

DENVER ART MUSEUM EXHIBITION SCHEDULE



Featured Exhibitions Pages 2–7

Perfectly Imperfect: Korean Buncheong Ceramics
Now on view

Have a Seat: Mexican Chair Design Today
Feb. 18, 2024–Jan. 12, 2025

The Life and Art of Tokio Ueyama
July 28, 2024–June 1, 2025

*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

Dawoud Bey: Street Portraits
Nov. 17, 2024–May 11, 2025

Sustained! The Persistent Genius of Indigenous Art
Opening Dec. 22, 2024

Confluence of Nature: Nancy Hemenway Barton
Feb. 16, 2025–October 8, 2025

Lunar Phases: Korean Moon Jars
March 2, 2025–July 22, 2025

Kent Monkman: History is Painted by the Victors
April 20, 2025–August 17, 2025

The Honest Eye: Camille Pissarro's Impressionism
Oct. 26, 2025–Feb. 8, 2026

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Upcoming and Now On View in the Galleries Pages 8–12

Ink and Thread: Codices and the Art of Storytelling
Opens Nov. 17, 2024

*Weaving a Foundation: Cornerstones of the
Textile Arts Collection*
On view through Jan. 5, 2025

Space Command
On view through Jan. 20, 2025

*Ingredients: Ink, Watercolor, Oil, Graphite, Pastel,
Acrylic, Charcoal, and Gouache on Paper —
Acquisitions from the Hitchcock Collection*
Now on view

Painting in the Andes, 1680–1780
Now on view

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 November 22, 2024. Please confirm dates and titles with the museum's press office at pressoffice@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–January 12, 2025

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



The Life and Art of Tokio Ueyama

July 28, 2024–June 1, 2025

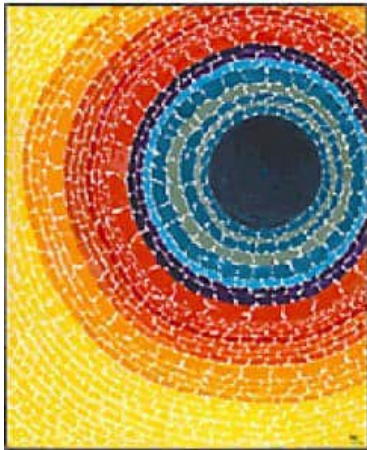
The Life and Art of Tokio Ueyama features more than 40 paintings loaned to the museum from the Japanese American National Museum and Ueyama's family, whose combined efforts to preserve his artwork and archive allow the story of this accomplished and cosmopolitan artist to be told at the DAM for the first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



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 from the Smithsonian American Art Museum 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 Birnbaum Social Discourse Project, 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 can 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 also includes 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* showcases 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.

Special exhibition ticket required; discounts for members, Museum Friends and youth under 18. #DenverArtMuseum #WildThings #WildThingsatDAM @denverartmuseum

Wild Things: The Art of Maurice Sendak has been co-organized by the Denver Art Museum and the Columbus Museum of Art in partnership with The Maurice Sendak Foundation. It is curated by Jonathan Weinberg, PhD, Curator and Director of Research at The Maurice Sendak Foundation, and Christoph Heinrich, Frederick and Jan Mayer Director of the Denver Art Museum.

This exhibition is presented by the Clarence V. LaGuardia Foundation with additional support provided by the Tom Taplin Jr. and Ted Taplin Endowment, Bank of America, Kathie and Keith Finger, Lisé Gander and Andy Main, the Kristin and Charles Lohmiller Exhibitions Fund, Sally Cooper Murray, Kent Thiry & Denise O'Leary, an anonymous donor, 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.



Dawoud Bey: Street Portraits

Nov. 17, 2024–May 11, 2025

Dawoud Bey: Street Portraits is the first standalone museum show to explore a transformational phase of the celebrated photographer and 2017 MacArthur Fellow Dawoud Bey's work. The show features 38 portraits he took between 1988 and 1991, when he collaborated with Black Americans of all ages whom he met on the streets of various American cities. He asked a cross section of people in these communities to pose for him, creating a space of self-presentation and performance in their urban environments.

Bey used a large format tripod-mounted camera and a unique positive/negative Polaroid film that created both an instant print and a reusable negative. He gave each of his subjects a small black-and-white Polaroid print as a way of returning something to the people who allowed him to make their portrait.

Street Portraits is organized by the community the photographs were taken in: Brooklyn; Washington, D.C.; Rochester; Amityville; and Harlem. Defying racial stereotypes, the resulting photographs reveal the Black subjects in all of their psychologically rich complexity, presenting themselves openly and intimately to the camera, the viewer and the world.

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



Dawoud Bey: Street Portraits 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



Sustained! The Persistent Genius of Indigenous Art Opening December 22, 2024

This reinstallation of a portion of the Indigenous Arts of North America Permanent Collections will be anchored by the presentation of historic Indigenous art, juxtaposed with contemporary works to reinforce Indigenous art and artists' continued relevance and innovation.

Sustained! The Persistent Genius of Indigenous Art explores those things that sustained Indigenous people during the tumult and disappointment of the last 100 years. The exhibition was developed in conjunction with a panel of seven Indigenous community members who, through a series of meetings, told the museum what type of exhibition would be meaningful to themselves and their communities. *Sustained!* investigates the ways in which Native people have been sustained by beauty, by connections, and by spirituality, tracing these themes through fashion, family, ancestors, and the reasons people gather, such as games, ceremonies and dance. A wide range of artworks from the permanent collection combine the historic with the contemporary and continue the progress the department accomplished with its 2021 reinstallation. *Sustained!* will be on view for the next two years.

Over the past 100 years, the Native Arts Department has built upon its steadfast commitment to maintain a collection of the time's leading contemporary artists while centering presentations and stories on artists.

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



Confluence of Nature: Nancy Hemenway Barton

February 16, 2025–October 8, 2025

Between 1966 and 1997, New England based artist Nancy Hemenway Barton created large-scale wall reliefs made from handloomed fabrics, primarily sourced from indigenous weaving communities in South America and Africa, where she had lived and worked. Barton folded, tucked and embroidered her fabrics to create richly textured abstract works that reflected her deep connection to the natural world. This exhibition highlights 22 textile artworks spanning her three-decade career and showcases three new donations to the Denver Art Museum.

A multidisciplinary artist, Hemenway found her voice in the pursuit of embroidery and textile arts as she traveled the world, experiencing rich and colorful cultures rooted in beautiful landscapes, which she described as natural art. The exhibition is organized into four sections: Ancient Images of Mexico and the Andes; Textures of Our Earth; Aqua Lapis; and New England Light.

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



Confluence of Nature: Nancy Hemenway Barton is organized by the Denver Art Museum. Support is provided by Lula Faye Fiber, 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



Lunar Phases: Korean Moon Jars

March 2, 2025–July 22, 2025

Lunar Phases: Korean Moon Jars explores philosophically and aesthetically the moon jar, a minimal yet elegant white porcelain that flourished in Korea during the 17th and 18th centuries. This large, globular jar—often likened to the full moon—has captivated artists and collectors, particularly since the early 20th century.

This exhibition traces the artistic phases of the moon jar with twelve exquisite ceramics spanning from the 18th century to the present, each implying a month of the lunar calendar. It highlights the ongoing reinterpretation and reinvention of the moon jar over time: twelve historic and contemporary moon jars, alongside six paintings, two photographs, a video work, and an installation, all of which reflect the jar's aesthetic qualities—white hues and natural forms.

The exhibition will offer an interactive space featuring a touchable moon jar and video by LEE Dong Sik, along with an accompanying catalog.

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

Lunar Phases: Korean Moon Jars is organized by the Denver Art Museum and curated by Hyonjeong Kim Han, Dr. Joseph de Heer Curator of Arts of Asia and Ji Young Park, National Museum of Korea Fellow of Korean Art. It is supported by National Museum of Korea (NMK) Overseas Korean Galleries Support Program.



Kent Monkman: History is Painted by the Victors

April 20, 2025–August 17, 2025

Kent Monkman: History is Painted by the Victors will explore Cree artist Kent Monkman's work in several disciplines and media, with a focus on his large-scale landscape and history paintings, reinforcing his credo that "History Painting" is a relevant contemporary genre. Visitors will experience a lushly designed, dramatic and thematically immersive experience exploring an over-arching and evocative narrative of colonization as seen through the eyes of Monkman's alter ego—gender fluid, time-traveling Miss Chief Eagle Testickle. This survey is Monkman's first major exhibition in the United States.

One of Canada's most renowned artists, Monkman challenges the art history of settler cultures that colonized and erased First Peoples in art history of this continent, but takes it a step further by absorbing many influences from the history of Western painting to reframe historical and contemporary Indigenous experiences in the medium of painting. He challenges colonial history and explores themes of gender and colonized sexuality by taking inspiration from the artworks of numerous settler artists such as George Catlin and Albert Bierstadt. Monkman further takes cues from the old masters, such as Eugène Delacroix and Peter Paul Rubens, for his monumental history paintings that canonize Indigenous experiences, to honor Indigenous resilience—past, present and future.

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

Kent Monkman: History is Painted by the Victors is organized by the Denver Art Museum. It is presented with generous support from Henry Luce Foundation, The Christensen Fund, 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 Honest Eye: Camille Pissarro's Impressionism

October 26, 2025–February 8, 2026

This exhibition aims to bring together more than 70 works from international museums and private collections, offering an overview of Pissarro's artistic development. It will examine how both the artist's style and his choice of subjects were informed by his changing aesthetic as well as his response to the political and societal environment he lived in. All his life Pissarro was a highly versatile artist, consistently reinventing himself. Through the art on display and Pissarro's own words, visitors will see the portrait of an artist who, despite being key to the formation of Impressionism as a coherent avant-garde movement, also stood apart from much that characterized the group in terms of its social make-up and pictorial preoccupations. Whereas colleagues such as Pierre-Auguste Renoir or Edgar Degas turned their eye towards the fashionable upper classes and Parisian splendor, Pissarro's favorite subjects included scenes of working-class life and agricultural labor, everyday themes where the protagonists are depicted by the artist with dignity.

Arranged thematically across several sections, the exhibition will focus on a variety of subjects that occupy a central role in the artist's oeuvre, including figures—particularly of peasants and workers—and landscapes from the countryside of Pontoise and Éragny, as well as city views of Paris and Rouen.

The exhibition explores Pissarro's role within the avant-garde of his time as informed by a perspective that might be labelled as simultaneously that of an insider and an outsider: As a relentless networker and connector—and the only member of the group to put his weight behind all of the eight Impressionist exhibitions—Pissarro played a pivotal role within the movement and yet maintained his independence.

A special exhibition ticket will be required for *The Honest Eye*; with discounts for members, Museum Friends and youth under 18. Ticketing information will be available closer to the exhibition. #DenverArtMuseum @denverartmuseum



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.

Ink and Thread: Codices and the Art of Storytelling

Opens November 17, 2024



Ancient painter-scribes in Mesoamerica recorded histories, genealogies and prophecies in the pages of painted manuscripts known as codices. *Ink & Thread: Codices and the Art of Storytelling* explores the visual language of both ancient American codices and contemporary examples by Mexican artist Enrique Chagoya. Like the ancient examples, Chagoya's codices feature superheroes and offer histories of conquest and survival through a wry, tongue-in-cheek lens. Printed on amate paper at Shark's Press in Lyons, CO, Chagoya's codices, along with graphic interventions by Eric Garcia, reclaim and amplify this ancient tradition for contemporary audiences. The exhibition also features the *Tillett Tapestry of the Conquest of Mexico* by British-American textile designer Leslie Tillett, a monumental work that replicates scenes from surviving Central Mexican and Maya codices and recounts the Conquest of Mexico. A recent gift of Tillett's preparatory studies provides rare insight into his extensive research process.

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

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.



DENVER ART MUSEUM EXHIBITION SCHEDULE



Space Command

Now on view through 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.

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

Ingredients is supported by the Eleanor and Henry Hitchcock Foundation. 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.



Painting in the Andes, 1680–1780

Now on view

During the colonial period in the Andes, five main centers of artistic production flourished: Bogotá, Quito, Lima, Cuzco, and Potosí. *Painting in the Andes, 1680–1780* explores these regional schools as they reached their apex of creativity and innovation from the late 1600s to late 1700s. Influenced by a blend of European and Indigenous artistic traditions, these schools produced vibrant and distinctive styles of painting that continue to captivate audiences today.

Featuring works from historic DAM collections as well as loans from the extensive collection of the Carl & Marilyn Thoma Foundation, the exhibition offers a panorama of the rich cultural heritage of the Andes during this transformative period, from the more naturalistic styles prevalent in Lima to the subdued earth tones of Bogotá to the bright colors and elaborate gold detailing of Quito and Cuzco. A section on materiality introduces audiences to the surfaces—including hammered silver sheets, slabs of alabaster and recycled canvas—on which artists produced these masterworks.

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

DENVER ART MUSEUM EXHIBITION SCHEDULE



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.

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: Tokio Ueyama, *The Evacuee*, 1942. Oil on canvas; 24 x 30-1/4 in. Japanese American National Museum: Gift of Kayoko Tsukada, 92.20.3. ©Estate of Tokio Ueyama / Teri Greeves (Kiowa), *Sons of the Sun*, 2023. Beads, raw silk, and dye on canvas; 8 ft. x 6 ft. Denver Art Museum: Purchased with the Nancy Blomberg Acquisitions Fund for Native American Art, 2023.777A-E. ©Teri Greeves / Dawoud Bey, *A Young Girl Striking a Pose, Brooklyn, NY*, from the series *Street Portraits*, 1988. Pigment print. Courtesy of the artist and Stephen Daiter Gallery, Chicago. ©Dawoud Bey / Kent Monkman (Fisher River Cree Nation), *The Great Mystery*, 2022. Acrylic paint on canvas, 117-1/2 x 91-1/2 in. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire: Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund. © and image courtesy of Kent Monkman. / 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. / Maurice Sendak, detail from the title page of *Where the Wild Things Are*, 1963, watercolor and ink on paper, page: 9-7/8 x 22 in. ©The Maurice Sendak Foundation

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 Equiluz, *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 Equiluz / 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.

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

Dawoud Bey, *A Young Man Resting on an Exercise Bike, Amityville, NY*, from the series *Street Portraits*, 1988. Pigment print. Courtesy of the artist and Stephen Daiter Gallery, Chicago. ©Dawoud Bey / Dawoud Bey, *A Couple in Prospect Park, Brooklyn, NY*, from the series *Street Portraits*, 1990. Pigment print. Courtesy of the artist and Stephen Daiter Gallery, Chicago. ©Dawoud Bey

Norval Morrisseau (Anishinaabe), *Untitled (Snakes)*, about 1970. Acrylic on paper board; 40 x 32 in. Denver Art Museum: Native Arts acquisition fund, 2010.441. ©Norval Morrisseau Estate / Tom Jones (Ho-Chunk (Winnebago)), *Bela Falcon*, 2023. Digital inkjet photograph with glass beads, shell beads and rhinestones; 40 in. x 77 in. Denver Art Museum: Funds from the Friends of Native Arts, 2023.193. ©Tom Jones

Nancy Hemenway with *Salt Shadow*, unknown date. Courtesy of Wheaton College: Gift of the Barton Family Foundation. Folder Title: Nancy Hemenway Barton Collection. Marion B. Gebbie Archives and Special Collections. Wallace Library. Wheaton College (MA).

Moon Jar 달항아리, 1700s, Joseon dynasty (1392–1897). Porcelain with clear glaze. H. 16-1/4 (41.4 cm). National Museum of Korea: Bequest of Park Byoung-rae, 1975. ©National Museum of Korea. / Youngjune P. LEW 박영준 (born 1947 in South Korea, active in the United States), *Allegory of a Moon Jar 2022-5*, 2022. Acrylic paint and charcoal on canvas, 78 x 66 in. (198.1 x 167.6 cm). Collection of Artist @Youngjune P. LEW

Kent Monkman (Fisher River Cree Nation), *The Deluge*, 2019. Acrylic paint on canvas, 120 x 102 in. Private collection, Canada. © and image courtesy of Kent Monkman. / Kent Monkman (Fisher River Cree Nation), *The Great Mystery*, 2022. Acrylic paint on canvas, 117-1/2 x 91-1/2 in. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire: Purchased through the Miriam H. and S. Sidney Stoneman Acquisition Fund. © and image courtesy of Kent Monkman.

Camille Pissarro, *Autumn, Poplar Trees, Éragry (Automne, Peupliers, Éragry)*, 1894. Oil on canvas; 31-5/8 x 23-1/4 in. (80.3 x 59.1 cm). Denver Art Museum; Funds from Helen Dill Bequest, 1935.16 / Camille Pissarro, *Banks of the Oise at Pontoise or Banks of the Oise at Saint-Ouen-l'Aumône*, 1867. Oil on canvas; 18 x 28-1/8 in. (45.7 x 71.4 cm). Denver Art Museum; Gift of the Barnett and Annalee Newman Foundation in honor of Annalee G. Newman, 2001.31

Leslie Tillett, *Tillett Tapestry of the Conquest of Mexico* (detail), 1965-1977. Hand embroidered silk on cotton cloth (manta); H: 28 in L: 100 ft. Denver Art Museum: Partial gift of the Tillett family; partial purchase with generous funds from Merle Chambers In Memory of Evelyn Hemmings Chambers; Alianza de las Artes Americanas; Theodore and Nancie Burkett; Mexican Society of Philadelphia; Ralph L. & Florence R. Burgess Trust; Jana and Fred Bartlit; Florence R. & Ralph L. Burgess Trust; Charles Hosmer Morse Foundation; bequest of Jacqueline Paley Wolber by exchange; and anonymous donors, 2018.303. ©Estate of Leslie Tillett

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

Image courtesy of Chris Bagley.

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

Unknown artist, *St. Ursula*, 1700s. Oil paint on canvas; 66 x 41 in. Gift of Engracia Freyer Dougherty for Frank Barrows Freyer Collection, 1969.342.

Vincent van Gogh, *Edge of a Wheat Field with Poppies*, 1887. Oil paint on canvas on pasteboard; 15-3/4 x 12-3/4 in. (40 x 32.4 cm). Frederic C. Hamilton Collection, 2021.436 / Claude Monet, *The Houses in the Snow, Norway (Les Maisons dans la neige, Norvège)*, 1895. Oil paint on canvas; 25 5/16 x 36-1/2 in. (65.6 x 92.7 cm). 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. • Hamed Ouattara, *Indigola Cabinet*, 2014. Reclaimed oil drums; 48 x 34 x 13 1/8 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

Gio Ponti, *Domus Flatware*, about 1956. Stainless steel. Manufactured by Krupp Italiana, Milan. Denver Art Museum: Gift of Dung Ngo, 2014.121.1-5. / Installation view of *Gio Ponti: Designer of a Thousand Talents*. Photo by Eric Stephenson.