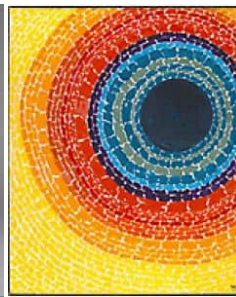


DENVER ART MUSEUM EXHIBITION SCHEDULE



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Now on view

Have a Seat: Mexican Chair Design Today
Feb. 18, 2024–Nov. 3, 2024

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Sandra Vásquez de la Horra: The Awake Volcanoes
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The Life and Art of Tokio Ueyama
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Composing Color: Paintings by Alma Thomas from the Smithsonian American Art Museum
Sept. 8, 2024–Jan. 12, 2025

Wild Things: The Art of Maurice Sendak
Oct. 13, 2024–Feb. 17, 2025

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The Skeletal World of José Guadalupe Posada
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Now on view

Weaving a Foundation: Cornerstones of the Textile Arts Collection
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The 19th Century in European and American Art
Now on view

Hamilton Building Collection Galleries: Arts of Africa, Modern & Contemporary Art and Arts of Oceania
Islands Beyond Blue: Niki Hastings-McFall and Treasures from the Oceania Collection
Now on view

By Design: Stories and Ideas Behind Objects
Now on view

Gio Ponti: Designer of a Thousand Talents
Now on view

NOTE: Unless an exhibition is listed as requiring a special exhibition ticket, it is included with general admission, which is free for everyone 18 and under as well as DAM members.

This exhibition schedule is current as of March 19, 2024. Please confirm dates and titles with the museum's press office at pressooffice@denverartmuseum.org before publication, as information provided here is subject to change. Contact the press office for additional information, interview requests, images or exhibition sponsor information.

DENVER ART MUSEUM EXHIBITION SCHEDULE

Featured Exhibitions



Perfectly Imperfect: Korean Buncheong Ceramics

Now on View

Co-organized with the National Museum of Korea (NMK), *Perfectly Imperfect: Korean Buncheong Ceramics* features more than 70 exquisite works of Korean Buncheong ceramics from the 15th century to today, renowned for their white slip and adorned with diverse surface decorative techniques. The exhibition also includes four 20th- and 21st-century paintings and 16 drawings by five painters.

Sophisticated, playful and engaging, Buncheong ceramics became a uniquely Korean art form in the late 14th to 16th centuries. Elements of the Buncheong style have remained relevant in modern and contemporary Korean art and have influenced other artistic expressions. Its refined and rustic aesthetic has been admired by generations of potters and artists in Korea and across the world.

Curated by Hyonjeong Kim Han, Joseph de Heer Curator of Arts of Asia at the DAM, and Ji Young Park, National Museum of Korea Fellow of Korean Art at the Denver Art Museum, along with curators at NMK, *Perfectly Imperfect* inaugurates unique programs, exhibitions and collaborations between the NMK and the DAM over the next three years.

A digital catalogue for the exhibition can be viewed on the [museum website](#). Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

Perfectly Imperfect: Korean Buncheong Ceramics is organized by the Denver Art Museum and the National Museum of Korea.

This exhibition is generously supported by the National Museum of Korea. Additional support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.



Have a Seat: Mexican Chair Design Today

February 18, 2024–November 3, 2024

Have a Seat: Mexican Chair Design Today is an interactive exhibition featuring three historical artworks, 17 contemporary seats designed by 22 Mexican artists, and a site-specific art installation.

Through their pioneering designs, the artists in *Have a Seat* embark on a journey through history and traditions, exploring the enduring legacy of the cross-cultural world that emerged in Mexico following the Spanish conquest, which incorporated elements of Indigenous, Asian, African, and European cultures and continues to inspire new types of objects and furniture for the 21st century. *Have a Seat* showcases furniture by contemporary Mexican designers represented in the museum's permanent collection, including Andrés Lhima, Cecilia León de la Barra, Daniel Valero, Bárbara Sánchez-Kane, Jorge Diego Etienne, and many more.

Visitors will learn about the connection between contemporary Mexican design and ancient and colonial artistic practices. Hands-on interactions throughout the exhibition will encourage visitors to sit on and move selected chairs and seats, offering the tools to identify the ancient, colonial, and mid-century modern influences.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

Have a Seat: Mexican Chair Design Today is organized by the Denver Art Museum. Support is provided by the Estate of Marjorie MacLachlan, Rudy Weissenberg and Rodman Primack, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.



DENVER ART MUSEUM EXHIBITION SCHEDULE



Fazel Sheikh | *Thirst | Exposure | In Place*

March 10, 2024–October 20, 2024

Fazel Sheikh | Thirst | Exposure | In Place is drawn from three projects the photographer did on the Colorado Plateau from 2017 to early 2023. Sheikh's portraits and vast landscapes shed light on the far-reaching consequences of extractive industry and climate change. The photographs in *Thirst | Exposure | In Place* expose the indelible marks on the Colorado Plateau and American Southwest landscape, etched by both geological and human forces; Sheikh encourages viewers to witness the consequences of the past and imagine the future.



Born in 1965 in New York City, Sheikh documents displaced communities through photography. Sheikh seeks to make meaningful, long-term commitments to communities through yearslong projects, treating portraiture as an act of mutual engagement. He is best known for his photographs of refugees and migrants that are visually restrained and deeply humane, passionately documenting sacred places, their inhabitants and how those communities have long been displaced and erased by environmental racism.

Included with general admission, which is free for members and all visitors 18 and under. #Photography #DenverArtMuseum @denverartmuseum

Fazel Sheikh: Thirst | Exposure | In Place is organized by the Denver Art Museum. The exhibition is presented by Jane P. Watkins, with additional support from the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.

Sandra Vásquez de la Horra: *The Awake Volcanoes*

April 7, 2024–July 21, 2024

Sandra Vásquez de la Horra: The Awake Volcanoes is the first solo show in a U.S. museum for the Chilean artist, known for her recent participation at the Venice Biennale and being the recipient of the prestigious Käthe Kollwitz Prize for 2023.

Vásquez de la Horra was born in 1967 in Viña Del Mar, Chile, growing up during Augusto Pinochet's 17-year military regime and leaving her home nation to study in Germany in the 1990s. Her drawings often include symbols from different cultures, and her female figures perform contrasting roles in narratives that deal with freedom, spirituality, and nature. Vásquez de la Horra's works frequently show female bodies melding with surrealistic landscapes, and her practice is known for its poetic and artistic experimentation that weaves the absurd with the affirmation of affection and pleasure.

The Awake Volcanoes highlights paintings, drawings, and prints by Vásquez de la Horra, exploring notions of fantasy, desire, fear, and pleasure to explore the relationship between the human body and the world around it. Drawing is central to her practice, reminding viewers that it is a flexible and dynamic medium that is still essential to contemporary art making.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

Sandra Vásquez de la Horra: The Awake Volcanoes is organized by the Denver Art Museum. Support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.



DENVER ART MUSEUM EXHIBITION SCHEDULE



Biophilia: Nature Reimagined

May 5, 2024–August 11, 2024

Biophilia: Nature Reimagined brings together more than 70 imaginative works, including architectural models and photographs, objects, fashion, digital installations and immersive art experiences that collectively highlight the transformative power of nature.

"Biophilia" is a term popularized by American biologist and author Edward O. Wilson to describe his theory that, as humans have evolved as a species, they have been intricately intertwined with the natural world. Wilson's hypothesis invites deep reflection and poses relevant questions for audiences to consider life in our hyper-accelerated digital and urban-centric world. Organized by Darrin Alfred, DAM's curator of architecture and design, *Biophilia* provides a space for leading architects, artists, and designers to re-examine and reanimate our intrinsic bond with the natural world.

The exhibition features works by an international roster of designers and artists including Iris van Herpen, Studio Gang, teamLab, Joris Laarman and DRIFT, among others.

Included with general admission, which is free for members and all visitors 18 and under. #BiophiliaDAM #DenverArtMuseum @denverartmuseum

Biophilia: Nature Reimagined is organized by the Denver Art Museum. Support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.



The Life and Art of Tokio Ueyama

September 8, 2024–January 12, 2025

The Life and Art of Tokio Ueyama features more than 40 paintings loaned to the museum from the Japanese American National Museum and Ueyama's family, whose combined efforts to preserve his artwork and archive allow the story of this accomplished and cosmopolitan artist to be told at the DAM for the first time.

Born in Japan, Tokio Ueyama moved to the United States in 1908 at age 18, where he made a home until his death in 1954. This exhibition tells the story of Ueyama's life, including his early days as an art student; his travels abroad in Europe and Mexico; his role as artist and community member in Little Tokyo, Los Angeles; and his unconstitutional incarceration during World War II at the Granada Relocation Center, now the Amache National Historic Site, in southeast Colorado.

Following the bombing of Pearl Harbor in 1941, Tokio and his wife Suze were among more than 120,000 Japanese Americans forcibly relocated into American concentration camps. More than 10,000 people were unconstitutionally incarcerated at Amache in the following years, making it the third largest "city" in Colorado at the time. This exhibition tells a story of a time in Colorado's history, of a place where Americans experienced dislocation and loss, and, more importantly, displayed unimaginable resilience, tenacity and creativity in the face of prejudice.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

The Life and Art of Tokio Ueyama is organized by the Denver Art Museum. Support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.



DENVER ART MUSEUM EXHIBITION SCHEDULE



Composing Color: Paintings by Alma Thomas from the Smithsonian American Art Museum

September 8, 2024–January 12, 2025

Composing Color: Paintings by Alma Thomas from the Smithsonian American Art Museum is a traveling exhibition that explores the life of the groundbreaking American artist and educator. *Composing Color* invites visitors to see the world through Thomas's eyes, drawing on the extensive holdings of her paintings at the Smithsonian American Art Museum (SAAM). The exhibition highlights Thomas's distinct abstract style, where color is symbolic and multisensory, evoking sound, motion, temperature and even scent.

This exhibition is organized around the artist's favorite themes of space, earth and music. Thomas's constant source of inspiration was nature, whether seen through her kitchen window or from outer space. Throughout politically charged times in American history and life, Thomas maintained her belief in the healing power of beauty and dedicated her life to its cultivation and expression through art.

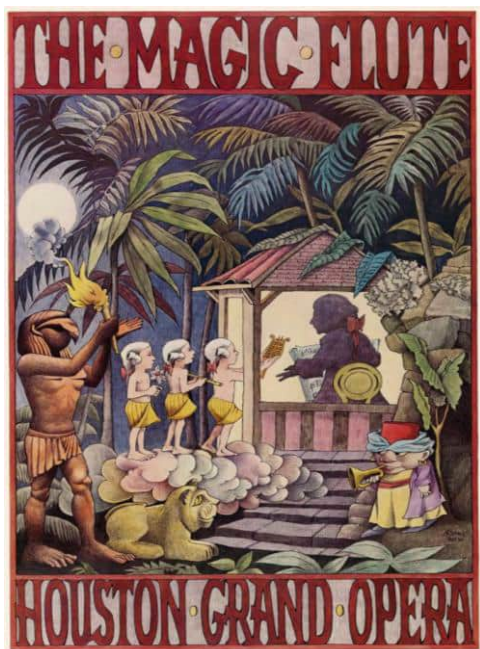
This exhibition was organized by Melissa Ho, curator of twentieth-century art at the Smithsonian American Art Museum, with support from Maria Eipert, curatorial assistant. Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art for the DAM, is the local curator of *Composing Color*.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

Composing Color: Paintings by Alma Thomas is organized by the Smithsonian American Art Museum. Generous support has been provided by the Helen Frankenthaler Foundation, Chris G. Harris, the Wolf Kahn Foundation, and Susan Talley.

Support for the presentation at the Denver Art Museum is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine and CBS Colorado.

DENVER ART MUSEUM EXHIBITION SCHEDULE



Wild Things: The Art of Maurice Sendak

October 13, 2024–February 17, 2025

Wild Things: The Art of Maurice Sendak presents more than 400 artworks. One of the most versatile artists of the 20th century, Sendak is best known for picture books, especially the award-winning titles *Where the Wild Things Are*, *In the Night Kitchen*, *Outside Over There* and *Nutshell Library*. He also designed for the stage and collaborated on films.

Wild Things is named after Sendak's *Where the Wild Things Are*, the beloved children's book he authored in 1963 that became a cultural touchstone. The exhibition's title signals to all the beauty, whimsy and mischief that his art inspired over his 65-year career. Visitors will see unique examples of Sendak's timeless art, such as the final artworks for *Where the Wild Things Are*, and get a sense of his extraordinary skill and his deep understanding of the process of creating picture books and designs for the stage, television and film productions. The show will include a wide array of drawings, paintings, posters and mockups for books. It will also include set designs for the *Where the Wild Things Are* opera and the costumes for the live-action, feature-length film.

Alongside Sendak's art, *Wild Things* will showcase works by other artists that Sendak collected throughout his life, tracing the origins of his creativity to William Blake, Winsor McCay, Beatrix Potter, George Stubbs and Walt Disney. Sendak's collaborations with distinguished directors, composers, writers and choreographers such as Carroll Ballard, Frank Corsaro, Carole King, Spike Jonze and Tony Kushner, are also illuminated throughout the exhibition.

A special exhibition ticket is required for *Wild Things* with discounts for members, Museum Friends and youth under 18. Ticketing details will be available in summer 2024. #DenverArtMuseum #WildThings #WildThingsatDAM @denverartmuseum

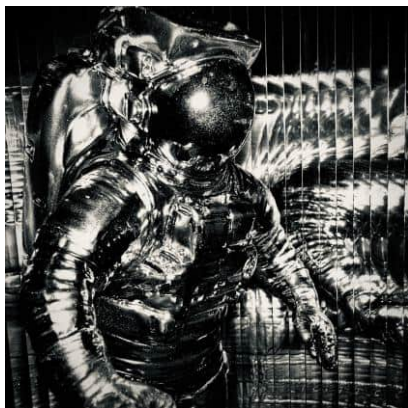
Wild Things: The Art of Maurice Sendak is organized by The Columbus Museum of Art.

The presentation of this exhibition at the Denver Art Museum is organized by Christoph Heinrich, Frederick and Jan Mayer Director. Support is provided by Bank of America, Kent Thiry & Denise O'Leary, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS Colorado.

DENVER ART MUSEUM EXHIBITION SCHEDULE

Upcoming and Now On View in the Galleries

All exhibitions organized by the Denver Art Museum are generously supported by the donors to the Annual Fund Leadership Campaign and the residents who support the [Scientific and Cultural Facilities District \(SCFD\)](#). Promotional support is provided by *5280 Magazine* and CBS Colorado.



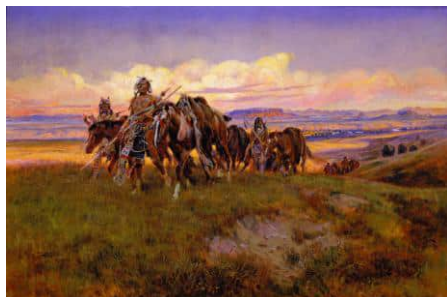
Space Command

July 23, 2023–January 20, 2025

Created by Colorado artist Chris Bagley, *Space Command* is an immersive installation with a whimsical approach to the atomic age. Visitors are invited to probe the boundless mysteries of space by immersing themselves through sight, sound and touch as they take in the wonders of “cosmic” debris—both familiar and foreign. Bagley repurposes vintage scientific equipment, Mylar and other space-age materials to create an interactive environment with emanating light, pulsing sound and rotating objects.

Visitors are encouraged to investigate its many layers and experience the perception-altering optical illusions in this altered reality, challenging their perceptions of the real and the unknown, sparking imagination and considering limitless possibilities yet to be explored.

Included with general admission, which is free for members and all visitors 18 and under. #SpaceCommand #DenverArtMuseum @denverartmuseum



The Russells in Denver, 1921

October 1, 2023–June 30, 2024

The Russells in Denver, 1921 focuses on a largely overlooked episode in the life of artist Charles M. Russell: his solo exhibition, organized by his wife, Nancy, that took place in Denver the last week of November and first week of December 1921 at The Brown Palace Hotel. This exhibition is organized and curated by the DAM's Director of the Petrie Institute of Western American Art, JR (Jennifer R.) Henneman, Ph.D.

By the 1920s, Charlie had devoted nearly 30 years of his life to painting what he called “the west that has passed.” After moving to Montana as a teenager in the 1880s, he worked for a decade on the range before devoting himself full-time to art. After Charlie and Nancy married in 1896, Nancy took on a critical role as business and marketing manager. With her support, Charlie grew into one of the greatest narrative artists of the American West.

When the Russells arrived in Denver in 1921, they were greeted by a bustling city that already boasted an established and growing arts and culture scene. During the two weeks they resided at the Brown Palace, they were wined and dined across town. The local press praised the nine paintings and seven painted plasters (later cast into bronze sculptures) on display. These included some of the artist's most iconic works to date, including the DAM's own *In the Enemy's Country*.

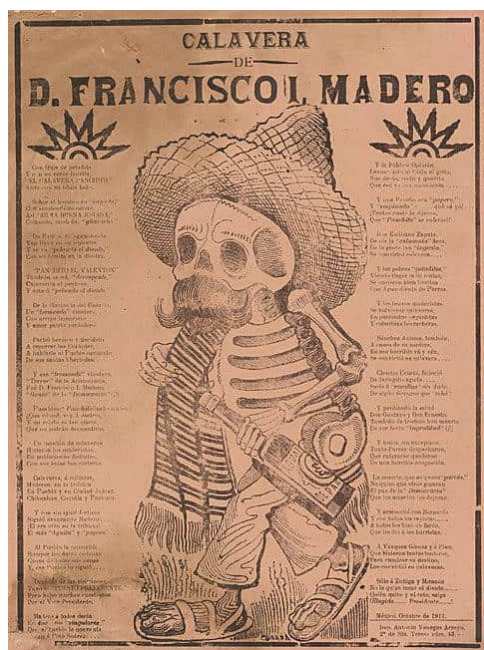
Over a century later, *The Russells in Denver, 1921* presents a selection of the artworks that were on display at the Brown Palace, tells the story of Denver in the 1920s, and acknowledges Nancy's vital role in the Russell art enterprise.

Included with general admission, which is free for members and all visitors 18 and under. #RussellsinDenver #DenverArtMuseum @denverartmuseum

The Russells in Denver, 1921 is organized by the Denver Art Museum. Support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS Colorado.



DENVER ART MUSEUM EXHIBITION SCHEDULE



The Skeletal World of José Guadalupe Posada

October 29, 2023–May 19, 2024

The Skeletal World of José Guadalupe Posada presents the work of the iconic 19th-century Mexican artist and lithographer whose illustrations of skeletal figures known as "calaveras" and "catrinas" have become an essential part of Día de los Muertos (Day of the Dead) celebrations.

Featuring a select set of Posada's prints, including some of his most famous calaveras, *Skeletal World* also includes art that showcases his enduring legacy. Posada's lithographs have influenced many Latin American and Latino artists, cartoonists, and creators because of the satirical depth and acuteness of their social commentary. As one of the most prolific printmakers in Mexico, Posada used skulls, calaveras and bones to engage in political critiques about everything from social injustice to corruption. One of his most enduring works is *La Calavera Catrina*, now associated with Día de los Muertos.

Curated by Jorge F. Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art, the show highlights a treasure in the museum's deep collections, a gift of Posada's prints by Denver artist and art history professor Charles Frederick Ramus (1907-1979), a life-long admirer and collector of Posada's work.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum



Ingredients: Ink, Watercolor, Oil, Graphite, Pastel, Acrylic, Charcoal, and Gouache on Paper—Acquisitions from the Hitchcock Foundation

Now on view

These drawings, mostly American, supported by the Eleanor and Henry Hitchcock Foundation, reveal the vast and varied ways of portraying subject matter. The lines are thick, thin, taut, loose, delicate and aggressive. Viewers are invited to observe all the ways these ingredients are used to create delightful drawings—bold or delicate lines, color or lack thereof—all to reveal an artist's vision and need to create.

Ingredients was organized by Adjunct Curator of Modern and Contemporary Works on Paper Jules Augur, with the support of Hadia Shaikh, modern and contemporary curatorial assistant, and Emily Attwool, associate director of exhibition planning.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum

DENVER ART MUSEUM EXHIBITION SCHEDULE



Weaving a Foundation: Cornerstones of the Textile Arts Collection

February 24, 2024–January 5, 2025

Since the first textile entered the Denver Art Museum almost one hundred years ago, textile arts have played a fundamental role in the development of the museum's collecting philosophies and exhibition programs. Featuring 60 objects from the museum's permanent collection, two-thirds of which have never been shown, *Weaving a Foundation: Cornerstones of the Textile Arts Collection* chronicles how the Douglas family of Evergreen, Colorado, emerged early in the collection as the most steadfast donors of textiles.

Frederic (Eric) H. Douglas (1897–1956), first curator of Indian Art at the DAM in 1929, was driven by a deep appreciation for the art and cultures of Indigenous peoples. This exhibition highlights a selection of the family's donations that demonstrates their celebration of traditional and living cultures and the value of exhibiting them together.

Weaving a Foundation demonstrates the Douglas family's evolution as collectors, inspired by their travels to India and Southeast Asia and Eric's time stationed in the Pacific during World War II. These life experiences, in turn, informed the direction of the museum's textile arts collection, which foregrounds the work of women artists and recognizes living artistic traditions.

Curated by Jill D'Alessandro, Director and Curator of the Avenir Institute of Textile Arts & Fashion at the DAM, the exhibition is included in general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

Weaving a Foundation: Cornerstones of the Textile Arts Collection is organized by the Denver Art Museum and made possible with the support of the Avenir Foundation.



The 19th Century in European and American Art

Now on view

The 19th Century in European and American Art showcases about 85 artworks from the museum's collection by Claude Monet, Berthe Morisot, Paul Cézanne, Édouard Manet, Willard Leroy Metcalf, Pierre-Auguste Renoir, Childe Hassam and others that tell a story about one of the most important times in art history.

A pivotal time in Europe and America, the 1800s were marked by incredible change and upheaval. The industrial revolution happened alongside the exaltation of unspoiled nature; political revolutions alternated with the restoration of conservative regimes, and in art, the century began with a craze for antiquities and ended with a march toward abstraction, a shift so groundbreaking that there is hardly any comparison with centuries past.

A key feature of *The 19th Century in European and American Art* is a collection of more than 20 Impressionist paintings, including select works by Claude Monet and the first paintings by Vincent Van Gogh and Paul Cézanne to enter the museum's collection, generously bequeathed by Frederic C. Hamilton in 2014. This was the largest gift of French Impressionist paintings the museum has ever received.

Included with general admission, which is free for members and all visitors 18 and under. #MasterpiecesatDAM #DenverArtMuseum @denverartmuseum



DENVER ART MUSEUM EXHIBITION SCHEDULE



Reinstalled Hamilton Building Collection Galleries: Arts of Africa, Modern and Contemporary Art, Arts of Oceania

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

Now on view

In May 2023, the museum's arts of Africa, modern and contemporary art and arts of Oceania galleries reopened to the public for the first time since construction preparations began in 2016. The updated galleries feature notable new and recent acquisitions alongside collection favorites. This reinstallation highlights the DAM's commitment to showcasing a broad range of experiences, centering artists as storytellers, and creating an inclusive, thought-provoking environment for all visitors. All gallery labels and wall text appear in English and Spanish.

The arts of Africa gallery, curated by John Lukavic, Andrew W. Mellon Curator of Native Arts, and Adekunle Adeniji, the Anderman Family Fellow for African Arts at the DAM, showcases highlights from the museum's collection of Africa arts, which encompasses approximately 800 objects, largely from the 19th and 20th centuries, and includes paintings, prints, sculpture, textiles and jewelry, as well as recent acquisitions of contemporary art. The gallery presents an expansive and inclusive view of the arts from the African continent with works from the sub-Saharan, Egypt and North Africa, organized around three anchoring themes: The Self, Power & Transformation and Manifestation.

The modern and contemporary art galleries, curated by Rory Padeken, the Vicki and Kent Logan Curator of Modern and Contemporary Art at the DAM, reopened with a broad survey of the art of our times. Organized by theme rather than by chronology, the reinstallation acknowledges and transcends art historical movements, showcasing visual connections and common interests. Thematic groupings include Uncanny Objects, Renegade Bodies, Intimacy + Intuition, Precarious Life, Gravity + Gesture, Resplendent Terror, Elemental, Material Matters, Truth + Beauty, Metamorphosis and Kinship. The Modern and Contemporary Art galleries are organized by the Denver Art Museum and presented by Vicki and Kent Logan.

The arts of Oceania gallery, curated by Lukavic and Emelighter Kihleng, Curatorial Fellow of Native Arts at the DAM, reopened with the temporary exhibition *Islands Beyond Blue: Niki Hastings-McFall and Treasures from the Oceania Collection*, showcasing the work of celebrated contemporary artist Niki Hastings-McFall in conversation with works from the DAM's Arts of Oceania collection. *Islands Beyond Blue* will be on view for a full year. A full reinstallation of the arts of Oceania galleries, opening in 2024, will further highlight the museum's holdings of approximately 1,000 treasures representing the vast artistic heritage of Oceania.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

DENVER ART MUSEUM EXHIBITION SCHEDULE



By Design: Stories and Ideas Behind Objects

Now on view

Design is all around us. Whether it takes the form of objects and spaces, images and interactions, or systems and processes, design shapes our lives in fundamental ways. But what shapes design?

A series of thematic installations drawn primarily from the architecture and design collection, *By Design: Stories and Ideas Behind Objects* illustrates the abundance and versatility of approaches to design. How does it come into being? Who creates it and for what purpose? How does it serve society? What trends inspire it?

The motivations behind these designs are as diverse as their creators. Unusual or newly available materials invite vigorous experimentation. The form of an object can solve problems, serve its users and improve efficiency. Methods of production can range from handcrafted to digital fabrication. Personal, subjective and time-bound ideas can be expressed through design. Whatever the approach, they spark a deeper understanding and appreciation of design.

By Design showcases objects from the DAM's architecture and design collection, which encompasses one of the most preeminent modern and contemporary design collections of any comprehensive museum in the U.S. The exhibition was organized by Darrin Alfred, DAM Curator of Architecture and Design, with gallery design by OMA New York and Shohei Shigematsu, OMA partner.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum

Gio Ponti: Designer of a Thousand Talents

Now on view

Gio Ponti (1891–1979) was one of the most inventive Italian architects and designers of his time. For more than 60 years, Ponti's exuberant approach found expression in public and private commissions from buildings, interiors and furniture to glass, ceramics and flatware. Through *Domus*, the magazine he founded in 1928, he influenced international design for over 50 years. In 1965, at the age of 74, Ponti was hired to collaborate with Denver-based James Sudler Associates on the design of a new building for the DAM.

Ponti's multidisciplinary creativity reflected his insatiable search for innovation and a mind at home with contradiction. Drawn to classical forms, he always looked toward the future. One of the 20th century's most influential advocates of mass production, Ponti also valued artisanal craftsmanship. His architecture grew out of concern for essential functions, but he had a passion for surface decoration. Throughout his dynamic career Ponti employed a vast array of both traditional and modern materials and techniques.

Gio Ponti: Designer of a Thousand Talents showcases objects from the DAM's architecture and design collection, which encompasses one of the most preeminent modern and contemporary design collections of any comprehensive museum in the U.S.

Organized by Darrin Alfred, DAM Curator of Architecture and Design and designed by OMA New York and Shohei Shigematsu, OMA partner.

Included with general admission, which is free for members and all visitors 18 and under. #DenverArtMuseum @denverartmuseum



DENVER ART MUSEUM EXHIBITION SCHEDULE

IMAGE CREDIT LINES:

Page 1: Sandra Vásquez de la Horra, *El despertar de un volcán (The Awakening of a Volcano)*, 2019. Graphite pencil, watercolor, gouache (opaque watercolor), and wax on paper; 40-1/2 x 26-1/8 in. © and courtesy of the artist. Photo: Eric Tschernow. / Cecilia León de la Barra, *Bangladeshi Stool*, 2003, this example made 2023. Painted iron structure with polyvinyl fabric; 14-1/8 x 13-3/8 in. dia. Denver Art Museum: Funds from Design Council of the Denver Art Museum, 2023.254. ©Cecilia León de la Barra / Maurice Sendak, *Where the Wild Things Are*, 1963. Watercolor, ink, and graphite on paper; 9-3/4 x 11 in. ©The Maurice Sendak Foundation / Luis Tapia, *Doña Sebastiana La Maestra Will Take Your Requests (Death Cart)*, 2001. Carved and painted wood with horse hair; 31-1/4 x 40 x 22-1/2 in. Gift of Susan Cosgriff Kirk, 2009.483 © Luis Tapia / Alma Thomas, *The Eclipse*, 1970. Acrylic on canvas; 62 x 49-3/4 in. (157.5 x 126.4 cm). Smithsonian American Art Museum, Gift of the artist, 1978.40.3. / Fazal Sheikh, *Lola Yellowman (Diné)*, *Widow of Uranium Miner John Guy*, *Cane Valley–Monument Valley*, *Navajo Nation*, from the series *Exposure*, 2019. Pigmented inkjet print. Yale University Art Gallery, purchased with a gift from Jane P. Watkins, M.P.H. 1979. Image courtesy and © Fazal Sheikh.

Bottle with Fish Motif 물고기무늬 병, late 1400s-early 1500s, Joseon dynasty (1392–1897) Korea. Buncheong with iron-painted design; 11-7/8 x 6-3/4 in. dia. National Museum of Korea. Bequest of Lee Kun-Hee, 2021. ©National Museum of Korea.

Mauricio Lara Eguiluz, *Chac Seat*, 2005. Polyurethane foam; 20 x 31-2/5 x 17-3/4 in. Denver Art Museum: Funds from Alianza de las Artes Americanas and Design Council of the Denver Art Museum, 2017.39. ©Mauricio Lara Eguiluz / Andrés Lhima, *Fidencio*, 2011. Plastic mesh and repurposed synthetic filling; 29-1/2 x 26 in. Funds from Design Council of the Denver Art Museum, 2023.226. ©Andrés Lhima. Photo by Tania Vázquez.

Fazal Sheikh, from the series *Thirst: Great Salt Lake*, November 2022. Pigmented inkjet print. © and courtesy Fazal Sheikh. / Fazal Sheikh, *Lola Yellowman (Diné)*, *Widow of Uranium Miner John Guy*, *Cane Valley–Monument Valley*, *Navajo Nation*, from the series *Exposure*, 2019. Pigmented inkjet print. Yale University Art Gallery, purchased with a gift from Jane P. Watkins, M.P.H. 1979. Image courtesy and © Fazal Sheikh.

Sandra Vásquez de la Horra, *El despertar de un volcán (The Awakening of a Volcano)*, 2019. Graphite pencil, watercolor, gouache (opaque watercolor), and wax on paper; 40-1/2 x 26-1/8 in. © and courtesy of the artist. Photo: Eric Tschernow.

Nervous System, *Floraform Chandelier*, 2017. 3-D-printed nylon. Manufactured by Shapeways, New York City. Denver Art Museum: Funds from the Architecture and Design Collectors' Council. © Nervous System, inc. Image courtesy of Nervous System. / PELLE, *Nana Lure Chandelier*, 2021. Painted cast cotton paper, patinated steel, and LEDs; 96 x 82 in. diam. © Jean & Oliver Pelle. Image © Daniel Seung Lee and courtesy of PELLE.

Tokio Ueyama, *Self Portrait*, July 1943. Oil on canvas; 18 x 16 in. Bunkado, Inc. © Estate of Tokio Ueyama. Photo by Joshua White. Image courtesy Bunkado, Inc. / Tokio Ueyama, *Untitled (barracks with basketball hoop)*, 1944. Oil on canvas; 18 x 24 in. Courtesy Japanese American National Museum: Gift of Kayoko Tsukada, 92.20.7. © Estate of Tokio Ueyama

Alma Thomas, *The Eclipse*, 1970. Acrylic on canvas; 62 x 49-3/4 in. (157.5 x 126.4 cm). Smithsonian American Art Museum, Gift of the artist, 1978.40.3. / Alma Thomas, *Grey Night Phenomenon*, 1972. Acrylic on canvas; 68-7/8 x 53-1/8 in. (175.0 x 134.8 cm). Smithsonian American Art Museum, Gift of Vincent Melzac, 1975.92.1.

Maurice Sendak, *Where the Wild Things Are*, 1963. Watercolor, ink, and graphite on paper; 9-3/4 x 11 in. ©The Maurice Sendak Foundation / Maurice Sendak, *The Magic Flute*, 1980. Poster; 24 x 17-1/2 in. ©The Maurice Sendak Foundation

Image courtesy of Chris Bagley.

Charles Marion Russell, *In the Enemy's Country*, 1921. Oil paint on canvas; 24 x 36 in. Denver Art Museum: Gift of the Magness Family in memory of Betsy Magness, 1991.751. Photo by Christina Jackson, Denver Art Museum. / Installation view of *The Russells in Denver, 1921*.

José Guadalupe Posada, *La Gran Calavera D. Francisco I. Madero (The Great Calavera of Francisco I. Madero)*, about 1900. Wood block print on paper; 16-1/4 x 11-7/8 in. Denver Art Museum; Gift of Charles F. Ramus, 1948.838.

Neil Gall, *Ruin*, 2012. Colored pencil on paper. Gift of the Eleanor and Henry Hitchcock Foundation, 2015.65. ©Neil Gall

Abocchini (woman's shawl), Thar Parkar, Indus River Delta region, Pakistan, before 1927. Cotton and silk with double chain stitch embroidery and mirrorwork (shisha); 78 x 51 in. Neusteter Textile Collection at the Denver Art Museum: Gift of Charles Winfred Douglas, 1953.29. / Navajo artist, *Blanket*, c. 1850s. Wool and dye; 73-1/2 x 54 in. Denver Art Museum: Gift of C.W. Douglas, 1935.390.p

Claude Monet, *Waterloo Bridge, Sunlight Effect*, 1903. Oil paint on canvas; 25 x 38-3/4 in. Denver Art Museum: Funds from Helen Dill bequest, 1935.15. • Berthe Morisot, *The Lesson in the Garden (La Leçon au jardin)*, 1886. Oil paint on canvas; 23-5/16 x 28-7/8 in. Frederic C. Hamilton Collection, bequeathed to the Denver Art Museum.

Installation view of Arts of Africa galleries. / Installation view of Modern and Contemporary Art galleries. / Niki Hastings-McFall, Sāmoan and Pākehā (European), *No Man Is an Island*, 2023. Mixed media. Variable dimensions. ©Niki Hastings-McFall. Photography courtesy Denver Art Museum.

Installation view of *By Design: Stories and Ideas Behind Objects*. Photo by Eric Stephenson. • Ruskin Pottery, Vase, 1920. Stoneware with kingfisher blue luster glaze; 12-1/4 x 6 in. Denver Art Museum: Gift of the Collection of Carl Patterson, 2018.81.

Gio Ponti (Italian, 1891-1979), *The Triumph of the Amazons Vase*, 1925. Porcelain. Manufactured by Richard-Ginori, Milan. Collection of Robert and Lisa Kessler. ©Gio Ponti Archives / Installation view of *Gio Ponti: Designer of a Thousand Talents*. Photo by Eric Stephenson.