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Ann Logan
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James A. Holmes
Robert C. Newman

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Rachel Benedick
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Gabe Cohen
Keo Frazier
Mark Goodman
Colin Griffith
Kathy Hagan
Kasia Iwaniczko-MacLeod
Susan Knickle
Michelle Lucero
Wendy Manning
Bill Myers
Vicki Myhren
Diane Padalino
Morris Price
Stephanie Rance
Linda Sandoval
Kate Davis Sapp
Geoffrey Shamos
Elaine Torres
Hollie Velazquez-Horvath
*Staff Liaisons, Andrea Fulton &
Katie Ross*



INDIGENOUS COMMUNITY ADVISORY COUNCIL

This group of cultural leaders, artists, and educators explores ways the museum can become more welcoming, inclusive, and respectful of the local Indigenous community.

Felicia Alvarez (Shoshone)
Jan N. Jacobs (Osage)
Chelsea Kaiah (White River Ute & White Mountain Apache)
Rosie Bvgehoyoge Molina (Seminole Mvskoke Choctaw)
Rick Waters (Kiowa and Cherokee)
Montoya Whiteman (Cheyenne and Arapaho)
Sid Whiting Jr. (Lakḥóta)
Steven Yazzie (Navajo and Laguna Pueblo)

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.

Dr. Patricia Baca, Chair
Adrianna Abarca
Mario M. Carrera
Angela Cobián
Pat Cortez
Marcela de la Mar
Chrissy Deal
Cathey M. Finlon
Dalia Dorta González
George Martinez
Lucha Martinez de Luna
Claudia Moran-Pichardo
Tariana Navas-Nieves
Jesse Ogas
Ángeles Ortega
Alfredo Reyes
Esther Rodriguez
Rosemary Rodriguez
Laura Sonderup
Sister Lydia Peña
Sean Trujillo

EARLY-CHILDHOOD EDUCATION PARTICIPANT ACTION GROUP

The focus of this group is to explore the role of art and creativity in the early-childhood ecosystem across the Denver metro area and co-create subsequent programs with the Denver Art Museum.

Lucia Burson-Diaz
Ana Calvo
Dr. Brandon Gilbert
Vanesa Guevara
Stacia Harris
Martha Andrea Hernandez Juarez
Fatima Koch
Michelle McConnell
Nicole Morrish
Annika Newland
Nicole Ortiz
Sarahi Peña-Juarez
Sharon Sherman
Jaide Velasquez
Abril Zavala

YOUTH & FAMILY ADVISORY GROUP

A diverse group of educators, artists, and families who meet regularly and provide feedback about youth programming to ensure programs, interpretation, and activities are responsive and accessible.

Tiffany Baczek
Devani Dominguez
Kerri Drumm
Kaylin Garcia
Marija Kosiha
Renee Loya
Lindsay Martin
Kaylene McCrum
Alejandra Ospina
Emily Parkey
Nayla Hernandez Ramirez
Nora Ripple
Karen Roybal
Natalia Samman
Danielle SeeWalker
Laura Slack
Juannean Young



At the Denver Art Museum, we believe art has the power to transform lives. That belief is central to all we do, all we offer, and all we are. As we all continue to rebound from the pandemic and rethink how we interact with the world and with each other, the power of art is a constant source of joy, inspiration, and hope.

This past year we continued to welcome our friends and supporters, old and new, into our reinstalled, reimagined galleries and our beautiful, innovative event space in the Lanny and Sharon Martin Building and the Anna and John J. Sie Welcome Center. We also put the final exclamation point on the transformation of our permanent collection galleries with the opening of the Modern and Contemporary Art, Arts of Oceania, and Arts of Africa galleries in the Frederic C. Hamilton Building. These galleries, which have been reinterpreted through a new curatorial lens that elevates the diverse voices and dialogues of our current times, highlight our ongoing commitment to showcasing a broad range of art, centering artists as storytellers and creating an inclusive, thought-provoking environment for all visitors.

The Power of Art to Offer New Perspectives

The reinstillation of the Arts of Africa collection centers community perspectives and encourages visitors to perceive African cultures as living and diverse and to appreciate the contemporary and local relevance of African arts. The reinstalled Modern and Contemporary Art galleries feature artists from around the globe and offer a fresh perspective on the work of historically recognized figures, established contemporary artists, and important emerging voices. The Arts of Oceania gallery reopened with a temporary exhibition, *Islands Beyond Blue: Niki Hastings-McFall and Treasures from the Oceania Collection*. This inaugural exhibition dispels romantic notions of the Pacific Islands as a tourist's paradise through a nuanced exploration of the area's vibrant cultural landscape, challenging visitors to examine their perception of this vast and extremely diverse region. Our temporary exhibitions also told stories in new ways—or from new vantage points.

OPPOSITE PAGE: Photos courtesy of Instagram users @aaronmichaelstalent; @caimingjie; @uluvtheo; @sofihailu.art; @jlgoesvegan; @teyei_a; @thewholeabc; @reese_xoxo333; @spandario; @acceptableasparagus; @alexsipl; @juletastic; @kaitlinsheaweddings; @spukii_art.

IMAGE, RIGHT: Visitor in Modern and Contemporary Art Galleries.





Arts of Africa gallery.

We started the fiscal year with the US debut of *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks*, a collaboration with The Phoebus Foundation of Antwerp. This unique presentation of medieval, Renaissance, and baroque paintings, sculptures, and other objects from the Southern Netherlands started its international tour at the DAM and brought many artworks to Denver that had never been on view to the public before—not even in Belgium! This exhibition traveled to Dallas after its run in Denver.

Many of the artworks in *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* were also on view to the public for the first time. This beautiful exhibition of painting, calligraphy, and ceramics traced the pathways women artists forged for themselves and presented the works through the lens of the exceptional individuals behind them.



Tomoko Kawao, a Kyoto-based artist, performing her internationally acclaimed calligraphy process in conjunction with *Her Brush*.

Near East to Far West: Fictions of French and American Colonialism delved into the many ways that French Orientalism directly influenced American artists and their representations of the American West in art and popular culture—offering visitors the opportunity to experience the beauty of the artworks while also learning more about the historical context in which they were created.

This past summer, *Desert Rider: Dreaming in Motion* featured artworks exploring lowrider and skateboard culture in Denver and across the American Southwest. The universal themes and concepts explored in the exhibition, which was organized by the Phoenix Art Museum, including customization, community, survival, and pride, were presented through the viewpoints and experiences of artists that self-identify as Latinx or Indigenous. To kick off the uniquely Denver run of this exhibition, the museum hosted a community Show and Shine event that included local lowrider clubs. The exhibition opened on one of our 18 SCFD Free Days, which offers free general admission to everyone visiting. And a skateboarding event in September helped close out this one-of-a-kind show.



IMAGES, TOP TO BOTTOM: Visitors in *Desert Rider*; Visitors in *Near East to Far West*.





Lowrider Show and Shine.

In addition, our Free for Kids program, now in its eighth year, offered free general admission to everyone 18 and under, including almost 20,000 schoolchildren on field trips. *Personal Geographies: Trent Davis Bailey | Brian Adams* presented a selection of images by two artists who seek to understand themselves and the places they treasure through photography. *Speaking with Light: Contemporary Indigenous Photography*, one of the first major museum surveys to explore the practices of Indigenous photographers working over the past three decades, focused on Indigenous perspectives and explored themes of history, loss, identity, and representation. *Rugged Beauty: Antique Carpets from Western Asia* focused on the artistic and utilitarian innovations of weavers, as well as the cross-cultural exchanges between present-day Turkey, Iran, and the Caucasus from the 1500s to the 1900s.

During this last fiscal year, we added a new Department of Provenance Research, one of the first ever at an art museum in the United States. As part of their focus, this new team has worked to overhaul the museum's Provenance Research section of the website, which now includes collection policies, areas of focus for provenance research, and repatriation announcements as well as other related stories and blog posts.

The Power of Art to Create Connections

This past year, members of the DAM team went out into the community to bring creativity and inspiration beyond our campus. In June, for the sixth year in a row, a group of about 90 people made up of 54 museum staff with their family members and friends marched and danced down 14 blocks of Colfax Avenue from Cheesman Park to Civic Center in the Denver Pride Parade. A couple weeks later, 28 Denver Art Museum staff hosted the museum's booth at the Juneteenth Music Festival, which included activations by Moyo Cultural Arts Center and Slam Nuba. Then, in July, 27 Denver Art Museum staff hosted a booth at the Colorado Dragon Boat Festival, the largest dragon boat festival in the country, which featured a "lei bombing" art activity inspired by Niki Hastings-McFall's *Islands Beyond Blue* and a mini-museum featuring works from the Arts of Asia education collection.

On campus, we also celebrated with our local communities, welcoming more than 9,000 visitors combined to two long-standing community traditions, the 21st Annual Día del Niño in April and the 34th Annual Friendship Powwow in September.

We remain committed to making sure the museum is a welcoming and inclusive place for all—visitors and staff alike. Last year, we partnered with Metro State University on a yearlong pilot program called Emerging Museum Professionals that offered paid internships to four college students who co-led tours and engaged with elementary and high school students. The goal of this program is to cultivate diverse and bilingual talent within the museum field while building awareness about museum teaching careers among college students. Additionally, each summer, the museum hosts the Museum Pathways Exploration Internship program for current college students and early career professionals who identify as Indigenous, people of color, LGBTQ+, veterans, and individuals with neurodiversity. This past year, the cohort of 11 interns spent the summer working in several departments developing skills necessary to pursue a career in the arts and cultural field. And we continued to engage in equity, diversity and inclusion training opportunities related to furthering our collective goal of creating and fostering a museum where everyone feels welcome and valued.

In May, we created and strengthened our connections with museum field colleagues from across the country when the American Alliance of Museums (AAM) hosted their annual conference here in Denver. The DAM was the site of many events and convenings, tours, and workshops, which allowed us to share our museum and show off our brand new spaces and reinstalled galleries to our industry peers. In addition, more than 42 staff, volunteers, committee members, and trustees were involved in presentations, panels, and roundtables, representing the museum to about 4,000 conference attendees.



Performer at the 34th Annual Friendship Powwow.

Be sure to check out the Development Report on page 47 to read about another year of fabulous events that created new connections and strengthened existing ones. Also, see page 32 for an update about all the many ways in which our Learning and Engagement team engaged visitors at the museum and in the community. In a recent survey of museumgoers nationwide by the American Alliance of Museums, a vast majority of respondents indicated that art museums improve well-being by bringing a sense of joy, beauty, and wonder to our lives. We are committed to being that place of respite and wellness for all who seek it. And for providing opportunities for active engagement, hands-on learning, challenging norms, and piquing curiosity—and any other ways we can inspire our visitors.

Thanks to our members, donors, supporters, staff, and volunteers for also believing in the power of art to share stories, bridge differences, and connect us all to the world and to each other. We could not do any of this work without all of you. We look forward to seeing you at the museum next year for even more inspiring exhibitions, programs, and other opportunities to explore art and creativity from around the world and through time.

Christoph Heinrich, Frederick and Jan Mayer Director
Sarah S. Anschutz, Chair, Board of Directors

VISIT DENVER recognized the museum with a **2023 Tourism Star Award** for the following exhibitions: *Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum*, *Who tells a tale adds a tail: Latin America and contemporary art*; *Georgia O'Keeffe, Photographer*; and *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks*.

Hyonjeong (HJ) Kim Han, Joseph de Heer Curator of Arts of Asia, received the prestigious **Sejong Culture Award** from the Korean Culture Minister.

Traitor, Survivor, Icon: The Legacy of La Malinche received the **Thoma Association of Latin American Art 2023 Catalogue Award**.

Hyperallergic magazine named *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* **one of the top 50 exhibitions of 2023 in the world**.

Westword named the Shop as the **2023 Best Museum Shop** in their "Best of Denver" survey.

The museum and videography company Dope Mom Life won a **2023 Silver Telly Award** for our Martin Building "Open for All" video series.



Gallery view of *Saints, Sinners, Lovers, and Fools*.



South Netherlandish artist
Saint Barbara
About 1530
Polychrome and gilded wood
The Museum of Fine Arts, Boston





EXHIBITIONS

Arts of Africa

Opened May 14, 2023

Organized by the Denver Art Museum.

Desert Rider: Dreaming in Motion

July 9–September 24, 2023

Organized by Phoenix Art Museum. It was presented with generous support from the Adolph Coors Exhibition Endowment Fund, The Christensen Fund, and U.S. Bank.

Her Brush: Japanese Women Artists from the Fong-Johnstone Collection

November 13, 2022–July 16, 2023

Organized by the Denver Art Museum and made possible through the generous gift of the John Fong and Colin Johnstone collection. Support was provided by the E. Rhodes and Leona B. Carpenter Foundation and the Blakemore Foundation.

Islands Beyond Blue: Niki Hastings-McFall and Treasures from the Oceania Collection

Opened May 14, 2023

Organized by the Denver Art Museum.

Modern and Contemporary Art

Opened May 14, 2023

Organized by the Denver Art Museum and presented by Vicki and Kent Logan.

Near East to Far West: Fictions of French and American Colonialism

March 5–May 29, 2023

Organized by the Denver Art Museum. It was made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. It was presented with generous support from Keith and Kathie Finger, the Wyeth Foundation for American Art, the Gladys Kriebel Delmas Foundation, and Sotheby's. Research for this exhibition was supported by the Terra Foundation for American Art. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Personal Geographies:

Trent Davis Bailey | Brian Adams

July 30, 2023–February 11, 2024

Organized by the Denver Art Museum.



IMAGE, OPPOSITE PAGE: Visitors in *Islands Beyond Blue*.

IMAGE, THIS PAGE: Gallery view of *Desert Rider*.



Visitor in *Speaking with Light*.

Rugged Beauty: Antique Carpets from Western Asia
December 18, 2022–May 29, 2023

Organized by the Denver Art Museum. Special thanks to Paul Ramsey for his invaluable participation in conceiving and realizing this project.

Saints, Sinners, Lovers, and Fools:
300 Years of Flemish Masterworks
October 16, 2022–January 22, 2023

Co-organized by the Denver Art Museum and The Phoebus Foundation, Antwerp (Belgium). It was presented by the Birnbaum Social Discourse Project. Support was provided by the Tom Taplin Jr. and Ted Taplin Endowment, Keith and Kathie Finger, Lisë Gander and Andy Main, the Kristin and Charles Lohmiller Exhibitions Fund, the Samuel H. Kress Foundation, and Christie's. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

Space Command
July 23, 2023–January 20, 2025

Created by artist Chris Bagley and organized by the Denver Art Museum.

Speaking with Light:
Contemporary Indigenous Photography
February 19–May 22, 2023

Organized by the Amon Carter Museum of American Art. The exhibition was co-curated by John Rohrbach, Senior Curator of Photographs, and Will Wilson, Photography Program Head at Santa Fe Community College and a citizen of the Navajo Nation. Major support for the exhibition was provided by the Henry Luce Foundation and the Texas Commission on the Arts. The accompanying publication was supported in part by the Native Arts and Cultures Foundation. The Denver Art Museum exhibition was supported by The Christensen Fund.

Stains, Corners, Spaces:
Abstraction in Latin American Art
May 28, 2023–May 2025

Organized by the Denver Art Museum.

TRAVELING EXHIBITIONS

Traitor, Survivor, Icon: The Legacy of La Malinche
San Antonio Museum of Art
October 14, 2022–January 8, 2023

Organized by the Denver Art Museum. This exhibition was made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. Special thanks to the National Institute of Anthropology and History and Mexico’s Secretary of Culture.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

ReVisión: Art in the Americas
Minneapolis Institute of Art
July 1, 2023–September 17, 2023

Organized by the Denver Art Museum. It was presented with generous support from the National Endowment for the Arts and Carl & Marilyn Thoma Art Foundation.

Saints, Sinners, Lovers, and Fools:
300 Years of Flemish Masterworks
Dallas Museum of Art
February 19–October 15, 2023

Co-organized by the Denver Art Museum and The Phoebus Foundation, Antwerp (Belgium). The exhibition was co-presented by Texas Instruments and PNC Bank and was supported by an indemnity from the Federal Council on the Arts and the Humanities.



IMAGES, TOP TO BOTTOM: Visitors in Modern and Contemporary Art Galleries; Visitors in *Her Brush*.





Hamed Ouattara (Burkinabè, born 1971), *Indigola Cabinet*, 2014. Reclaimed oil drums; 48 × 34 × 13½ in. Denver Art Museum: Funds from the Architecture and Design Collectors' Council with additional support from Nancy Leprino, 2023.204. © 2022 Studio Hamed Ouattara. All rights reserved.



Minjae Kim (Korean, born 1989), *Garb 4*, 2023. Quilted fiberglass, resin, wood, pearl, brass, and a few screws; 64 × 55 × 4½ in. Denver Art Museum: Funds from Textile and Fashion Circle, the Arts of Asia Department Acquisitions Fund, and the Architecture and Design Collectors' Council with additional support from Nancy Leprino, 2023.403. © Minjae Kim. Photography by Luis Corzo, courtesy of Nina Johnson Gallery.

ARCHITECTURE AND DESIGN

Ken White (American, 1935–1985), *How to Stuff a Wild Duck*, 1973. Screenprint on paper; 21 × 15 in. Photograph by Rodger Ewy (American, born 1932.) Printed by Fred Jurado, Denver, CO. Denver Art Museum: Gift of John O. Kjos, 2022.174.

Jade Snow Wong (American, 1922–2006), *Cup and Saucer*, 1960s. Enamel on copper; 2 × 2 in. diam (cup) and 3¾ in. diam (saucer). Denver Art Museum: Gift of James Zemaitis, 2023.10A–B.

Gio Ponti (Italian, 1891–1979), *The Triumph of the Amazons Vase*, 1925. Porcelain; 13½ × 11¼ in. diam. Manufactured by Richard-Ginori, Milan. Denver Art Museum: Gift of Robert and Lisa Kessler, 2023.12.

Dorothy Liebes (American, 1897–1972), *Window Shade*, 1960–61. Wood, various fibers, and metallic yarn; 91 × 50¼ in. Denver Art Museum: Gift of Erving and Joyce Wolf, 2023.223.

Wendy Maruyama (American, born 1952), *Mickey Mackintosh Chair*, 1981, this example 2022. Maple wood and Zolatone paint; 70 × 30¾ × 20¼ in. Denver Art Museum: Funds from Gayle and Gary Landis and Design Council of the Denver Art Museum, 2023.11.

OPPOSITE PAGE: **Hangama Amiri**, *Still-life with Jewelry Boxes and Red Roses* (detail), 2022. Chiffon, muslin, cotton, polyester, silk, suede, colored pencil, and ink on fabric. Denver Art Museum: Bj Averitt Islamic Art Fund and funds from Paul Ramsey, 2022.334. © Hangama Amiri, courtesy David B. Smith Gallery, Denver.

Cheick Diallo (Malian, born 1960), *M'be yan II (I'm Here)*, 2018. Reclaimed steel; 32 × 24 × 41 in. Denver Art Museum: Funds from the Architecture and Design Collectors' Council with additional support from Nancy Leprino, 2023.79.

Hamed Ouattara (Burkinabè, born 1971), *Indigola Cabinet*, 2014. Reclaimed oil drums; 48 × 34 × 13½ in. Denver Art Museum: Funds from the Architecture and Design Collectors' Council with additional support from Nancy Leprino, 2023.204.

Germane Barnes (American, born 1985), *Uneasy Lies the Head that Wears a Crown (12)*, 2020. Metal, rope, wood, and putty; 38⅞ × 20 × 21½ in. Denver Art Museum: Funds from the Architecture and Design Collectors' Council with additional support from Nancy Leprino, 2023.209A–B.

Michael van Beuren (American, active Mexico, 1911–2004), *Lounge Chair*, about 1950. Lacquered wood and canvas; 31¾ × 25⅜ × 36¾ in. Manufactured by Domus, Mexico City. Denver Art Museum: Funds from Design Council of the Denver Art Museum and Charles G. Patterson III, 2023.260.

Minjae Kim (Korean, born 1989), *Garb 4*, 2023. Quilted fiberglass, resin, wood, pearl, brass, and a few screws; 64 × 55 × 4½ in. Denver Art Museum: Funds from Textile and Fashion Circle, the Arts of Asia Department Acquisitions Fund, and the Architecture and Design Collectors' Council with additional support from Nancy Leprino, 2023.403.



Shahzia Sikander (Pakistani), *Uprooted* (detail), 1995. Watercolor, vegetable colors, and dry pigments on wasli paper, 8½ × 7¼ in. Denver Art Museum: Gift of Aliya, 2022.327. © Shahzia Sikander.

ARTS OF ASIA

Hangama Amiri (born 1989, Afghanistan; active Canada, United States), *Still-life with Jewelry Boxes and Red Roses*, 2022. Chiffon, muslin, cotton, polyester, silk, inkjet print on chiffon, suede, color pencil, and found fabric. Bj Averitt Islamic Art Fund and funds from Paul Ramsey, 2022.334.

Okuhara Seiko 奥原晴湖 (Japan, 1837–1913), *Spring and Autumn Landscapes with Poetry*, 1913. Pair of hanging scrolls; ink and color on paper. Gift of Oliver T. and Yuki Behr, 2023.266A–B.

Shahzia Sikander (born 1969 Pakistan; active Pakistan, United States), *Uprooted*, 1995. Watercolor, vegetable colors, and dry pigments on wasli paper; 8½ × 7¼ in. Gift of Aliya, 2022.327.

Tsukioka Kōgyo 月岡耕漁 (Japan, 1869–1927), *Pictures of Nō Drama: Seven Scenes of Our Day and Age* (*Nōgaku zue: Genzai Shichimen 能楽圖繪・現在七面*), March 15, 1900. Polychrome woodblock print; ink and color on paper; 9½ × 14⅞ in. Gift of Warren and Terri Smith, 2023.238.

Utawaga Hiroshige 歌川広重 (Japan, 1797–1858). *Eight Views of Ōmi: Night Rain at Karasaki* (*Ōmi hakkei: Karasaku no yau 近江八景・唐崎の夜雨*), 1834–1835. Polychrome woodblock print; ink and color on paper. Gift of Warren and Terri Smith, 2023.249.

Yamada Mumon 山田無文 (Japan, 1900–1988), *White Clouds Come and Go* 白雲自來去, 20th century. Hanging scroll; ink on paper. Gift of Oliver T. and Yuki Behr, 2023.269.

AVENIR INSTITUTE OF TEXTILE ARTS AND FASHION

Elizabeth Talford Scott (American, 1916–2011), *Sick Eye*, 1980. Fabric, buttons, thread; 24 × 20 in. Denver Art Museum: Textile Arts and Fashion acquisition funds, 2023.499.

Saroj Chaterlal Rathod (Gujarat, Indian, born 1929), *Krishna, Balarma, and Subhadra with Gopis*, 1976–1977. Cotton; applique; 56½ × 72½ in. Denver Art Museum: Gift of Haku and Vilu Shah Family, 2023.385.

Acquisition of 61 textiles from the Kuba Kingdom, Democratic Republic of the Congo, from the early 20th century, including: *Skirt*, about 1900. Raffia, bark cloth; plain weave, cut-pile embroidery; 67 × 27 in. Denver Art Museum: Avenir Institute of Textile Arts and Fashion Endowment Fund, 2023.428; *N'tchak* (ceremonial skirt), about 1900. Raffia; plain weave, embroidery and applique; 22¼ × 34¼ in. Denver Art Museum: Avenir Institute of Textile Arts and Fashion Endowment Fund, 2023.413; *N'tchak* (ceremonial skirt), about 1900. Raffia; plain-weave, tie-dyed; 28⅜ × 24 in. Denver Art Museum: Avenir Institute of Textile Arts and Fashion Endowment Fund, 2023.425, and *Panel*, about 1900. Raffia; plain weave, cut-pile and stem-stitch embroidery; 22⅜ × 21⅞ in. Denver Art Museum: Avenir Institute of Textile Arts and Fashion Endowment Fund, 2023.438.

Wedding Kimono (uchikake), Japan, about 1850. Embroidered silk and cotton (couching, satin, straight, chain stitches) with metallic thread. Denver Art Museum: Gift of Malu Byrne in honor of her grandmother, Mona Lutz, and her lineage from whence this came, 2022.316.

Prayer rug, Northwest Turkey, Hereke, 1950–1975. Silk; pile (warp and weft), gold and silver brocade; 68¼ × 40¼ in. Denver Art Museum: Gift of the Simmon Family, 2023.391.

Shirvan rug, Azerbaijan, 1880–1890. Wool; knotted pile (warp and weft); 126 × 51 in. Denver Art Museum: Gift of the Simmon Family, 2023.393.



Kuba artists, Panel, Democratic Republic of the Congo, about 1900. Raffia; plain weave, cut-pile and stem-stitch embroidery; 22 $\frac{3}{8}$ × 21 $\frac{1}{8}$ in. Denver Art Museum: Avenir Institute of Textile Arts and Fashion Endowment Fund, 2023.438.

EUROPEAN AND AMERICAN ART BEFORE 1900

Laura Theresa Alma-Tadema and Lawrence Alma-Tadema, *My Children*, late 19th century. Oil paint on canvas; 14 $\frac{1}{8}$ × 21 $\frac{1}{8}$ in. Gift of Richard, Diane, and Clay Vigoda, 2022.169.

Mary Cassatt, *Young Woman with a Straw Hat (Jeune fille au chapeau de paille)*, 1914. Pastel on paper; 21 $\frac{1}{2}$ × 17 $\frac{5}{8}$ in. Gift of George N. Cowen Jr., 2022.171.

Edgar Degas, *Woman Arranging Her Hair (Femme se coiffant)*, 1919–37 or later. Bronze; 18 $\frac{3}{8}$ × 10 $\frac{1}{2}$ × 6 $\frac{1}{2}$ in. Gift of George N. Cowen Jr., 2022.172.

Arthur Trevelin Nowell, *Sisters*, 1887. Oil paint on canvas; 44 × 40 $\frac{1}{4}$ in. Gift of the Rowe Collection, 2022.311.

Albrecht de Vriendt, *Lia, a Bride from Bethlehem*, 1882. Oil paint on canvas; 31 $\frac{1}{2}$ × 22 $\frac{1}{4}$ in. Funds from Sally Cooper Murray, 2023.77.

MAYER CENTER FOR ARTS OF THE ANCIENT AMERICAS

Sandy Rodriguez (Chicana, born 1975, National City, CA, lives and works in Los Angeles), *Mapa for Malinche and our Stolen Sisters*. Dedicated to Missing and Murdered Indigenous Women (MMIW) and families, 2021. Hand-processed watercolor and 23K gold on amate paper. Denver Art Museum: Funds from the Ralph L. & Florence R. Burgess Trust, 2023.201A–B.

MAYER CENTER FOR LATIN AMERICAN ART

Unknown artist, Ecuador, *Christ on the Cross*, 1700s. Polychrome wood and silver; 28 $\frac{3}{8}$ × 12 $\frac{5}{8}$ × 7 $\frac{1}{4}$ in. Funds from the Charles G. Patterson III bequest and Jeff Dunn in honor of Charles G. Patterson III, 2022.322A–B.

Carlos Alfonso (Colombian, born 1986), *Cansancio colectivo (Collective Fatigue)*, 2022. Oil and acrylic paints on wood. Funds from Charles G. Patterson III, 2022.337.

Unknown artist, Ecuador, *Dormition of the Virgin*, 1700s. Polychromed wood, lace, embroidered silk, silver, and glass; overall 27 × 19 $\frac{1}{2}$ × 28 in. Funds from Charles G. Patterson III, 2022.336A–G.

Roberto Matta (Chilean, 1911–2002), *L'Impensable (Grand personnage) [The Unthinkable (Great Character)]*, 1959–60. Bronze; 16 $\frac{5}{8}$ × 24 $\frac{1}{8}$ in. Gift of Craig Ponzio, 2023.36.

Tessa Mars (Haitian, born 1985), *Travelling root I*, 2022. Acrylic paint on canvas; 74 $\frac{3}{4}$ × 74 $\frac{3}{4}$ in. Funds from 2022 Collectors' Choice, 2023.39.

Juan Fuentes (Mexican, born 1990), *Digital Roses Don't Die (or, Mi Tio Astolfo is Immortalized by Google)*, 2022. Framed photography prints. Funds from 2022 Collectors' Choice, the Photography Acquisitions Alliance, and by exchange from Mr. and Mrs. Gerald P. Peters, 2023.66A–C.



Unknown artist, Ecuador, *Christ on the Cross*, 1700s. Polychrome wood and silver; 28 $\frac{3}{8}$ × 12 $\frac{5}{8}$ × 7 $\frac{1}{4}$ in. Funds from the Charles G. Patterson III bequest and Jeff Dunn in honor of Charles G. Patterson III, 2022.322A–B.

Claudia Martínez Garay (Peruvian, born 1983), *Muy blanco para indio y muy poco para blanco (Too white for a cholo, not enough for a white man)*, 2020. Funds from 2022 Collectors' Choice, 2023.202A-W.

Leonora Carrington (British, 1917–2011), *Sketches from Down Below*, 1940. Graphite on paper. Gift of John and Sandy Fox, 2023.224.

Denilson Baniwa (Baniwa, born 1984), *Mitológicas*, 2023. Acrylic paint, oil pastes, and paper posters on canvas. Funds from Craig Ponzio, 2023.259A–B.

Bárbara Sánchez-Kane, *Body Fillers and Plastified Diet*, 2022, this example made 2023. Edition 1/25 + 2AP. MDF, pine wood, and leather. Funds from the Ralph L. and Florence R. Burgess Trust, 2023.496.



Michael Ray Charles, *(Forever Free) poof!* (detail), 2007. Acrylic latex and copper penny on board; 97¼ × 60¼ in. Denver Art Museum: Funds, by exchange, from Arman and Corice Canton Arman, 2023.1. © Michael Ray Charles.

MODERN AND CONTEMPORARY ART

Michael Ray Charles (American, born 1967), *(Forever Free) poof!*, 2007. Acrylic latex and copper penny on canvas. Funds, by exchange, from Arman and Corice Canton Arman, 2023.1.

vanessa german (American, born 1976), *TV Man*, 2022. Wood, cloth, cutter quilt, glitter, sequined fabric, Yoruba hat found stuck to a shelf at a Tj Maxx in western North Carolina, black pigment, the meanness of houselessness in a world of abundance, a took-apart-tv, 50 feet of rope, white and red pigment, wire, foam, a vision of a man walking up a hill, plaster, plaster gauze, wood glue, heat, hurt, loneliness, magic. Funds, by exchange, from Martha F. Radetsky and Modern and Contemporary Art acquisition funds, 2023.5.

Elias Sime (Ethiopian, born 1968), *Tightrope*, 2021. Woven electrical wires and other components on panel. Funds, by exchange, from Arman and Corice Canton Arman, 2023.80.1-88.

David Huffman (American, born 1963), *Provo Soul*, 2023. Acrylic paint, oil paint, spray paint, African cloth, photo collage, glitter, crayon, and graphite on gesso-coated birch door skin. Funds from Contemporary Collectors' Circle with additional support from Vicki & Kent Logan, Craig Ponzio, Bryon Adinoff & Trish Holland, Kathryn & David Birnbaum, Catherine Dews Edwards & Philip Edwards, and Drs. Ellen & Morris Susman, 2023.399A–D.

Ebony G. Patterson (Jamaican American, born 1981), *Shrubz*, 2014. Jacquard woven photo tapestry, fabric flowers, tassels, and hand-embellished plastic guns. Funds from Contemporary Collectors' Circle with additional support from Vicki & Kent Logan, Craig Ponzio, Bryon Adinoff & Trish Holland, Kathryn & David Birnbaum, Catherine Dews Edwards & Philip Edwards, and Drs. Ellen & Morris Susman, 2023.495.

Hayv Kahraman (Iraqi American, born 1981), *Binding*, 2021. Oil paint on linen. Funds from Contemporary Collectors' Circle with additional support from Vicki & Kent Logan, Craig Ponzio, Bryon Adinoff & Trish Holland, Kathryn & David Birnbaum, Catherine Dews Edwards & Philip Edwards, and Drs. Ellen & Morris Susman, 2023.261.

Hiraki Sawa (Japanese, born 1977), *Going Places Sitting Down*, 2004. Three-channel video installation with sound. Gift of Crennan Ray, 2022.341.1–4.

OPPOSITE PAGE: **vanessa german** (American, born 1976), *TV Man*, 2022. Wood, cloth, cutter quilt, glitter, sequined fabric, Yoruba hat found stuck to a shelf at a Tj Maxx in western North Carolina, black pigment, the meanness of houselessness in a world of abundance, a took-apart-tv, 50 feet of rope, white and red pigment, wire, foam, a vision of a man walking up a hill, plaster, plaster gauze, wood glue, heat, hurt, loneliness, magic. Funds, by exchange, from Martha F. Radetsky and Modern and Contemporary Art acquisition funds, 2023.5. © vanessa german.

MATERIAL MATTERS EL MATERIAL IMPORTA

Contemporary artists employ a wide range of materials and techniques to propel their objects into poetic dimensions. Sourcing from flea markets, communal gathering spaces, and through personal exchanges, artists steep their work in memory, history, and place. A tower of blankets gathered from our local community honors ancestral stories and memorializes important life events. Discarded objects assume new meaning to comment on excess consumerism. Paintings take on sculptural dimensions through irregular shapes, varied surfaces, and built structures that extend the picture plane into three dimensions.

Los artistas contemporáneos utilizan una gran variedad de materiales y de técnicas para conferir dimensiones poéticas a sus objetos. Ya sea que recurran a mercados de pulgas, a espacios comunes de reunión o a intercambios personales, los artistas impregnan memoria, historia y ubicación a las obras que crean a partir de objetos. Una torre de cobijas obtenidas de nuestra comunidad local honra historias ancestrales y conmemora acontecimientos importantes de la vida. Los objetos desechados adquieren nuevas dimensiones de significado para reflexionar sobre el consumismo excesivo. Mediante el uso de formas irregulares, superficies variadas y estructuras construidas que amplían la obra llevándola a un plano tridimensional, las imágenes adquieren dimensiones escultóricas.



Danica Lundy (American, born 1991), *Spark up, gas down*, 2021. Oil paint on canvas. Gift of Tony Hui Cao and Xiaoxi Li, and Rahul Sabhnani, 2022.333.

John Bankston (American, born 1963), *Red Turtle*, 2006. Oil paint on canvas. Gift of Wole Bakare Art Collection, 2023.216.

Nathan Mabry (American, born 1978), *Process Art (Deadgifhigh/Descendant/Equestrian CIX)*, 2012. Bronze and stainless steel. Gift of Vicki and Kent Logan to the Denver Art Museum, 2023.207.

NATIVE ARTS

Gift of 117 works of pottery and weavings by Indigenous artists from the late 1800s to the 1990s from the estate of Benjamin F. and Sarah A. Crane, including: Maria Martinez (San Ildefonso) and Julian Martinez (San Ildefonso), *Bowl*. Clay; 3½ × 10⅛ in. diam. Denver Art Museum: Gift of Benjamin F. and Sarah A. Crane, 2022.275; and Bessie Littleben (Navajo), *Textile*, about 1990s. Wool and dye; 62½ × 47 in. Denver Art Museum: Gift of Benjamin F. and Sarah A. Crane, 2022.217; and Fred Kabotie (Hopi), *Niman Ceremony*, about 1930s. Watercolor on paper; 14½ × 20¾ in. Denver Art Museum: Gift of Benjamin F. and Sarah A. Crane, 2022.247.

Merikokeb Berhanu (Ethiopian), *Untitled LXX*, 2021. Acrylic paint on canvas; 48 × 57⅞ in. Denver Art Museum: Funds, by exchange, from John and Mary Pat Carlen, James P. Economos, Jerome Furman, and Dr. E. E. McKeown, 2022.338.

Selome Muleta (Ethiopian), *Interior Dialogue IX*, 2022. Acrylic paint and oil pastel on canvas; 55⅞ × 47¼ in. Denver Art Museum: Modern and Contemporary Art acquisition funds, 2022.339.

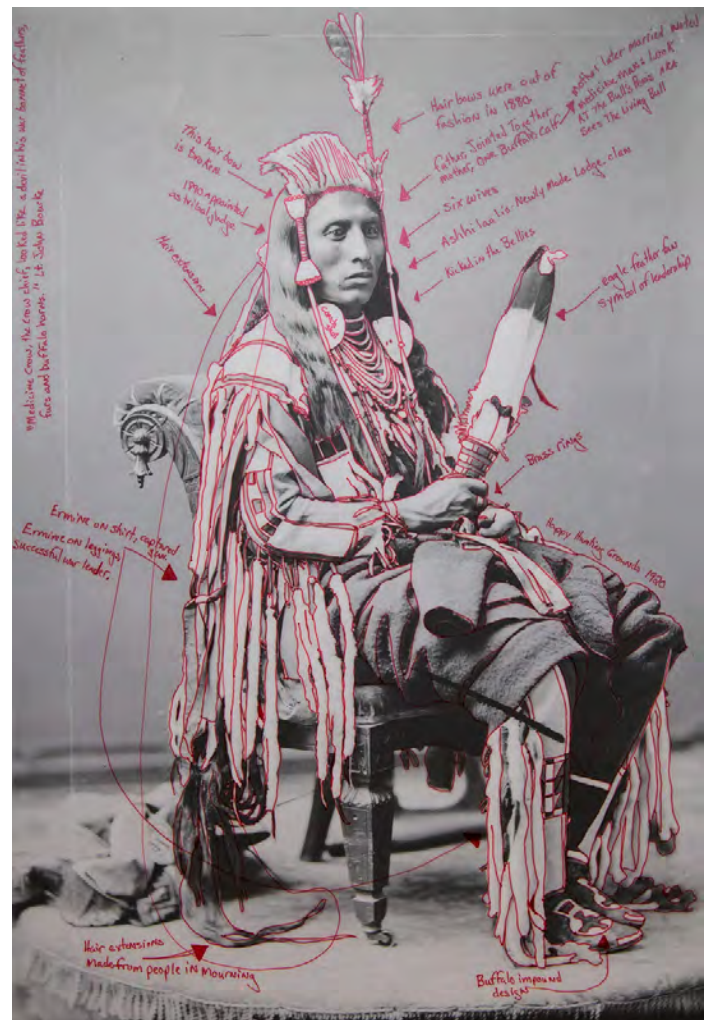
Apache artist, *Olla*, about 1880–90. Plant fiber; 22 in. Denver Art Museum: From the family of A. Edgar and Stephanie Benton in memory of Nancy J. Blomberg, 2023.41.

Tom Jones (Ho-Chunk [Winnebago]), *Bela Falcon*, 2023. Digital inkjet photograph with glass beads, shell beads, and rhinestones; 40 × 77 in. Denver Art Museum: Funds from the Friends of Native Arts, 2023.193.

Dyani White Hawk (Sičhánǵu Lakhóta), *RELATIVE*, 2023. Single-channel color video; 6 min. loop; sound composition; 24 min. loop. Projection on mirror and vinyl; 96 × 168 in. Denver Art Museum: The Christensen Fund, 2023.264.

Three gifts to the Arts of Oceania collection: Nukuma artist, *Minja Society figure*, early 1900s. Pigment on wood; 72 × 18 in. Denver Art Museum: Gift of Ellen Anderman, George Taylor Anderman, and Evan R. Anderman in honor of their parents, 2023.42; Roen Hufford (Hawaiian), *Mai Kahi Piko a Kahi Piko (Across the Generations)*, 2021. Pigment and bark cloth; 85⅜ × 22¼ in. Denver Art Museum: Gift of Nancy Lake Benson, 2023.395; *Ngatu Tāhina* (Tongan tapa), about 1970. Painted bark cloth; 8 × 12 ft. Denver Art Museum: Gift of Ann and George Ensinger, 2023.396.

Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, Lakota, and European), *Mirror Shield Project*, 2016. Single-channel video and physical mirror shield; shield: Masonite and foil; 48 × 16 in. Denver Art Museum: The Christensen Fund, 2023.262.1-6; and *The One Who Checks & The One Who Balances (Return of the Warrior Twins)*, 2021. Single-channel video installation; 1:19 min. loop. Denver Art Museum: The Christensen Fund, 2023.263.



Wendy Red Star (Crow), *Delegation Series*, 2014. Pigment print and red ink on archival photo-paper; 24 × 16½ in. each. Denver Art Museum: Gift of Brian A. Tschumper and Benton Greer, 2023.473-2023.482. © Wendy Red Star.

Gift of 16 works by Native American contemporary artists from the collection of Brian Tschumper, including: Patrick Dean Hubbell (Navajo), *Equine Medicine Blankets*, 2022. Oil, acrylic, oil pastel, synthetic polymer, natural earth pigment, sewn thread on canvas, wood stretcher bar; 60 × 48 in. Denver Art Museum: Gift of Brian A. Tschumper and Benton Greer, 2022.206; Wendy Red Star (Crow), *Delegation Series*, 2014. Pigment print and red ink on archival photo-paper; 24 × 16½ in. each. Denver Art Museum: Gift of Brian A. Tschumper and Benton Greer, 2023.473-2023.482.

Gift of two works from the Vicki and Kent Logan collection by artist Jeffrey Gibson (Mississippi Band Choctaw and Cherokee): *Can't Take My Eyes Off of You*, 2015. High fire glazed ceramic, repurposed tipi poles, deer rawhide, wool, acrylic paint, glass beads, artificial sinew, copper jingles, nylon fringe; 72 × 29 × 38 in. 2023.509; and *Seven Beats*, 2013. Deer-hide-covered drums, graphite, acrylic paint, rawhide lacing, variable dimensions, 2023.510.

PETRIE INSTITUTE OF WESTERN AMERICAN ART

Arthur Okamura (American, 1932–2009), *Stack*, 1969. Oil paint on canvas; 51¼ × 33¼ in. The Roath Collection by exchange, 2023.34.

Arthur Okamura (American, 1932–2009), *Image #24 Pond*, 1957. Oil paint on canvas; 30½ × 49 in. The William Sr. and Dorothy Harmsen Collection by exchange, 2023.35.

Marion Kavanagh Wachtel (American, 1876–1954), *Sycamores*, date not known. Oil paint on canvas; 27¾ × 35½ in. William Sr. and Dorothy Harmsen Collection by exchange; funds provided by Henry Roath, Lanny and Sharon Martin, 2013 Collectors' Choice, and The Second Decade Fund, 2023.217.

Edward Kemeys (American, 1843–1907), *The Still Hunt*, 1881–83 (model date). Bronze; 12 × 10 × 21 in. The Roath Collection, by exchange, 2023.405.

John J. Boyle (American, 1851–1917), *Stone Age in America*, 1886. Bronze; 29 × 12 × 13½ in. The Roath Collection, by exchange, 2023.404.



Arthur Okamura (American, 1932–2009), *Stack* (detail), 1969. Oil paint on canvas; 51¼ × 33¼ in. The Roath Collection by exchange, 2023.34. © Estate of Arthur Okamura.

PHOTOGRAPHY

Brian Adams (Iñupiaq, born 1985), *Makayla Nayokpuk watching her dad, Dennis Davis, operate his drone, Shishmaref, Alaska*, from the series *I Am Inuit*, 2016. Chromogenic print; 14 × 14 in. Denver Art Museum: Funds from the Bartos Balog Foundation and Frederic H. Douglas by exchange, 2023.19.

William Henry Jackson (American, 1843–1943), *Castellated Rocks on the Chugwater, Sanford Robinson Gifford, Artist*, 1872. Albumen silver print; 5 × 7⁵/₈ in. Denver Art Museum: Funds from the Photography Department, Henry Roath by exchange, and the Second Decade Fund, 2022.335.

Kati Horna (Hungarian, active in Mexico, 1912–2000), *La Muñeca (The Doll)*, 1956. Gelatin silver print; 13¹/₄ × 10¹/₂ in. Denver Art Museum: Funds from Photography Acquisitions Alliance and 2022 Collectors' Choice, 2023.74.

Terri Weifenbach (American, born 1957), *Des Oiseaux #40*, August 20, 2016. Inkjet print; 30 × 23³/₈ in. Denver Art Museum: Funds from the Photography Acquisitions Alliance, 2023.75.

Joe Deal (American, 1947–2010), *Colton, California*, from the series *The Fault Zone*, 1978. Gelatin silver print; 13¹/₁₆ × 13¹/₁₆ in. Denver Art Museum: Funds from the Photography Acquisitions Alliance, 2023.78.

Jean Pagliuso (American, born 1941), *Variiegated #17*, from the series *Poultry Suite*, 2006. Gelatin silver print on handmade Kaji paper; 24³/₄ × 19¹/₄ in. Denver Art Museum: Gift of Jana and Fred Bartlit, 2023.197.

Mary Peck (American, born 1952), *Untitled*, from the series *Everglades*, 1984. Gelatin silver print; 10¹/₂ × 31¹/₂ in. Denver Art Museum: Gift of Joyce and Ted Strauss, 2023.138.

John Pilson (American, born 1968), *C.T.*, from the series *Interregna*, 1999–2000. Gelatin silver print; 19 × 15¹/₂ in. Denver Art Museum: Gift of Joyce and Ted Strauss, 2023.166.

Roman de Salvo (American, born 1965), *Hydrant Fire*, 1993–99. Silver-dye bleach print; 29¹/₂ × 19⁵/₈ in. Denver Art Museum: Gift of Joyce and Ted Strauss, 2023.185.

Robert Adams (American, born 1937), 55 photographs from the Pawnee Grassland, 1970s–80s. Gelatin silver prints. Denver Art Museum: Gift of Kerstin and Robert Adams, 2023.271–325.



Jean Pagliuso (American, born 1941), *Variiegated #17*, from the series *Poultry Suite*, 2006. Gelatin silver print on handmade Kaji paper; 24³/₄ × 19¹/₄ in. Denver Art Museum: Gift of Jana and Fred Bartlit, 2023.197. © Jean Pagliuso.



Books and articles published or co-published by the Denver Art Museum.

CATALOGS



***Appropriation and Invention:
Three Centuries of Art in Spanish America***

November 2022

Published by Denver Art Museum and Hirmer Verlag

Edited by Jorge F. Rivas Pérez

With contributions by Olga Isabel Acosta Luna, Luisa Elena Alcalá, Elsa Arroyo Lemus, Carla Aymes, Michael A. Brown, James M. Córdova, Gustavo Curiel Méndez, Carmen Fernández-Salvador, Raphael Fonseca, Philippe Halbert, Ricardo Kusunoki Rodríguez, Natalia Majluf, Franziska Martha Neff, Janeth Rodríguez Nóbrega, Sofía Sanabrais, and Luis Eduardo Wuffarden Revilla

Drawing from the renowned collection of Latin American art at the Denver Art Museum, this splendid catalog examines the processes of appropriation and invention in the arts of Spanish America across three centuries, from the 1520s to the 1820s.



***Her Brush: Japanese Women Artists from the
Fong-Johnstone Collection***



February 2023

Published by Denver Art Museum

her-brush.denartmus.org

Edited by Einor Cervone

The Denver Art Museum's first digital catalog, *Her Brush* marks the inauguration of a multipronged project with a twofold objective: representation and accessibility. Leveraging the expansive Fong-Johnstone collection of calligraphy, painting, and ceramics, largely by women artists from early modern and modern Japan, the catalog presents new research, detailed exhibition and object content, and supplemental materials that shed light on the artists and their lives. It also takes a self-reflexive approach, contextualizing the exhibition and considering the subject through a multidisciplinary framework. Leading scholars, artists, and specialists weigh in on the state of the field—past, present, and future.



Near East to Far West: Fictions of French and American Colonialism

March 2023

Published by the Denver Art Museum, distributed by Yale University Press

Edited by JR (Jennifer R.) Henneman

With contributions by Jacob Rama Berman, Emily C. Burns, Betsy Fahlman, Richard V. Francaviglia, Christine Garnier, Danielle Haque, Molly Medakovich, Jennifer W. Olmsted, Jennifer E. Sessions, Scott Manning Stevens, Robert Warrior, and Marie A. Watkins

Through an examination of the influence of French Orientalism on representations of the American West during the nineteenth and early twentieth centuries, this volume considers how French artistic values informed the development of western American art and the ways that Orientalist aesthetics and ideology shaped both French and American colonialism and expansion.

ARTICLES

Clarisse Fava-Piz, "The Education of Women Sculptors in Late Nineteenth-Century Paris," *Camille Claudel*, exhibition catalog (J. Paul Getty Museum, 2023), 41–55.

Clarisse Fava-Piz, "In Rodin's Studio," *Camille Claudel*, exhibition catalog (J. Paul Getty Museum, 2023), 117–151.

Raphael Fonseca, "Talking to the dead," in *André Griffó*, organized by Raphael Fonseca and edited by Marina Dias Teixeira and Yasmin Abdalla (São Paulo: Art Consulting Tool, 2023), 16–31.

Raphael Fonseca, "TV is the youngest moon," in *22nd Biennial SESC Videobrasil, Memory is an Editing Station*, edited by SESC (São Paulo: SESC SP, 2023), 20–31.

Raphael Fonseca, "From rakatá to rakatá," in *Latin American Artists: From 1785 to Now*, edited by Rebecca Morrill and Maia Murphy (London: Phaidon Press Ltd.; New York: Phaidon Press Inc.), 11–17.

JR (Jennifer R.) Henneman, "JR (Jennifer R.) Henneman discusses 'Near East to Far West.'" *Artforum*, March 2023. Vol. 61, No. 7.

JR (Jennifer R.) Henneman, "Carl Oscar Borg: *Watching the Race*," in *A Shared Vision: The Macon and Joan Brock Collection of American Art*, edited by Corey Piper (Norfolk, VA: Chrysler Museum of Art, distributed by the University of Virginia Press, 2023).

John P. Lukavic and Marie Watt, "Marie Watt's *Companion Species (Speech Bubble)*: Blankets, Community, and Intersectionality," in *Smarthistory* (Not your grandfather's art history: a BIPOC Reader), edited by Olivia Chiang, June 8, 2023.

John P. Lukavic, "No Longer a Tide," in: *Duality: Contemporary Works by Indigenous Artists* (Longmont, CO: Longmont Museum, 2023).

Jorge F. Rivas Pérez, "Venezuela: Furniture Development at the Crossroads of the Spanish Empire," in *Appropriation and Invention: Three Centuries of Art in Spanish America*, edited by Jorge F. Rivas Pérez (Denver: Denver Art Museum; Munich: Hirmer, 2022), 124–139.

Jorge F. Rivas Pérez, "A House as the Portrait of a Nation: Alfredo Boulton and Pampatar, 1952–54," in *Alfredo Boulton: Looking at Venezuela, 1928–1978*, edited by Idurre Alonso (Los Angeles: Getty Research Institute, 2023), 137–151.

Jorge F. Rivas Pérez, "A Stage for Wealth and Power in Eighteenth-Century Lima: The Estrado of Doña Rosa Juliana Sánchez de Tagle, First Marchioness of Torre Tagle," in *Intimate interiors: Sex, Politics, and Material Culture in the Eighteenth-Century Bedroom and Boudoir*, edited by Tara Zanardi and Christopher M. S. Johns (London; New York: Bloomsbury Visual Arts, 2023), 99–121.

Jorge F. Rivas Pérez, "Muebles que cuentan cosas. El ajuar doméstico de doña Rosa Juliana de Tagle, primera marquesa de Torre Tagle (Lima, 1762)," in *Casa y Espacio Doméstico en España y América (siglos XVI-XIX)*, edited by Francisco García González and Margarita M. Birriel Salcedo (Madrid: Iberoamericana Editorial Vervuert, 2022), 271–299.

Learning and Engagement Department, "Art Museums and Healthy Aging: A Creative Aging Tool Kit," Denver Art Museum, 2023.

Learning & Engagement Report

Last year marked the second year of programming in the Jana and Fred Bartlit Learning and Engagement Center. Together with our partners, we built art and creativity experiences focused on fostering well-being, belonging, and empathy.

CONNECTING PEOPLE & ART

Several events took place in the Creative Hub connecting partners, visitors, and the museum's exhibitions and collections. Kyoto-based artist Tomoko Kawao performed her internationally acclaimed calligraphy process in connection with the exhibition *Her Brush*. In June, we hosted Denver's Indigenous Comic and Art Festival, *áyA Con*, and their all-inclusive family festival featuring comic book creators and artists. In September, we worked alongside Walt Pourier, a local artist and founder of the Stronghold Society, to put on *Škáta*, a celebration of the arts of skateboarding connected to our summer exhibition *Desert Rider*.

In our galleries, artists were invited to connect with visitors through residency programs and demonstrations. Our Native Arts Artist-in-Residence program, which explores contemporary Indigenous perspectives through the creative process, expanded to two per year. Chelsea Kaiah and Viki Eagle brought their practice into the museum galleries offering workshops and visitor engagements during their four-month residencies. Demonstrating artists in our Thread Studio returned to share their process of making textile art.

Untitled: Creative Fusions became Untitled: Artist Takeover, and the DAM continued to be a nexus for Denver's creative community, working with over 114 artists, including: artists Cal Duran and Sarah Fukami (October); visual artist Sofie Birkin and musician Melissa Ivey (January); spoken word artist Franklin Cruz and visual artist Sammy Lee (April); artist Drew Austin and comedian Joshua Emerson (July). In January, we saw over 1,600 visitors at the season's kickoff. Through a partnership



Melissa Ivey performing at Untitled: Artist Takeover.



with Slam Nuba and artist Kerrie Joy, we held our second annual Black History Tomorrow Poetry Slam in celebration of Black History Month and the power of spoken word.

We provided guided access to our Sensory Garden on Fridays and Sundays. We also hosted *If Plants Could Hum*, a collaborative program developed with Jade 'Dunia' Shawty, sound healer, during the summer, inviting visitors to explore the relationship between art and nature through sound bowls.

The Studio became the Landscape Studio and was open daily with opportunities for visitors to explore the powerful ways that places inspire us and discover how artists use different techniques and their imagination to bring these landscapes to life. More than 70,000 visitors participated in the Landscape Studio. We partnered with five featured artists and 12 demonstrating artists who displayed their art and demonstrated their artistic practice for visitors two weekends per month.

IMAGES, TOP TO BOTTOM: Visitors making art in the Landscape Studio; Visitor in the Sensory Garden.



Participants in a Creative Class.

PROGRAMS FOR ALL AGES

We continued to develop classes, courses, and drop-in workshops as part of our lifelong learning opportunities for adults. Creative Classes bring teaching artists in the community to the DAM, with class content connected to our exhibitions and collections. In total, 28 classes were offered, ranging from floral design and acrylic painting to sound healing and bundle dying. Our art history multi-part course focused on Flemish art in connection with *Saints, Sinners, Lovers, and Fools*; and our four Insight lectures featured museum staff in conversation about the making of the Modern and Contemporary galleries, Arts of Africa and Arts of Oceania, and *Near East to Far West*. Virtual options continue to be needed. In addition to offering Drop-In Drawing, Drop-In Writing, and Mindful Looking on Tuesdays in the galleries, virtual offerings of each of these programs attracted around 50% of our audience and created greater access for those who can't get to the DAM.

Our school programs continued to focus on building connections, sparking curiosity, and inspiring critical

thinking. In total 34,000 students took part in a range of museum experiences. Our school offerings included K-12 artmaking workshops designed to facilitate an open studio process, modeled after the Teaching for Artistic Behavior philosophy. As an amplification to our elementary tours, we offered middle and high school discovery-based tours focused on art and social consciousness. We held our first Educator Night since the pandemic, welcoming educators to the DAM for an evening of experiencing the collections, meeting with staff, and learning about the tours we offer.

As we continue to connect with families with young children, the emphasis last year was to bring back a key family program, Create Playdate, a favorite with the under-five crowd and their grown-ups. We also piloted ARTventure, a new program that provides access for families to explore the collections using borrowed tablets with augmented reality software. Foxy and Shmoxy, two witty foxes solving mysterious cases involving artworks in the galleries, performed to over 1,100.

With the goal of offering safe and engaging visits for kids with sensory sensitivities, Sensory-Friendly Mornings were held four times over the course of the year in partnership with the Autism Community Store, McNicholas Miniature Therapy Horses, and Revel in Life, as well as artist partners.

Children ages 4–12 participated in camps during Day at the DAM and Summer Camps. Throughout the summer, over 500 campers worked alongside teaching artists, visiting galleries, finding their creative voices, and learning fun skills such as sound engineering and recording a youth audio tour.

HELPING COMMUNITIES THRIVE

Acknowledging that art and creativity are essential for communities to thrive, the team delivered museum programs at schools, community centers, and older adult communities. We celebrated creativity in our community with our Community Spotlight exhibitions, including *Las Adelitas Living the Arts: Community, Creativity, and Empowerment*, a showcase of this nonprofit's dedication to celebrating and supporting Latinas in their creative and artistic endeavors, and *Škáta: The Art of Skateboarding*, a pop-up presentation of skateboard decks. The creativity of youth was on full display in Wonderscape with five youth showcases throughout the year, including *Indomitably Indigenous*, featuring the work of Indigenous youth 15–25 years old, the *Colorado Scholastic Art & Writing Awards Showcase*, and our partnership with the Denver Public Schools elementary and middle school showcases. In addition, we displayed an inaugural staff exhibition featuring the creative talents of DAM team members.

Art Lives Here was installed at 12 partner sites and 7,695 Creativity Kits were distributed to youth and families. Creative Caravan, a mobile studio, was piloted at four community partner sites over the summer: Juneteenth Music Festival, a motel serving as temporary housing for those seeking asylum, a community farmers market in Globeville, and La Raza Park Day. Art at Hand, museum experiences in a box designed for older adults, were distributed to 280 individuals through our expanded partner list that included Center for African American Health, Denver Indian Center, Catholic Charities, Mulroy Senior Center, Kinship Caregivers, Kavod Senior Living, and Avail Properties. One of our iconic programs, Mindful Looking, went on the road and debuted at two sites in Boulder County as part of our partnership with BMOCA's and the Longmont Museum's *agriCulture* exhibition.

PROFESSIONAL DEVELOPMENT

Through a collaboration with Metropolitan State University of Denver, we piloted an Emerging Museum Professionals Program. This was the first year of this pilot program and we welcomed four interns who co-led tours and engaged with students taking part in elementary and secondary tours. These emerging professionals worked with the DAM for one year, gaining valuable skills in museum education with the goal of cultivating diverse and bilingual talent within the museum field and building awareness of museum teaching careers for college students.

For the second year, we hosted the Teaching Artistic Behavior Conference in January, bringing teachers to the DAM for two days of workshops.

As an incubator and hub for practitioners, peers, and those who are committed to the role of creativity and art, we also convened our second Creative Aging and Well-Being Convening with 50 attendees from across Colorado and the nation.

Heather Nielsen,
Chief Learning & Engagement Officer

Nancy Lake Benson,
Chair, Learning & Engagement Committee



Performer at the *Indomitably Indigenous* Community Spotlight.

Highlights of programs the museum presented October 1, 2022–September 30, 2023.

COURSE

Flemish Art in Context

This four-part series related to *Saints, Sinners, Lovers, and Fools* explored Flemish art and history from the 1500s to the 1700s. Featured speakers: Katharina Van Cauteren, Chief of Staff of The Phoebus Foundation and organizing curator of the exhibition, Geoffrey Shamos, Director of the Vicki Myhren Gallery at the University of Denver, Rebecca Tucker, Professor of Art at Colorado College.

SYMPOSIA

From Workshop to Nomad: New Thinking About Rug Weaving Categories and Design Influences

This was the Avenir Institute of Textile Arts and Fashion's first symposium, in conjunction with the exhibition *Rugged Beauty: Antique Carpets from Western Asia*. Speakers addressed the complex cultures and economies of rug weaving in the countries of Turkey, Iran, and the Caucasus, with a focus on four categories: tribal/nomadic, workshop, village, and prayer rugs.

Gender and Voice in Japanese Art

Six scholars and specialists from various disciplines participated in an international symposium at the Denver Art Museum to accompany *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection*. This symposium added to the discourse on approaches and methodologies in the study, connoisseurship, and exhibition of Japanese art through the lens of gender, agency, and artistic voice.

Near East to Far West: A Closer Look

The exhibition *Near East to Far West: Fictions of French and American Colonialism* was the first to reveal the important roots of western American art in nineteenth-century French Orientalism. Exploring the diffusion of Orientalism in context of two expanding empires, France into North Africa and the United States into the West, the project considered the legacies of colonial representation. In preparation for the opening of the exhibition, this Petrie Institute of Western American Art Symposium featured presentations by leading scholars who explored its main themes and concerns.

Neocolonial: Inventing Modern Latin American Nations

In the first half of the 1900s, Latin American artists, architects, and designers searched for visual languages that matched the modern identities of their young nations. Surprisingly, many found their answers in the aesthetics of their colonial past. The 2022 Mayer Center for Ancient and Latin American Art Symposium explored the paradoxical nature of this neocolonialism by examining a wide array of art, from painting and architecture to furniture and graphic design. A group of international scholars probed the meanings, cultural agendas, and contradictions that emerged when artists in democratic nations grounded their work in the visual regime of imperial Spain at a time of rising consciousness of Indigenous cultures and Panamericanism.

Ucross Symposium: Curating Native American Art

The Native Arts department partnered with the Ucross Foundation to host this interdisciplinary gathering of museum professionals, students, and community members and focused on a discussion of Indigenous representation in museums, the development of new standards and practices for working with Native and First Nations collections and communities, and how to create new pathways supporting colleagues in the field.

TALKS & LECTURES

The Aesthetic Emotions of Masks and Masquerades in Africa with Zoë Strother, Riggio Professor of African Art at Columbia University.

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: Judith Joy Ross, Sarah Sense, François-Xavier Gbré, Keisha Scarville.

Artist Talk: Baseera Khan in concert with the *Rugged Beauty* exhibition.

Artists Respond to Near East to Far West: Fictions of French and American Colonialism.

Back-Tracking in Memory: A Conversation with Tom Petrie and Brian Dippie.

Bajito y suavecito: Lowriding in the Southwest with Denise Sandoval, Professor of Chicano Studies at Cal State Northridge.

Fools and Folly in Flemish Art with Larry Silver, James & Nan Wagner Farquhar Professor Emeritus of History of Art at the University of Pennsylvania.

Guo Pei: Couture Fantasy with Jill D'Alessandro, Director and Curator of the Avenir Institute of Textile Arts and Fashion.

In Practice: Inspiration from Old Masters with artist Kaitlyn Tucek.

Insight: Near East to Far West—The Making of an Exhibition.

Korean-American Women Artists Panel Discussion with artists Jung Ran Bae, Miran Lim Lee, Sammy Lee, Youngjune P. Lew, Hyesook Park, and Jaye Rhee.

Logan Lecture Series—Since 2007, the Logan Lecture Series at the Denver Art Museum has presented talks by over 120 contemporary artists. Organized by the Modern and Contemporary Art department, the series is made possible through the generous support of Vicki and Kent Logan. Featured artists this year: Caleb Hahne Quintana, Cara Romero, Niki Hastings-McFall, and Magdalena Fernández.

Month of Photography Lecture Series—Spotlighted Colorado-based photographers Trent Davis Bailey and Renluka Maharaj.

Rethinking Joseph Wright of Derby: How it was done and why it was necessary, by Dr. Matthew Craske Lecture, 2021 Berger Prize Winner.

Vaqueros y Charros, Waddies, and Buckaroos: The African Roots of Cowboydom.

The Visual Language of Chicano Codices with artist Eric Garcia.

Women Artists of Venice with Melissa Conn, Save Venice Director.

SPECIAL EVENTS

2nd Annual Black History Tomorrow Poetry Slam in honor of Black History Month with Kerrie Joy and Slam Nuba.

21st Annual Día del Niño global celebration of children.

34th Annual Friendship Powwow celebrating Native American art and culture.

áyA Con, Denver's Indigenous Comic and Art Festival, took place at the McNichols Civic Center Building and the DAM.

Calligraphy Performance with Artist Tomoko Kawao 川尾朋子 in conjunction with *Her Brush*.

Creative Aging and Well-Being Convening for practitioners in aging-services organizations, arts centers, museums, and other organizations.

K-Pop Dance Talk & Workshop in honor of Asian American and Pacific Islanders Heritage Month.

Lowrider Show and Shine in collaboration with over 20 Colorado-based lowrider owners and car clubs.

Škáta: The Art of Skateboarding in collaboration with Walt Pourier (Oglala Lakǰóta) of the Stronghold Society.

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As of September 30, 2023

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Gay Neilson

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Dianne Chowen
Carol Douglas
Rhondda Martin
Gay Neilson
Sandy Pyer
Karen Ray

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Jennifer Fowler
Jo Martin
Karen Mile
Sue Murahata
Gail Shulman
Esther Varney

2023 CILE BACH AWARD RECIPIENTS

Barbara Kelly
Gene Neiges



IMAGES: (TOP AND LEFT) Volunteers, staff, and visitors at the museum; (BOTTOM RIGHT) 2023 Cile Bach Award Recipients, Barbara Kelly and Gene Neiges.

Staff

As of September 30, 2023

Christoph Heinrich, Frederick and Jan Mayer Director

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Ji Young Park, NMK Fellow of Korean Art

Douglas Wagner, Curatorial Associate

AVENIR INSTITUTE OF TEXTILE ARTS AND FASHION

Jill D'Alessandro, Director and Curator of the Avenir Institute of Textile Arts and Fashion

Courtney Pierce, Curatorial Assistant



Rights and Reproductions staff members Dzfah Danso (left) and Renee B. Miller (right).

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Kathryn Santner, Spanish Colonial Mayer Fellow

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Jennie Trujillo, Curatorial Assistant

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Megan Selig, Curatorial Assistant

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Anna Piwowar, Conservation Assistant



Felicia Martinez, Exhibitions Planning Assistant, and Mesel Tzegai, Registration Assistant, at the DAM's Juneteenth booth.

Manda Remmen, Assistant Mountmaker
Pamela Skiles, Senior Paintings Conservator
Céline Wachsmuth, Graduate Intern, Objects Conservation

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DAM staff, family, and friends participating in the Coors Light Denver Pride Parade.

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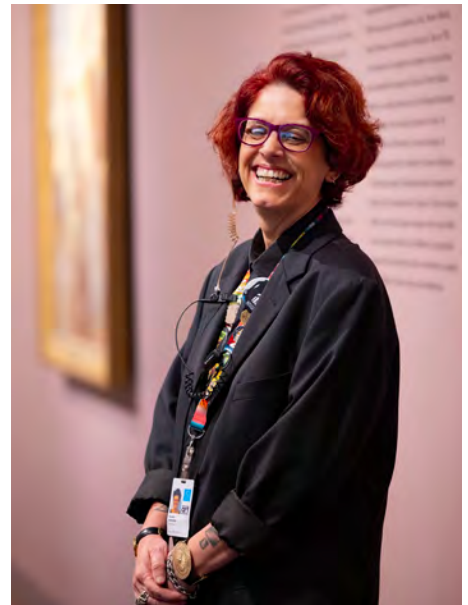
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Art before 1900

Dianne Vanderlip, Curator Emerita,
Modern and Contemporary Art



IMAGES, TOP TO BOTTOM: Phil Quintana, Security Guard, and Jenn Goodrich, Graphic Design Manager; Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art, speaking to guests in the gallery.



Development Report

The Denver Art Museum Board of Trustees and members of the Development Committee are grateful for the generous support of grantors, donors, sponsors, and members who contributed during this fiscal year.

On October 14, 2022, the museum opened its beacon exhibition *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* with the Chairman's Dinner and Gala Reception for the supporters of the exhibitions, Annual Fund Leadership Campaign donors, corporate members, The Museum Associates, and other generous patrons in attendance.

The museum's sparkling annual fundraiser Collectors' Choice celebrated its 40th anniversary on November 18, 2022. The event paid tribute to Latin American Art patrons and cheerleaders John and Sandy Fox, Craig Ponzio, and Clara Ricciardi who have generously contributed to the vitality, relevance, and accessibility of the collection, exhibitions, and programs. The evening included performances by Dado Sa Trio, Mariachi Sol de Mi Tierra, Raquel Garcia and Ritmo Jazz Latino, and Aspen Santa Fe Ballet Folklorico. The gala was chaired by Patricia Baca, Cathey and Richard Finlon, and Jane and Thomas Petrie. Collectors' Choice 40 raised \$800,000 and benefitted art acquisitions of modern and contemporary Latin American art.



Sarah Anschutz, Kathryn and David Birnbaum, Jane and Thomas Petrie, and Craig Ponzio were the 40th Anniversary Sponsors. Philanthropist Sponsors included Julie and Michael Bock, Frederic C. Hamilton Foundation, Wendy and Robert Kaufman, Sharon and Lanny Martin and UMB. Baryn, Daniel and Jonathan Futa, and Amanda J. Precourt were Director Sponsors. Table Sponsors included Suzanne Farver and Clint Van Zee, Sandy and John Fox, Lisa and Robert Kessler, Jolanthe Saks, Saunders, and the Anna and John J. Sie Foundation.



Luncheon by Design was held on April 26, 2023, featuring an engaging program spotlighting sneaker culture. Director and Senior Curator of the Bata Shoe Museum Elizabeth Semmelhack gave a keynote address followed by a panel discussion with designers Jacob Ferrato and Yohance Joseph Lacour led by Darrin Alfred and Koya Nyangi. The event was co-chaired by Rachelle Folsom, Koya Nyangi, and Morris Price. Over \$125,000 was raised for acquisitions for the Architecture and Design department. Special thanks to Presenting Sponsors Sarah Anschutz, Neiman Marcus, and Amanda J. Precourt. Benjamin Moore, Bridget Grier, and John Brooks joined as Leadership Sponsors. Supporting Sponsors included Cathey Finlon, Jen Hardie, and Becky and Brian Schaub. ALIGN, Boland Lord Design, The Chotin Foundation and Family, Renee Duncan, Rachelle Folsom, Lifescape Colorado, and Morris Price were Table Sponsors. We were also grateful for the event's media partner, *5280 Home*, and floral partner BLOOM by Anuschka.

The final fundraiser of the fiscal year, Uncorked, was held on Friday, June 9, 2023, and raised \$500,000. The evening was a celebration of art, wine, and community with proceeds providing multi-year support for the Creative Caravan, a new in-community arts program. Uncorked included a VIP Tasting by event sponsor Clos du Val followed by a festive cocktail hour with partners Goosecross, Gruet and Panther Ridge. A lively dinner

program included a performance by the museum's beloved "art detectives," Foxy & Shmoxy, a Nuggets win, and concluded with a "glass raise," which was generously matched by the Terry and Linda Stevinson Fund for Excellence. We were grateful to Pat Cortez and Manuel Martinez, Lisë Gander and Andy Main, and Becky and Brian Schaub for serving as Co-Chairs, and to Sarah Anschutz, UMB, and Molly's Spirits for their Presenting level sponsorships. Grand Cru Sponsors included The Berger Collection Educational Trust, Lisë Gander and Andy Main, Nancy Leprino, Becky and Brian Schaub, Singer Family Foundation and Spyder Construction. Avoric Real Estate, Bellco Credit Union, Suzanne Farver and Clint Van Zee and Panther Ridge Wines, Baryn, Daniel and Jonathan Futa, Christopher K. M. Leach and Chad Skrbina, Trent Martinet and Davis Graham & Stubbs, Jolante Saks and Slosky & Company Environmental Consulting supported as Magnum Sponsors. Nancy Benson, Berkley Bank, Pat Cortez and Manuel Martinez, Meredith Kaufman, Carol McDermott, Pax8, Robert and Kay Terkhorn, and Toyota were Sommelier Sponsors.

A big thank you to the fantastic supporters of the Annual Fund Leadership Campaign, which exceeded 110 households and generated over \$2.6 million to help the museum plan and execute its world-class exhibitions and program.





Katharina Van Cauteren, Chief of Staff of The Phoebus Foundation, and Angelica Daneo, Chief Curator at the DAM, at the *Saints, Sinners, Lovers, and Fools* Gala.

Gratitude also to our loyal members of The Museum Associates who participated in social and educational opportunities throughout the year. We want to additionally acknowledge the important support that comes from all our new and renewing Corporate Members.

Acquisitions and collection development have been at the forefront of the museum's current fundraising efforts and the Collectors' Groups supported acquisitions in their related departments, helping to enhance collections while enjoying access to events, lectures, and insider opportunities with curators. While these groups are specific to museum departments, curators continued to find ways to collaborate with each other. A new group named the Black Arts Collective was launched with the leadership of Trustees James Holmes, Tina Walls, and Daniel Yohannes. Through this collecting group, business and philanthropic leaders will help the museum continue to grow collections of art by Black artists across departments.

This year, the donors of the Architecture and Design Collectors' Council supported the acquisition of five works including: *M'be yan II (I'm Here)* by Cheick Diallo; *Indigola Cabinet* by Hamed Ouattara; and *Uneasy Lies the Head That Wears a Crown* by Germane Barnes, as well as Chris Wolston's *Hand Chandelier*, and a wall light by Minjae Kim (in collaboration with the Textile and Fashion Circle and Arts of Asia). The Contemporary Collectors' Circle, with an additional challenge grant from Craig Ponzio, funded three works: *Provo Soul* by David Huffman, *Shrubz* by Ebony G. Patterson, and *Binding* by Hayv Kahraman. The Photography Acquisitions Alliance acquired important works for the collection by Terri Weifenbach, Brian Adams, Mary Peck, Ed Ranney, Kati Horna, and Sky Hopinka.



The DAM's Creative Caravan takes artmaking to the community.

The Museum Friends continued to deepen their knowledge and involvement this year, with free access to over 25 lectures and talks and over 20 social and enrichment programs offered across various departments of interest. From acquisition unveilings to after-hours curator tours, conversations with international artists, and so much more, these by-invitation-only events provided Museum Friends insider access to experience special moments at the museum. A heartfelt thank you to the Museum Friends Ambassadors' leadership and guidance.

Generous corporate supporters made restricted gifts to advance institutional initiatives. Your 6 Front Range Toyota Stores, along with funding from the residents who support the Scientific and Cultural Facilities District, continued to make possible year-round Free Days, as well as other free programs such as Día del Niño and Friendship Powwow. Bellco Credit Union increased their support to become the Presenting Sponsor making the Free for Kids program possible for all youth 18 and under. Bank of America continued to support the museum through its Museums on Us program. UMB stepped up again this year with continued presenting support of Uncorked, sponsorship of Collectors' Choice, and a top tier Chairman's Circle level corporate membership. U.S. Bank sponsored *Desert Rider*, and U.S. Bank Foundation provided helpful support for African art acquisitions and for an emerging professionals program in partnership with Metropolitan State University. The Aegon Transamerica Foundation and Xcel Energy funded Learning and Engagement programs, and PNC Foundation supported the museum's Early Childhood education program.



Santa Fe Ballet Folklorico performing at Collectors' Choice 40.

We are grateful for all the supporters of the museum's exhibitions including the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support was provided by *5280 Magazine* and CBS Colorado. Additional generous support was provided as follows:

Saints, Sinners, Lovers, and Fools was presented by the Birnbaum Social Discourse Project, with additional support through the Tom Taplin Jr. and Ted Taplin Endowment, Keith and Kathie Finger, Lisë Gander and Andy Main, the Kristin and Charles Lohmiller Exhibitions Fund, the Samuel H. Kress Foundation, and Christie's.

The local presentation of *Speaking with Light* was supported by The Christensen Fund.

Her Brush was made possible through the generous gift of the John Fong and Colin Johnstone collection with additional support from the E. Rhodes and Leona B. Carpenter Foundation and the Blakemore Foundation.

The reinstallation of the Bonfils-Stanton Foundation Modern and Contemporary Art Galleries was presented by Vicki and Kent Logan.

Near East to Far West was made possible by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. It was supported by an indemnity from the Federal Council on the Arts and the Humanities and presented with

generous funding from Keith and Kathie Finger, the Wyeth Foundation for American Art, the Gladys Kriebel Delmas Foundation, and Sotheby's. Research for the exhibition was underwritten by the Terra Foundation for American Art.

Desert Rider was organized by Phoenix Art Museum. It was presented with generous support from the Adolph Coors Exhibition Endowment Fund, The Christensen Fund, and U.S. Bank.

Museum programs also continued to receive generous support. The Robert & Judi Newman Family Endowment funded the Studio programs. The Nancy Benson Education Endowment continued to support the DAM's nationally renowned programs, together with funds from the CenturyLink Endowment, Jim Kelley & Amie Knox Education Endowment Fund, Cooke-Daniels Fund, Tuchman Family Foundation, Berger Collection Educational Trust, Vera and Joseph Dresner Foundation, Genesee Mountain Foundation, Sydney E. Frank Foundation-Colorado, Margulf Foundation, Next Fifty Initiative, Riverfront Park Community Foundation, and Rose Community Foundation, Diane and Bruce Halle Foundation and Driven to Care, and other generous supporters.

We are grateful for the support of donors such as Sandy and John Fox who funded the Modern and Contemporary Latin American Art department and the Thoma Foundation for underwriting the

Appropriations and Reinventions: Three Centuries of Art in Spanish America publication; Anthony and Delisa Mayer and Elizabeth and Evan Anderman for contributing to the Photography department programs; Linda and Terrence Stevinson who sponsored the assessment of the museum’s business systems as well as the museum’s educational programs. The Sam F. & Freda R. Davis Charitable Trust provided support for the Arts of Asia department. The Merle Chambers Fund continued supporting the museum’s equity, diversity, and inclusion initiative, and Mary Reisher and Barry Berlin funded the Pathways Internships. A major grant from the National Museum of Korea funded Korean art exhibitions and programs while support from the Overseas Korean Cultural Heritage Foundation provided resources for Korean art conservation. A grant from the Americana Foundation supported an entry-level position in the Conservation and Technical Studies Department to be filled with a candidate from a non-traditional background to build essential skills and experience in pursuit of a career in art conservation. We remain grateful to the Henry Luce Foundation for its generous grant to advance social justice initiatives through a partnership with the Detroit Institute of Art.



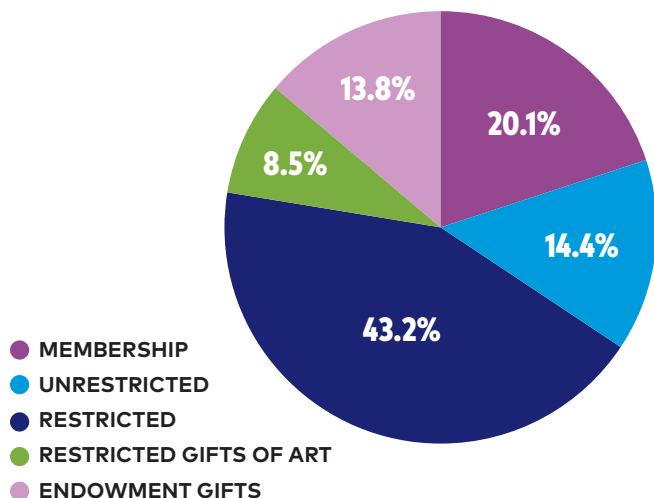
We are grateful for two new restricted endowments that were thoughtfully formed during this fiscal year: the Lorraine and Harley Higbie Endowment was created by the Higbie family to provide access to school kids and their families including educational tours, experiences and materials, and the Merle Chambers Fund supported a Fellowship Endowment to provide emerging professionals from historically underserved communities opportunities for hands-on experiences, helping the museum to become a more diverse, inclusive, and equitable institution. The Conservation Endowment continued to grow thanks to Mary Ellen Anderson’s challenge grant that inspired many other supporters.

Lastly, the museum’s newly renovated campus provided expanded opportunities for our venue rental program. From intimate dinners to galas to parties throughout the campus, the museum has been the sought-after venue for nonprofit galas, corporate gatherings, weddings, anniversaries, mitzvahs, and more. We are grateful to our partners at VISIT DENVER as we work together on conference-related business. Event rentals support the museum’s mission, and we want to also warmly thank all our event clients for their partnership and support.

Arpie Chucovich, Chief Development Officer

Cathey Finlon, Vice Chair, Board of Trustees, Chair, Development Committee

GIVING BY PURPOSE



CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT GIFTS

FISCAL YEAR ENDED SEPTEMBER 30, 2023

	FY 2023
Individuals	\$7,233,010
Corporations	607,993
Foundations	7,094,459
Government grants	<u>242,401</u>
Subtotal	15,177,863
Endowment gifts transferred to Denver Art Museum Foundation	2,090,798
Endowment gifts direct to Denver Art Museum Foundation	<u>6,952</u>
TOTAL	15,239,815

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Unrecorded artist, *Wedding Kimono (uchikake)*, Japan, about 1850. Embroidered silk and cotton (couching, satin, straight, chain stitches) with metallic thread. Denver Art Museum: Gift of Malu Byrne in honor of her grandmother, Mona Lutz, and her lineage from whence this came, 2022.316.

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Sandy Rodriguez (Chicana, born 1975), *Mapa for Malinche and our Stolen Sisters. Dedicated to Missing and Murdered Indigenous Women (MMIW) and families* (detail), 2021. Hand-processed watercolor and 23K gold on amate paper. Denver Art Museum: Funds from the Ralph L. & Florence R. Burgess Trust, 2023.201A-B. © Sandy Rodriguez.

Treasurer's Report

The Denver Art Museum continues to emerge from the lingering effects of the pandemic, along with museums across the county. In fiscal year 2023, the museum remained focused on rebuilding membership and growth in attendance.

The museum, even with these constraints, delivered on its mission with such far-reaching exhibitions as *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* and *Desert Rider: Dreaming in Motion*.

The museum's operating expenses were \$41.4 million, excluding \$8.5 million in depreciation expenses. Operations were supported with revenues and support of \$41.4 million and use of strategic reserves. A special thank you for the extraordinary support of \$10.4 million provided by residents of the seven-county metro Scientific and Cultural Facilities District (SCFD).

Non-operating activities are gifts restricted for endowments, capital projects, and art acquisitions, and reduced by endowment gifts transferred to the museum's foundation and art acquisitions. These activities are essential to the museum's ability to deliver on its mission.

The museum ended the fiscal year in a healthy financial position, which will continue to support our ongoing operations in 2024. We look forward to continuing to welcome back our members and visitors to experience exciting exhibitions and programs.

Respectfully submitted,
Lisë Gander
 Treasurer

DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES

For the year ended September 30, 2023

Operating Revenues and Support

Gifts, grants, and membership	\$13,515
Public support	12,559
Admission revenue	3,937
Gift shop and restaurant operations (net)	2,573
Restricted gifts for future exhibitions and programs	5,979
Other	2,829

Total Operating Revenues and Support 41,392

Operating Expenditures

Program services:	
Exhibitions and net collections activity	11,188
Collections management	2,658
Learning and engagement programs	2,888
Visitor services	2,964
Premises including depreciation	17,637
Supporting services:	
General and administrative	5,917
Fundraising, membership, and marketing	6,665

Total Operating Expenditures 49,917

Net Change in Assets from Operations (8,526)

Non-Operating Activities

Restricted gifts for capital projects	200
Restricted gifts for Endowments	2,063
Endowment gifts transferred to the Foundation	(2,063)
Restricted gifts for Art Acquisitions	742
Art Acquisitions expenditures	(416)

Total Non-Operating Activities 526

Net Change in Assets (8,000)





Foundation Report

The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed \$7,908,884 to the museum this fiscal year. The foundation now has assets with a market value of more than \$169 million. Endowments of more than \$250,000 are as follows:

Denver Art Museum General Endowment	\$25,143,941	James P. Kelley & Amie C. Knox Endowment Fund	\$608,821
Boettcher Foundation Endowment	\$2,782,441	Institute of Western American Art	\$503,586
Cortlandt & Martha Dietler Fund	\$9,525,367	Petrie Institute of Western American Art	\$8,178,593
El Pomar Foundation Fund	\$704,356	Andrew W. Mellon Foundation Director of Conservation Endowment	\$2,049,293
Gates Foundation Endowment Fund	\$5,994,054	Andrew W. Mellon Foundation Painting Conservator Endowment	\$1,733,257
Fred & Jane Hamilton Endowment Fund	\$25,749,279	Andrew W. Mellon Foundation Textile Conservation Endowment	\$3,136,194
Bob & Sharon Magness Endowment Fund	\$3,986,112	Andrew W. Mellon Foundation Native Arts Curatorial Endowment	\$4,586,734
Lewis Story & Mary S. Pachello Fund	\$693,779	Frederick & Jan Mayer Museum Director's Fund	\$4,520,649
Jim & Lucy Wallace Fund	\$687,692	Tom Taplin, Jr. and Ted Taplin Fund	\$1,740,276
Congdon Family Fund	\$1,081,750	Avenir Endowment II	\$13,080,948
Armand Hammer Endowment	\$567,072	Marion G. Hendrie Fund	\$533,975
Margaret Page Endowment in Honor of Cile Bach	\$1,217,375	Harry I. & Edythe Smookler Memorial Endowment Fund	\$666,640
Rose & King Shwayder Endowment Fund	\$329,889	Denver Art Museum Volunteer Endowment for Acquisitions	\$823,729
Newman Family Foundation Endowment	\$2,891,387	Weigers Family Foundation	\$1,957,189
Photography Endowment	\$641,111	Davis W. & Ellen N. Moore Endowment Fund	\$549,438
Outdoor Sculpture Endowment	\$296,863	Vance H. Kirkland Acquisition Fund	\$857,712
Qwest Foundation	\$803,355	Merle Chambers Fellowship Endowment	\$500,000
Nancy Lake Benson Fund	\$1,865,289	Lorraine and Harley Higbie Endowment	\$403,864
William Randolph Hearst Fund	\$1,066,850	DAM Uncorked FY23	\$354,497
Adolph Coors Foundation Fund	\$1,360,393	Avenir Endowment III	\$8,720,633
CC39 Education Endowment	\$747,169	Other	\$6,951,444
Katherine N. Stanley Textiles Endowment Fund	\$1,686,949		
Avenir Endowment for Textile Art	\$3,023,613		
Mayer Family Endowment Fund for New World	\$9,755,064		
Frohlich Conservation Endowment	\$285,669		
William D. Hewit Fund	\$239,590		
Dr. Joseph de Heer Endowment	\$1,399,211		
Anderman Family Endowment	\$605,633		
Modern & Contemporary Endowment	\$583,041		
William Sharpless Jackson Jr. Endowment Fund for Curator's Circle	\$664,886	Total foundation investments at market value, September 30, 2023	\$168,836,655

The members of the board of directors of the foundation during the fiscal year ending September 30, 2023, include Sarah S. Anschutz, David Birnbaum, Peter H. Coors, William J. Hybl, Dorothy O. Horrell, Elisabeth W. Ireland, Richard D. McCormick, Raju N. Patel, Thomas A. Petrie, Scott J. Reiman, Daniel W. Yohannes.

Thomas A. Petrie

Chair, Board of Directors
Denver Art Museum Foundation

Celebrating Lanny Martin



NOVEMBER 5, 1945–SEPTEMBER 1, 2023

This year we said goodbye to one of our most loyal and stalwart supporters, Lanny Martin. We were one of the many lucky recipients of Lanny's unwavering dedication to philanthropy and incredible generosity. Lanny and Sharon's transformative gift to the Denver Art Museum led the campaign to raise funds for the North Building revitalization.

Lanny served on the Denver Art Museum board for almost 30 years, beginning in 1994. He was Chairman of the Board and Endowment from 2013–2023.

We were fortunate to know him and are among the innumerable friends and organizations who will miss Lanny's mentorship and partnership. He leaves behind a legacy of giving and deep commitment to the community.

Denver Art Museum | 100 West 14th Avenue Parkway | Denver, CO 80204-2788
720-865-5000 | denverartmuseum.org | © Denver Art Museum 2024

COVER ARTWORKS: **Mary Cassatt**, *Young Woman with a Straw Hat (Jeune fille au chapeau de paille)* (detail), 1914. Pastel on paper; 21½ × 17⅞ in. (54.6 × 44.8 cm). Gift of George N. Cowen Jr., 2022.171; **Wendy Maruyama** (American, born 1952), *Mickey Mackintosh Chair* (detail), 1981, this example 2022. Maple wood and Zolatone paint; 70 × 30¼ × 20¼ in. Denver Art Museum: Funds from Gayle and Gary Landis and Design Council of the Denver Art Museum, 2023.11. © Wendy Maruyama.

IMAGE, OPPOSITE PAGE: Photo by James Florio Photography.

Unless otherwise noted, photos are by Christina Jackson, Bruce Fernandez, and Eric Stephenson | Editor: Carleen Brice | Designer: Sonya Williams



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DENVER
art
MUSEUM

2022-2023

