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Billy Schenck (American, born 1947), *Half Tone Flats*, 1984. Enamel point on canvas; 87 ½ × 70 ½ in. Funds from the DAM Westerners, 2024.411. © Billy Schenck

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Donna de Mulara y Jarama  
española en la Ciudad  
de México. Hija de la  
ca. 12 de mes. de Agosto  
de 1700 años =



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James F. Williams, II

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James A. Holmes  
Robert C. Newman  
Lisa Robinson

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Rachel Benedick  
Dorian Brugger  
Jayne Buck  
Gabe Cohen  
Keo Frazier  
Mark Goodman  
Kathy Hagan  
Jill Hollingsworth  
Kasia Iwaniczko-MacLeod  
Michelle Lucero  
Bill Myers  
Diane Padalino  
Morris Price  
Stephanie Rance  
Kate Davis Sapp  
Geoffrey Shamos  
Elaine Torres  
Hollie Velazquez-Horvath  
Marisol Villagomez  
Lisa Voss  
*Staff Liaisons, Katie Ross & Shannon Robb*







## COMMUNITY AND ACADEMIC ADVISORS

### INDIGENOUS COMMUNITY ADVISORY COUNCIL

These cultural leaders, artists, and educators help the museum become more welcoming, inclusive, and respectful for Indigenous community members.

Felicia Alvarez (Shoshone)  
Jan N. Jacobs (Osage) | Chair  
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. (Lakǰóta)  
Steven Yazzie (Diné 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  
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Angela Cobián  
Pat Cortez  
Marcela de la Mar  
Chrissy Deal  
Cathey M. Finlon  
Rachel Garcia  
Dalia Dorta González  
George Martinez  
Lucha Martinez de Luna  
Claudia Moran-Pichardo  
Tariana Navas-Nieves  
Jesse Ogas  
Ángeles Ortega  
Abenicio Rael  
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 programs with the Denver Art Museum.

Ana Calvo  
Brandon Gilbert  
Vanessa Guevara  
Stacia Harris  
Fatima Koch  
Michelle McConnell  
Nicole Ortiz  
Sarahi Peña-Juarez  
Sharon Sherman  
Vanessa Rodriguez  
Jaide Velasquez

### 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  
Cloritina Cocina  
Devani Dominguez  
Kerri Drumm  
Ashley Garbin  
Kaylin Garcia  
Angela Gray  
Samina Hamidi

Jin Hu  
Marija Kosiha  
Rosalia Lotspeich  
Renee Loya  
Lindsay Martin  
Kaylene McCrum  
Tara McKinster  
Claire O'Donnell  
Alejandra Ospina  
Germaine Padberg Ludlow  
Emily Parkey  
Nayla Hernandez Ramirez  
Nora Ripple  
Jill Rocha  
Karen Roybal  
Natalia Samman  
Danielle SeeWalker  
Laura Slack  
Kisori Thomas  
Ellie Wolfe  
Juannean Young  
Blair Zaid  
Natalie Zisman



YEAR

IN

REVIEW

IMAGES, TOP TO BOTTOM, LEFT TO RIGHT: Instagram user @dapperdeux; Instagram user @jdarling963; Instagram user @thebuckstein; Photo courtesy of Kaitlin Shea Weddings; Instagram user @call\_me\_caliente.; Instagram user @dougkacena; Instagram user @michellewulfson; Instagram user @alex\_sedlmayr; Instagram user @cory\_; Photo courtesy of Sash Levitov; Instagram user @freedom servicedogs



According to the 2024 American Alliance of Museums Annual Survey of Museum-Goers, some of the top reasons people visit art museums are to have learning experiences, fuel their curiosity, and enjoy a little respite and escape. The Denver Art Museum's exhibitions and programs delivered once again for visitors motivated by any of those reasons—and more.

## EXHIBITIONS THAT SHONE

Last fiscal year was filled with firsts, including introducing DAM visitors to artists who had their first US museum installations and exhibitions. *Rejuvenation*, the inaugural US installation by British artist Laura Ellen Bacon made of more than 500 pounds of willow branches, debuted in the atrium of the Hamilton Building this past summer. *Sandra Vásquez de la Horra: The Awake Volcanoes*, highlighting paintings, drawings, and prints, was the first solo show in a US museum for the Chilean artist. *The Life and Art of Tokio Ueyama* featured more than 40 paintings loaned to the museum by the Japanese American National Museum and Ueyama's family, whose combined efforts to preserve his work allowed the story of this accomplished artist to be told at the DAM for the first time.

And, in the final weeks of November 2023, 45 centuries-old ceramic treasures arrived at the museum after a long journey from their home at the National Museum of Korea. These historic ceramics and the modern artworks they inspired are on view in *Perfectly Imperfect: Korean Buncheong Ceramics*, co-organized with the National Museum of Korea (NMK). *Perfectly Imperfect* inaugurated unique programs, exhibitions, and collaborations between the NMK and the DAM over the next three years. *Weaving a Foundation: Cornerstones of the Textile Arts Collection* featured 60 objects from the museum's textile arts collection, two-thirds of which had never before been shown.

The museum also presented for the first time selected prints on paper by José Guadalupe Posada, an iconic nineteenth-century Mexican artist, lithographer, and engraver, in *The Skeletal World of José Guadalupe Posada*. The artist's illustrations of skeletal figures known as *calaveras* and *catrinas* have become an essential part of Día de los Muertos (Day of the Dead) celebrations.

Visitor in Amoako Bofo: *Soul of Black Folks*



The fall exhibition calendar also shone brightly with *All Stars: American Artists from The Phillips Collection*, which brought to Denver some of the best of American art from the Washington, DC-based The Phillips Collection, one of the most celebrated collections of American art in the United States. With works by more than 50 artists including Arthur G. Dove, Childe Hassam, Jacob Lawrence, Georgia O'Keeffe, and more, the show explored American art from the birth of the modernist spirit at the end of the nineteenth century through post-war American painting in the mid-twentieth century and into the twenty-first century. *All Stars* was the second large-scale, traveling presentation of The Phillips's celebrated collection to be shown at the DAM.

Visitors also had a chance to view many exhibitions that originated with and were organized by the DAM. The summer's popular and engaging exhibition *Biophilia: Nature Reimagined* was 10 years in the making and brought together more than 80 imaginative works including architectural models and photographs, objects, fashion, digital installations, and multisensory art experiences that collectively highlighted the transformative power of nature.



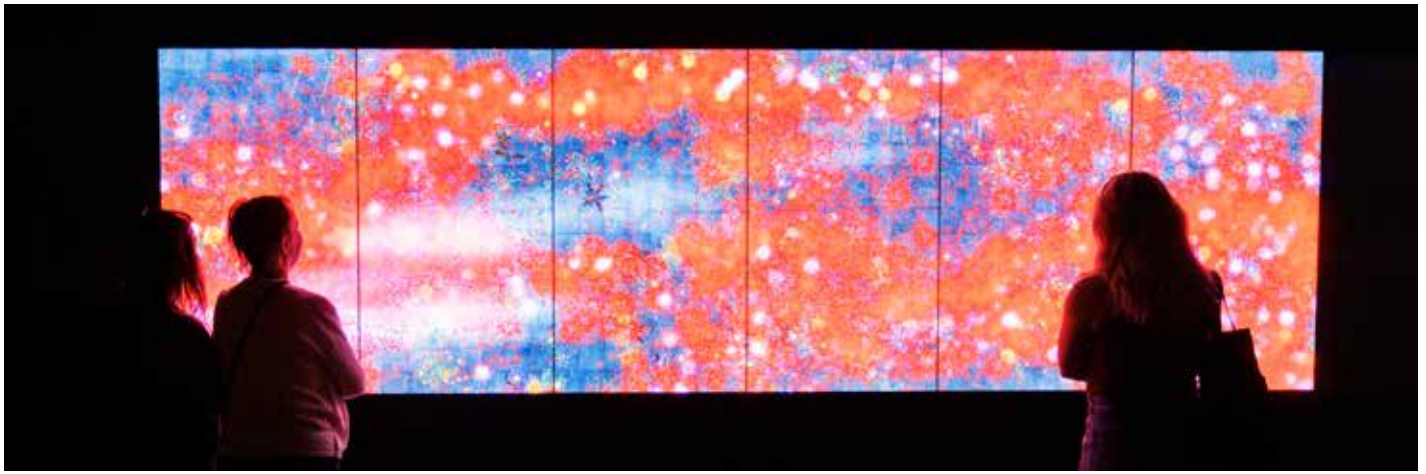
*The Russells in Denver, 1921*, presented 18 works by Charles M. Russell, highlighting paintings and sculptures displayed at his solo art show at The Brown Palace Hotel in 1921, organized by his wife Nancy Russell.

The title for the interactive exhibition *Have a Seat: Mexican Chair Design Today* was an actual invitation for visitors to sit on and move selected chairs and seats. The show, which encouraged visitors to learn about the connection between contemporary Mexican design and ancient and colonial artistic practices, featured furniture by contemporary Mexican designers represented in the museum's permanent collection, including Andrés Lhima, Bárbara Sánchez-Kane, and many more.

In addition, this past year the museum included exhibitions by artists with singular voices and visions. *Fazal Sheikh: Thirst | Exposure | In Place* was a photography exhibition created from three projects Sheikh made on the Colorado Plateau from 2017 to early 2023. The featured portraits and landscapes shed light on the far-reaching consequences of extractive industry and climate change.

IMAGES, TOP TO BOTTOM: Visitors in *Biophilia: Nature Reimagined* (Photo by James Florio Photography); *All Stars: American Artists from The Phillips Collection*; *The Life and Art of Tokio Ueyama*; *Have a Seat: Mexican Chair Design Today*





IMAGES, TOP TO BOTTOM: Visitors in *Biophilia: Nature Reimagined*; Sandra Vásquez de la Horra: *The Awake Volcanoes*; *Wild Things: The Art of Maurice Sendak*; Fazal Sheikh: *Thirst | Exposure | In Place*





The museum presented *Amoako Boafo: Soul of Black Folks*, the debut museum solo exhibition tour for the acclaimed Ghanaian artist. The exhibition featured more than 30 works created between 2016 and 2022, which displayed Boafo's vibrant use of color and thick gestures shaped by improvisational techniques such as finger-painting. His works actively center Black subjectivity, Black joy, and the Black gaze as the foundation of his inspiration and artistic practice. The DAM was proud to be able to acquire *Pink Astilbe* (which is on the cover of this annual report) by the artist thanks to the support of many friends and patrons, including the members of the Black Arts Collective, a group dedicated to helping the museum acquire works from Black artists.

*Composing Color: Paintings by Alma Thomas from the Smithsonian American Art Museum* invited visitors to see the world through the eyes of Alma Thomas, the iconic American artist who created a style of her own with dazzling interplays of patterns and vibrant colors.

*Wild Things: The Art of Maurice Sendak* presented more than 450 artworks created by one of the most versatile artists of the twentieth century. Sendak is best known for picture books and the show included a wide array of drawings, paintings, posters, and mockups for books. It also included set designs for the *Where the Wild Things Are* opera and the costumes for the live-action, feature-length film.

## PROGRAMS THAT INSPIRED

The DAM is dedicated to being a resource for creativity and inspiration to the community. With this focus in mind, we were honored to be part of a transformative merger with the Kirkland Museum of Fine and Decorative Art that will enhance the cultural landscape of Denver and beyond. The Kirkland Museum adds its renowned collection of decorative arts, specific focus on Colorado artists, and extensive holdings of artist Vance Kirkland to the DAM's world art collection and widely recognized program serving a broad spectrum of audiences. Uniting design collections and leveraging the expertise of both institutions will enhance the visitor experience and bolster the Golden Triangle Creative District's role as the city's cultural core. While it will take a little longer for the two institutions to be fully integrated, the process of aligning the organizations began with finalizing key operational integrations September 30, 2024.

Museum visitors often look for connection—with each other and with their own creativity. The museum offers a multitude of programs and offerings to allow visitors to explore and connect both at the museum and in the community. Go to page 34 to learn all about the programs developed by our Learning and Engagement team such as *Untitled: Artist Takeover*, the *Creative Aging* initiatives for people age 55 and above, *Sensory-Friendly*





Mornings for kids with neurodiversity or sensory-processing disorders and their families to visit the museum in a safe and fun way, and many others.

The Publications department created new digital catalogs for a few exhibitions this year, which broadened our ability to educate audiences by adding such features as 3-D and zoomable images, videos and audio recordings, and installation photography that are not possible to include in a print catalog. You can see a list of this year's books and digital catalogs on page 32.

We continue to focus on welcoming the broadest spectrum of the Denver community to the museum to explore and enjoy art, creativity, and inspiration. This focus is both on our internal policies and trainings that further our goals around building a more diverse and equitable workplace, as well as how we reach and serve all visitors. We remain committed to ensuring everyone can see themselves at the DAM. Last year, we once again hosted the Museum Pathways Exploration Internship program for current college students and early career professionals who identify as Black, Indigenous, and People of Color (BIPOC), LGBTQIA+, veterans, and individuals with neurodiversity. The most recent cohort of interns spent the summer working in several departments developing skills necessary to pursue a career in arts and culture. We also reach beyond our campus to invite community members to the museum. Again in 2024, staff and volunteers worked at booths at Cinco de Mayo en Westwood, the Juneteenth Music Festival, and the Colorado Dragon Boat Festival, sharing art activities and information with thousands. For the sixth year in a row, there was also a strong DAM presence at the Denver Pride Parade, where staff and their friends and family showed support for the LGBTQ+ community.

The next generation of art lovers and museumgoers is important to us. We know that kids who visit museums become adults who value museums in their communities. This fall, we welcomed the one millionth visitor under 18 years old to enjoy free general admission thanks to the museum's Free for Kids program, presented by Bellco Credit Union. Launched in 2015, Free for Kids underwrites general admission for all visitors age 18 and under, including youth groups, school groups, and family visits.

Please turn to the Development Report on page 49 to read more about Free for Kids and other events and programs, such as Luncheon by Design, Chairman's Dinner and Gala Reception, and Collectors' Choice, that contribute so much to the vitality of the museum and the Front Range community.

Thank you for your continued support. The hard work and dedication of our patrons, members, staff, trustees, and volunteers make all this possible. We look forward to seeing you at the museum soon.

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

## AWARDS AND RECOGNITION



**VISIT DENVER** recognized the museum as a **2024 Tourism Star** for the following exhibitions: *Desert Rider: Dreaming in Motion*, *Amoako Boafo: Soul of Black Folks*, and *All Stars: American Artists from The Phillips Collection*.

The DAM received a **2024 Martin Luther King, Jr. Business Award**, which honors corporations, nonprofits, and individuals for commitment to the values of Dr. King.

The **2024 Joan Patterson Kerr Award** was given by the Western History Association to JR Henneman, Director and Curator of the Petrie Institute of Western American Art, and the DAM for the exhibition catalog *Near East to Far West: Fictions of French and American Colonialism*. The Joan Patterson Kerr Award is an annual prize that celebrates the best illustrated book on the history of the American West.

**Choice**, a publishing unit of the Association of College and Research Libraries, named the DAM's publication *Here, Now: Indigenous Arts of North America at the Denver Art Museum* as an **Outstanding Academic Title for 2023**.

Raphael Fonseca, the DAM's Curator of Modern and Contemporary Latin American Art, was named one of the **most influential people** in the contemporary art world in **ArtReview's 2023 "Power 100."**



ARTIST'S STATEMENT  
The artist's statement is a written text that explains the artist's intentions, ideas, and processes. It is a key document for understanding the artwork and its context.



## EXHIBITIONS

### ***All Stars: American Artists from The Phillips Collection***

**NOVEMBER 12, 2023–MARCH 3, 2024**

Organized by The Phillips Collection in collaboration with the Denver Art Museum.

Support was provided by the Tom Taplin Jr. and Ted Taplin Endowment, the Birnbaum Social Discourse Project, Ellen and Morris Susman, Lisè Gander and Andy Main, Mike Leprino Family Foundation, and the Kristin and Charles Lohmiller Exhibitions Fund.

### ***Amoako Boafo: Soul of Black Folks***

**OCTOBER 8, 2023–FEBRUARY 19, 2024**

Presented in partnership between Contemporary Arts Museum Houston and the Museum of the African Diaspora, San Francisco. The exhibition was curated by Larry Ossei-Mensah.

The presentation of this exhibition at the Denver Art Museum was organized by Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art. It was funded by Vicki and Kent Logan, the Birnbaum Social Discourse Project, and U.S. Bank.

### ***Biophilia: Nature Reimagined***

**MAY 5, 2024–AUGUST 11, 2024**

Organized by the Denver Art Museum. It was presented with generous funds from Luncheon by Design and the Adolph Coors Exhibition Endowment Fund.

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

**SEPTEMBER 8, 2024–JANUARY 12, 2025**

Organized by the Smithsonian American Art Museum.

Generous support was 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 was provided by the Birnbaum Social Discourse Project.

### ***Fazal Sheikh: Thirst | Exposure | In Place***

**MARCH 10, 2024–OCTOBER 20, 2024**

Organized by the Denver Art Museum. The exhibition was presented by Jane P. Watkins.

### ***Have a Seat: Mexican Chair Design Today***

**FEBRUARY 18, 2024–JANUARY 12, 2025**

Organized by the Denver Art Museum. Support was provided by the Estate of Marjorie MacLachlan, Rudy Weissenberg, and Rodman Primack.

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

**JANUARY 28, 2024–MARCH 30, 2025**

Organized by the Denver Art Museum and supported by the Eleanor and Henry Hitchcock Foundation.





IMAGES, OPPOSITE PAGE: Gallery view of Fazal Sheikh: *Thirst | Exposure | In Place*; THIS PAGE: Gallery view of *All Stars: American Artists from The Phillips Collection* and *Composing Color: Paintings by Alma Thomas from the Smithsonian American Art Museum*



***Laura Ellen Bacon: Rejuvenation***

**JUNE 23, 2024–MARCH 23, 2025**  
Organized by the Denver Art Museum. Support is provided by the Avenir Foundation.

***Painting in the Andes, 1680–1780***

**OPENED JUNE 2, 2024**  
Organized by the Denver Art Museum.

***Perfectly Imperfect: Korean Buncheong Ceramics***

**OPENED DECEMBER 3, 2023**  
Organized by the Denver Art Museum and the National Museum of Korea. This exhibition was generously supported by the National Museum of Korea.

***Sandra Vásquez de la Horra: The Awake Volcanoes***

**APRIL 7, 2024–JULY 21, 2024**  
Organized by the Denver Art Museum.

***The Life and Art of Tokio Ueyama***

**JULY 28, 2024–JUNE 1, 2025**  
Organized by the Denver Art Museum. Support was provided by the Birnbaum Social Discourse Project.

***The Russells in Denver, 1921***

**OCTOBER 1, 2023–JUNE 30, 2024**  
Organized by the Denver Art Museum. Support was provided by The Craig Harrison Family.

***The Skeletal World of José Guadalupe Posada***

**OCTOBER 29, 2023–MAY 19, 2024**  
Organized by the Denver Art Museum.

***Space Command***

**JULY 23, 2023–JANUARY 20, 2025**  
Created by artist Chris Bagley and organized by the Denver Art Museum.

***Stains, Corners, Spaces: Abstraction in Latin American Art***

**MAY 28, 2023–MAY 18, 2025**  
Organized by the Denver Art Museum.

***Weaving a Foundation: Cornerstones of the Textile Arts Collection***

**FEBRUARY 25, 2024–JANUARY 5, 2025**  
Organized by the Denver Art Museum and made possible with the support of the Avenir Foundation.

**TRAVELING EXHIBITIONS**

***Cultures and Histories of Indigenous People in North America***

**NATIONAL MUSEUM OF KOREA**  
**JUNE 18, 2024–OCTOBER 9, 2024**  
Co-organized by the National Museum of Korea and the Denver Art Museum.

***Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks***

**MONTREAL MUSEUM OF FINE ARTS**  
**JUNE 8, 2024–OCTOBER 20, 2024**  
Co-organized by the Denver Art Museum and The Phoebus Foundation, Antwerp (Belgium), in collaboration with the Montreal Museum of Fine Arts.

THIS PAGE: Gallery view of Sandra Vásquez de la Horra: *The Awake Volcanoes*; OPPOSITE PAGE, TOP TO BOTTOM: Installation of Laura Ellen Bacon: *Rejuvenation*; Gallery view of *The Russells in Denver: 1921*; Gallery view of *Biophilia: Nature Reimagined*; Gallery view of *Perfectly Imperfect: Korean Buncheong Ceramics*; Gallery view of *Have a Seat: Mexican Chair Design Today*





## SELECTED ACQUISITIONS

### ARCHITECTURE AND DESIGN

William De Morgan (British, 1839–1917), *Relief Rose Tile*, 1888–97. Dust-pressed, tin-glazed earthenware; 6 × 6 × ¾ in. Denver Art Museum: Gift of Rosemarie Haag Bletter and Martin Filler, 2023.694.

Alexandra Kehayoglou (Argentine, born 1981), *Bajío (Lowland)*, 2024. Hand-tufted wool. Denver Art Museum: Funds from Collectors' Choice 41 and the Architecture and Design Collectors' Council with generous gifts from Amanda Precourt, Marilyn Carol and Robert Weaver, and Nancy Leprino, 2024.115.

Cristián Mohaded (Argentine, born 1980), *Toribio and Alcira Throne Chairs*, 2021. Carob and anchico wood, raw leather, and rope. Denver Art Museum: Funds from Design Council of the Denver Art Museum, 2024.205.1–2.

Max Lamb (British, born 1980), *Scrap Poly Armchair*, 2024. Polystyrene and rubber polymer; 37 ½ × 33 ¼ × 23 ¾ in. Denver Art Museum: Funds from Design Council of the Denver Art Museum, 2024.221.



Gio Ponti (Italian, 1891–1979), *Platter*, about 1936. Copper; 2 ¼ × 11 ⅞ in. dia. Manufactured by Nino Ferrari, Brescia, Italy. Denver Art Museum: Gift of the MacLaurin Family, 2024.236.

Jay Sae Jung Oh (Korean, born 1982), *Salvage Series Chair*, 2024. Plastic, wood, and metal objects (drums, viola, violin, saxophone, trumpet, horse, train, xylophone, speaker, champagne box, razor scooter, clarinet, guitar, ukulele, briefcase, toy phone, toy vacuum, rocking horse, car, piggy bank), plywood base, adhesive, natural leather cord, and leather finisher; 37 × 42 ½ × 36 ½ in. Denver Art Museum: Funds from the Architecture and Design Collectors' Council, 2024.243.

Gift of seven studio glass works by Marvin Lipofsky (American, 1938–2016) from the Marvin Lipofsky Studio, spanning from 1968–2007 and including: *Russian Group 2006–7 #5*, 2007. Mold-blown cut, sandblasted, and acid-etched glass; 10 ½ × 12 × 11 ½ in. Denver Art Museum: Gift of the Marvin Lipofsky Studio, 2024.375.

Gift of 49 works by studio glass artists from the collection of Judy and Stuart Heller, including: Laura Donefer (Canadian, born New York), *Kathmandu Amulet Basket*, 2011. Blown and flame-worked glass; 16 ½ × 9 ½ × 10 in. Denver Art Museum: Gift of Judy and Stuart Heller, 2024.383; Kyohei Fujita (Japanese, 1921–2004), *Large Liuli Box*, 1980s–90s. Blown glass with gold leaf and silver-plated metal; 5 ¾ × 5 ⅞ in. dia. Denver Art Museum: Gift of Judy and Stuart Heller, 2024.385; and Dominick Labino (American, 1910–1987), *Emergence*, 1978. Hot-formed glass; 6 ¾ × 4 ¼ × 2 ¼ in. Denver Art Museum: Gift of Judy and Stuart Heller, 2024.389.

Erez Nevi Pana (Israeli, born 1983), *Bleached (BB2021. MAR.1)*, 2021. Salt-crystallized loofah on a wood and aluminum structure; 35 ½ × 19 ¾ × 18 ½ in. Denver Art Museum: Funds from 2023 Luncheon by Design, 2024.414.

Brad Miller (American, born 1950), *Plate*, 2019–23. Unglazed porcelain; 3 ½ × 14 in. dia. Denver Art Museum: Funds from 2023 Luncheon by Design, 2024.438.

THIS PAGE: Kyohei Fujita (Japanese, 1921–2004), *Large Liuli Box*, 1980s–90s. Blown glass with gold leaf and silver-plated metal; 5 ¾ × 5 ⅞ in. dia. Denver Art Museum: Gift of Judy and Stuart Heller, 2024.385 © Estate of Kyohei Fujita. Photo courtesy of Daniel Fox/Lumina Studio; OPPOSITE PAGE: Leslie Tillett, *Spaniards Set Fire the Temple at Tlatelolco*, 1972–1976. Acrylic and watercolor on paper; 12 ½ × 18 ⅞ in. Denver Art Museum: Gift of Seth Tillett and Nicole Rauscher, 2023.649. © Estate of Leslie Tillett





## ARTS OF ASIA

Cheong Soo Pieng 鍾泗賓 (born China, active Singapore, 1917–1983), *Fishing Village Harbor at Dawn*, 1961. Ink and gouache on paper. Gift of James Ling and Michelle Kalkowski in memory of Helen D. Ling, 2023.541.

Ma Yanhong 馬延紅 (Chinese, born 1977), *Girl Friends No. 4 女友*, 2005. Oil paint on canvas. Gift of Peter V. Miller, New York, NY, 2023.683.

Zhang Huan 張洵 (Chinese, born 1965), *Memory Door Series (Declare)*, 2006. Mixed media: wood, metal, ink, paper. Gift of Peter V. Miller, New York, NY, 2023.686.

Unknown Chinese artist. *Ancestral Portrait of a Lady of the Civil Rank*, Ming dynasty (1368–1644). Ink and color on silk. Gift of Dr. Eros Zhao and Dr. Jeff Kryka, 2023.767.

Sano Keisuke 佐野圭亮 (Japanese, born 1994), *Budding of Recollection (Sousou ju 想々樹)*, 2018. Dry lacquer (kanshitsu) box and lid with inlaid mother-of-pearl (raden) and powdered gold (maki'e). Gift of Dr. Eros Zhao and Dr. Jeff Kryka, 2023.768A–C.

Huang Junbi 黄君璧 (Chinese, 1898–1991), *Pu Ru 溥儒* (Chinese, 1896–1963), Zhang Daqian 張大千 (Chinese,

1899–1983), and others, *Album dedicated to (Liu) Xinzhang 劉炘章*, 1949–1952. Ink and color on paper. Gift of Robert and Lisa Kessler, 2024.209.

Fu Baoshi 傅抱石 (Chinese, 1904–1965), *Scholar and Acolyte on Lofty Mountain*, 1961. Ink and color on paper. Gift of Robert and Lisa Kessler, 2024.210.

Takuhō Dōshū 卓峰道秀 (Japanese, 1652–1714), Kōsen Shōton 高泉性漱 (Gaoquan Xingdun) (Born China, active Japan, 1633–1695), *Red-Robed Daruma (Bodhidharma)*, before 1695 (Edo period). Ink and color on silk. Gift of Stuart Katz, 2024.235.

Ren Light Pan (American, born 1990), *Double Landscape (Pond)*, March 5, 2022. Modified ink and water on canvas. Gift of B U.K. Li in honor of Chu-ting Li, 2024.428.

## AVENIR INSTITUTE OF TEXTILE ARTS AND FASHION

Ann Lowe (American, 1898–1981), *Debutante Gown*, 1965. Appliquéd silk and shantung, Denver Art Museum: Gift of Philae Dominick, 2023.695.



Huang Junbi 黄君璧 (Chinese, 1898–1991), Pu Ru 溥儒 (Chinese, 1896–1963), Zhang Daqian 張大千 (Chinese, 1899–1983), and others, *Album dedicated to (Liu) Xinzhong* 劉忻章, 1949–1952. Ink and color on paper. Gift of Robert and Lisa Kessler, 2024.209. © Estate of Huang Junbi

Alexander McQueen (British, 1969–2010), *Dress*, Spring–Summer 2010. Digital printed silk, enamel. Denver Art Museum: Funds from Textile Arts & Fashion Circle, 2024.415.

*Ceremonial cloth (palepai)*, Indonesia, early 19th century. Cotton; plain weave with supplementary-weft patterning. Denver Art Museum: Avenir Endowment for the Institute of Textile Art and Fashion, 2024.418.

Gabrielle “Coco” Chanel (French, 1883–1971), *Evening ensemble*, about 1926. Silk georgette embroidered with bugle beads. Denver Art Museum: Funds from the Textile Arts and Fashion Circle, 2024.142A–B.

Gift of 16 pieces of traditional Korean clothing. From the collection of the Yongchul Jo family, early 1930s–late 1970s, Korea. Gifted to the Denver Art Museum, 2024.

Nancy Hemenway Barton (American, 1920–2008), *Talus*, 1981. Alpaca, lamb’s wool, and mohair worked in open and closed satin, open buttonhole stitch embroidery with couched handspun overplied yarns; 100 x 71 in. Denver Art Museum: Gift of Brad, Bill, and Rick Barton—the artist’s sons—and their families, 2023.532. © Estate of Nancy H. Barton

Rick Owens (American, born 1961), *Gown*, Spring–Summer 2020. Cotton percale with metal boning. Denver Art Museum: Funds from Collectors’ Choice 41

and the Textile Arts and Fashion Circle, 2024.146.

Sapuan (Indonesian, born 1962), *Galih Podo (Alam Batin)*, 2022. Cotton with wax-resist dyeing (batik); 50 x 106 in. Denver Art Museum: Textile Arts and Fashion acquisition funds, 2024.3. © Sapuan

Terri Friedman (American, born 1962), *Yes*, 2015. Acrylic, wool, cotton; 86 ¼ in x 40 in. Denver Art Museum: anonymous gift, 2024.160.

Vivienne Tam (American, born China, 1957), *Quan Yin Dress*, Spring–Summer 1997. Printed synthetic knit. Denver Art Museum: Gift of Sally Yu Leung, 2023.515A–B.

## EUROPEAN AND AMERICAN ART BEFORE 1900

Malvina Hoffman, *La Gavotte*, 1915. Bronze; 14 x 7 ½ in. (35.6 x 19.4 cm). Gift of the Rowe Collection, 2024.118.

Bessie Potter Vonnoh, *The Dance*, 1897. Bronze; 12 x 11 ½ x 5 ¾ in. (30.5 x 29.2 x 14.6 cm). Gift of the Rowe Collection, 2024.119.

Adrian Scott Stokes, *“I sent thee late a rosy wreath...”*, Before 1879. Oil paint on canvas; 42 x 18 in. (106.7 x 45.7 cm). Gift of the Rowe Collection, 2024.120.

Daniel Ridgway Knight, *An Idle Moment*, date not known. Oil paint on canvas; 32 x 26 in. (81.3 x 66 cm). Gift of the Rowe Collection, 2024.121.



Tito Conti, *Odalisque*, date not known. Oil paint on canvas; 20 5/8 x 16 5/8 in. (52.4 x 42.2 cm). Gift of the Rowe Collection, 2024.161.

Ottillie Maclaren Wallace, *Bust of a Man (Buste d'homme)*, 1909. Plaster; 13 3/4 x 7 1/2 x 10 1/4 in. (35 x 19.1 x 26 cm). Funds from the Wiegers Family Foundation, 2024.180.

Antonin Mercié, *Gloria Victis*, after 1875. Bronze; 55 x 35 x 26 in. (139.7 x 88.9 x 66 cm). European and American Art before 1900 acquisition funds, 2024.377.

## MAYER CENTER FOR ARTS OF THE ANCIENT AMERICAS

Carlos Santistevan (Chicano), *Hydraulic Huarache*, 2001. Mixed media assemblage on hubcap; 8 1/2 x 18 1/2 in. Denver Art Museum: Funds provided by Ellen Anderman & James C. Donaldson, 2023.565A–B. © Carlos Santistevan

Batchelder-Wilson Company, *Maya Design Tile*, 1923–1927. Earthenware; 3 7/8 x 3 7/8 x 5/8 in. Denver Art Museum: purchased in memory of Ann Daley with funds from David and Katherine Butler, Amigos de las Artes Americanas, and other donors, 2024.200.

Leslie Tillett, *Spaniards Marching*, 1972–1976. Acrylic and watercolor on paper; 8 3/4 x 12 3/4 in. Denver Art Museum: Gift of Seth Tillett and Nicole Rauscher, 2023.585. © Estate of Leslie Tillett

Leslie Tillett, *Spanish Brigantines*, 1972–1976. Acrylic and watercolor on paper; 8 7/8 x 12 7/8 in. Denver Art Museum: Gift of Seth Tillett and Nicole Rauscher, 2023.605. © Estate of Leslie Tillett

Leslie Tillett, *Spaniards Set Fire the Temple at Tlatelolco*, 1972–1976. Acrylic and watercolor on paper; 12 1/2 x 18 5/8 in. Denver Art Museum: Gift of Seth Tillett and Nicole Rauscher, 2023.649. © Estate of Leslie Tillett

Leslie Tillett, *House of the Flowers Restored*, Xochicalco, 1972–1976. Acrylic and watercolor on paper; 12 7/8 x 18 7/8 in. Denver Art Museum: Gift of Seth Tillett and Nicole Rauscher, 2023.630. © Estate of Leslie Tillett

Leslie Tillett, *Details from Codex Vaticanus A*, 1972–1976. Acrylic and watercolor on Mexican bark paper; 15 1/8 x 22 1/4 in. Denver Art Museum: Gift of Seth Tillett and Nicole Rauscher, 2023.622. © Estate of Leslie Tillett

## MAYER CENTER FOR LATIN AMERICAN ART

Unknown artist, *Atrial Cross*, about 1500s. Volcanic stone; OH: 45 in. Gift of Frederick and Jan Mayer, 2024. 424.

Manuel de Arellano (attributed to), *Rendering of a Mulatta*, 1711. Oil paint on canvas; 39 1/2 x 29 1/8 in. Gift of Frederick and Jan Mayer, 2024.425.

Laura Aguilar, *Motion #49*, 1999. Gelatin silver print; 16 x 15 in. Funds from 2022 Collectors' Choice and Modern and Contemporary Art Acquisition Funds, 2024.126.

Chico da Silva, *Untitled*, 1968. Oil paint on canvas; 20 1/4 x 28 1/8 x 1 5/8 in. framed. Funds from 2022 Collectors' Choice and Modern and Contemporary Art Acquisition Funds, 2024.144.

Santiago Yahuarcani, *El vuelo de mamá Martha Jañao Feia (The Flight of Mother Martha Jañao Feia)*, 2021. Natural inks and paint on organic canvas made of bark (llanchama). Funds from Collectors' Choice 2022, 2024.435.

Véio, *O trançado (The Braided)*, 2013. Carved and painted wood; 51 1/4 x 34 x 25 in. Gift of Vilma Haidar Eid (Galeria Estação), 2024.245.

MAHKU (Movimento dos Artistas Huni Kuin), *Hawe Dautibuya*, 2023. Acrylic paint on canvas; 41 x 57 5/8 x 1 1/2 in. Funds from 2022 Collectors' Choice, 2024.145.

José Ballivián, *Espíritu del río*, 2023. Video with sound; 3 minutes, 30 seconds. Funds from 2022 Collectors' Choice, 2024.413.1–2. © and courtesy José Ballivián.

Nereyda Lopez, *Fisido / Picaflor*, 2019. Carved wood; 19 5/8 x 47 1/4 x 11 3/4 in. Funds from 2022 Collectors' Choice, 2024.437A–G.

## MODERN AND CONTEMPORARY ART

Diana Al-Hadid (Syrian-American, born 1981), *The Bride in the Large Glass*, 2023. Bronze. Modern and Contemporary Art acquisition funds, 2024.188.

Candida Alvarez (American, born 1955), *Mostly Cloudy*, 2023. Acrylic, paint pen, pencil, gold mica flakes on linen. Funds from Contemporary Collectors' Circle with additional support from Lu and Chris Law and Craig Ponzio, 2024.421.

Amoako Boafo (Ghanaian, born 1984), *Pink Astilbe*, 2021. Oil paint on canvas. Purchased with funds from Ralph L. and Florence R. Burgess Trust; Black Arts Collective funds from Craig Ponzio, the Art of Giving Fund-Colorado, Robin Baba-Koncilja and Nick Koncilja, Chris and Lu Law, Maude Lofton, Tina Walls, Ellen Anderman and James C. Donaldson, Leah Ashley, Toni and Abasi Baruti, Javon Brame, Senga Nengudi, Donna and Steve Good, James and Wendy Holmes, Philae Knight, Cleo Parker Robinson, Aaron Payne, Stephanie and Floyd Rance, Nicole and Kyle Schneider, 2024.191.

Petra Cortright (American, born 1986), *+Ghostscript+Margins+Adjust*. Digital painting on aluminum. Gift of Judy Robins in memory of Kenneth M. Robins, 2024.208.



Shuvinai Ashoona (Inuit), *Polar bear sketching people*, 2023. Colored pencil and ink on paper; 50 1/4 in. x 97 1/4 in. Denver Art Museum: Shearouse Funds, 2023.690 © Shuvinai Ashoona. Courtesy of the artist and Fort Gansevoort.







Chitra Ganesh (American, born 1975), *After the Storm*. Water-based paints, fabric hardener, archival PVA glue, mixed media; mounted on paper on linen. Modern and Contemporary Art acquisition funds, 2024.431.

Clare Rojas (American, born 1976), *Caliente Thunder Light*. Oil paint on linen. Modern and Contemporary Art acquisition funds with additional support from anonymous donors, 2024.423.

Adeela Suleman (Pakistani, born 1970), *After All It's Always Somebody Else Who Dies*, 2018. Steel with 22k gold plating. Modern and Contemporary Art acquisition funds & the Bj Averitt Islamic Art Fund, 2023.781.

Didier William (Haitian, born 1983), *Cheval: the Other Side of the Mirror is Home*, 2023. Acrylic paint, oil paint, and ink on wood panel. Modern and Contemporary Art acquisition funds, 2024.1A–B.

Anicka Yi (Korean-American, born 1971), *W'RġñK*, 2023. Acrylic paint, UV print, aluminum artist's frame. Modern and Contemporary Art acquisition funds with additional support from Bryon Adinoff and Trish Holland, 2024.420.

Livien Yin (American, born 1990), *Q Zone*. Oil paint on canvas. Funds from Contemporary Collectors' Circle with additional support from Lu and Chris Law and Craig Ponzio, 2024.419.

## NATIVE ARTS

Fritz Scholder (Luiseño), *Deco Indian*, 1978. Oil paint on canvas; 80 in. x 68 in. Denver Art Museum: Gift of Stanley Asrael, in memory of his wife, Evelyn, 2023.539.

Fritz Scholder (Luiseño), *Indian 1776*, 1978. Oil paint on canvas; 68 in x 54 in. Denver Art Museum: Gift of Stanley Asrael, in memory of his wife, Evelyn, 2023.540.

Shuvinai Ashoona (Inuit), *Polar bear sketching people*, 2023. Colored pencil and ink on paper; 50 ¼ in. x 97 ¼ in. Denver Art Museum: Shearouse Funds, 2023.690.

Shuvinai Ashoona (Inuit), *Inside my tent - Irnigala carving*, 2023. Colored pencil and ink on paper; 50 ¼ in. x 50 in. Denver Art Museum: Shearouse Funds, 2023.691.





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.

Catherine Blackburn (English River First Nation (Dēnesųlíné)) with contributions by Rykelle Kemp, *We Honor Bison*, 2022. Bison horns, unsmoked caribou hide, antique beads, vintage Swarovski crystals, rhinestones, metal chain, leather, sterling and fine silver, 14K gold, 23.5K gold foil, brass, faceted white sapphire, mother of pearl shell inlay; 11 ¼ x 9 ¾ x 2 ½ in. Denver Art Museum: Luncheon by Design Funds.

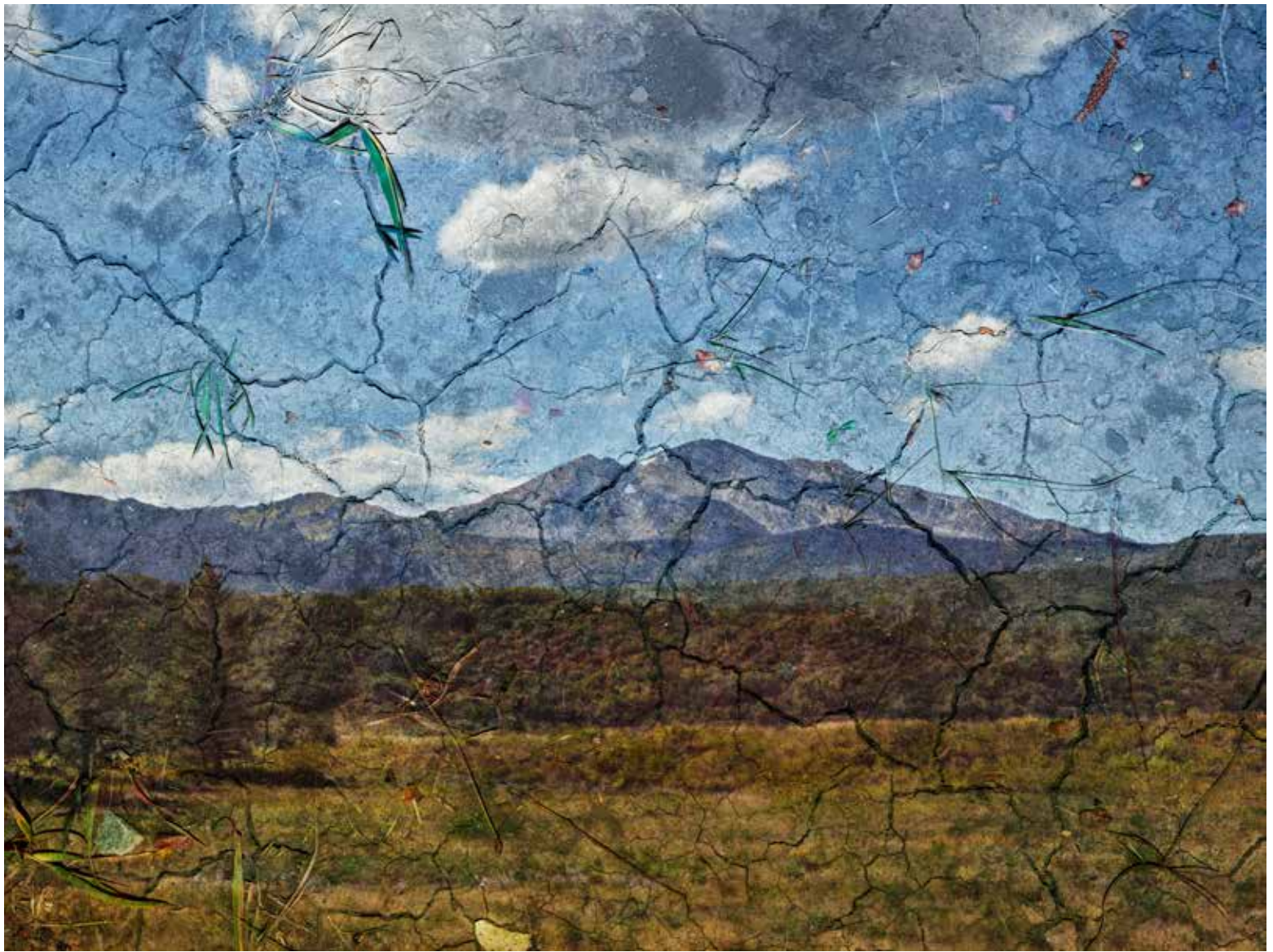
Steven Yazzie (Diné/Laguna Pueblo), *Drawing and Driving, Colorado: Hayman Fire Area*, 2024. Water soluble pencil and graphite on paper; 12 in. x 16 in. each. Denver Art Museum: Genevieve D. Searle Funds, funds from Friends of Native Arts, Native Arts acquisition funds, by exchange, Gift of Anne Evans, by exchange, and Gift of Charles J. Norton, by exchange.

A gift of 8 Niihau shell jewelry such as lei by: Hanalani Kanahele (Hawaiian), *Niihau shell lei*, 2006. Kahelelani, cowrie, momi, and puka shells; 19 ¾ in. x 4 ¾ in. Denver Art Museum: Gift of Hamilton and Nancy Harris, 2024.230; and Gladys L. Kahale (Hawaiian), *Niihau shell lei*, 2006. Kahelelani, cowrie, momi, and puka shells; 17 ½ in. x 4 ¼ in. Denver Art Museum: Gift of Hamilton and Nancy Harris, 2023.231; and one bracelet by Hopi artist Charles Loloma: Charles Loloma (Hopi), *Bracelet*, about 1980. 14-carat yellow gold, fossilized mastodon ivory, lapis lazuli, red coral, ebony, and fine line gold; 2 ¼ in. x 2 ⅞ in. x ½ in. Denver Art Museum: Gift of Hamilton and Nancy Harris, 2024.225.

Steven J. Yazzie (Diné (Navajo) and Laguna Pueblo), *Lemuel*, 2003. Oil paint on vinyl wrapped around lauan plywood; 84 in. x 43 in. x 3 in. Denver Art Museum: Gift of Fred and Linda Shapiro, 2024.427.







## PHOTOGRAPHY

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians, born 1984), *One Whose Heart Has Slipped Through Him*, 2017. Inkjet print; 7 ½ x 13 ¾ inches. Funds from the Photography Acquisitions Alliance, 2023.402.

Trent Davis Bailey (American, born 1985), *Roundabout, Hotchkiss, Colorado*, 2013. Pigment ink print; 41 ⅞ x 51 inches. Funds from the Morgan Family Legacy Foundation, 2024.183.

Tokihiro Satō (Japanese, born 1957), *Sainsbury's Mayonnaise Bottles*, 1994. Three gelatin silver prints; 54 x 148 inches overall. Gift of Cathey and Richard Finlon, 2024.199.

Laura Gilpin (American, 1891–1979), *The Rio Grande Yields Its Surplus To The Sea*, 1946. Gelatin silver print; 7 ¾ x 11 ⅞ inches. Funds from the Ralph L. & Florence R. Burgess Trust, Charles Hamlin, and an anonymous donor, 2024.207.

Keisha Scarville (American, born 1975), *Negotiating/ Maneuver (3)*, from the series *Li/mb*, 2020. Pigment print; 36 x 24 inches. Funds from Ellen Anderman and James C. Donaldson, 2024.222.

Josef Koudelka (French, born in 1938 in Czech Republic), *Jarabina, Slovakia*, from the series *Gypsies*, 1963. Gelatin silver print; 13 ¾ x 21 ¼ inches. The A. E. Manley Photography Collection at the Denver Art Museum, 2024.478.

Jess T. Dugan (American, born 1986), *Oskar and Zach (embrace)*, 2020. Inkjet print; 24 x 18 inches. Funds from the Photography Acquisitions Alliance, 2024.187.

Adam Fuss (American, born in England, 1961), *The Wedding Dress*, from the series *My Ghost*, 2021. Gelatin silver print photogram; 92 ½ x 58 inches. Gift of George and Amber Grove, 2023.765.

Christina Fernandez (American, born 1965), *Hideo (Heart Mountain)*, from the series *View from Here*, 2023. Pigment print; 22 ½ x 15 inches. Funds from the Photography Acquisitions Alliance, 2024.189.



Abelardo Morell (American, born 1948), *Tent-Camera Image: View of Mt. Sopris, Snowmass, Colorado*, 2023. Inkjet print; 30 x 40 inches. Gift of Abelardo Morell, 2024.5.

## PETRIE INSTITUTE OF WESTERN AMERICAN ART

Jessie Jo Eckford (American, 1895–1941), *White Sands (New Mexico)*, about 1930s. Woodblock print on paper; image size: 7 ½ x 10 ¼ in. Gift of Barbara J. Thompson in Memory of C.A. Seward, 2024.43.

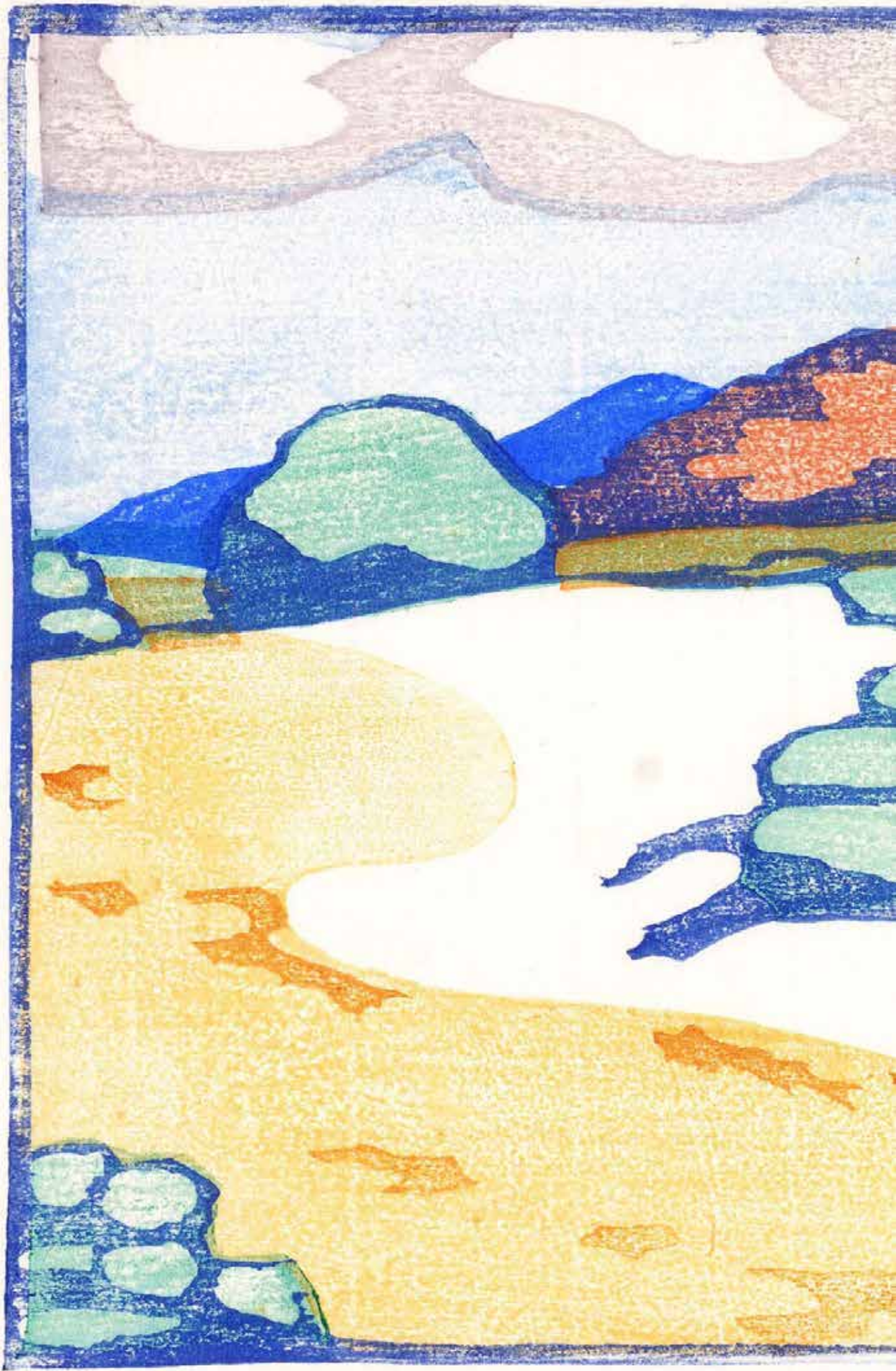
Christopher Benson (American, born 1960), *Cordova Ruin*, 2014. Oil paint on linen; 54 x 36 in. Funds from the DAM Westerners, 2024.242.

Billy Schenck (American, born 1947), *Half Tone Flats*, 1984. Enamel paint on canvas; 87 ½ x 70 ½ in. Funds from the DAM Westerners, 2024.411.

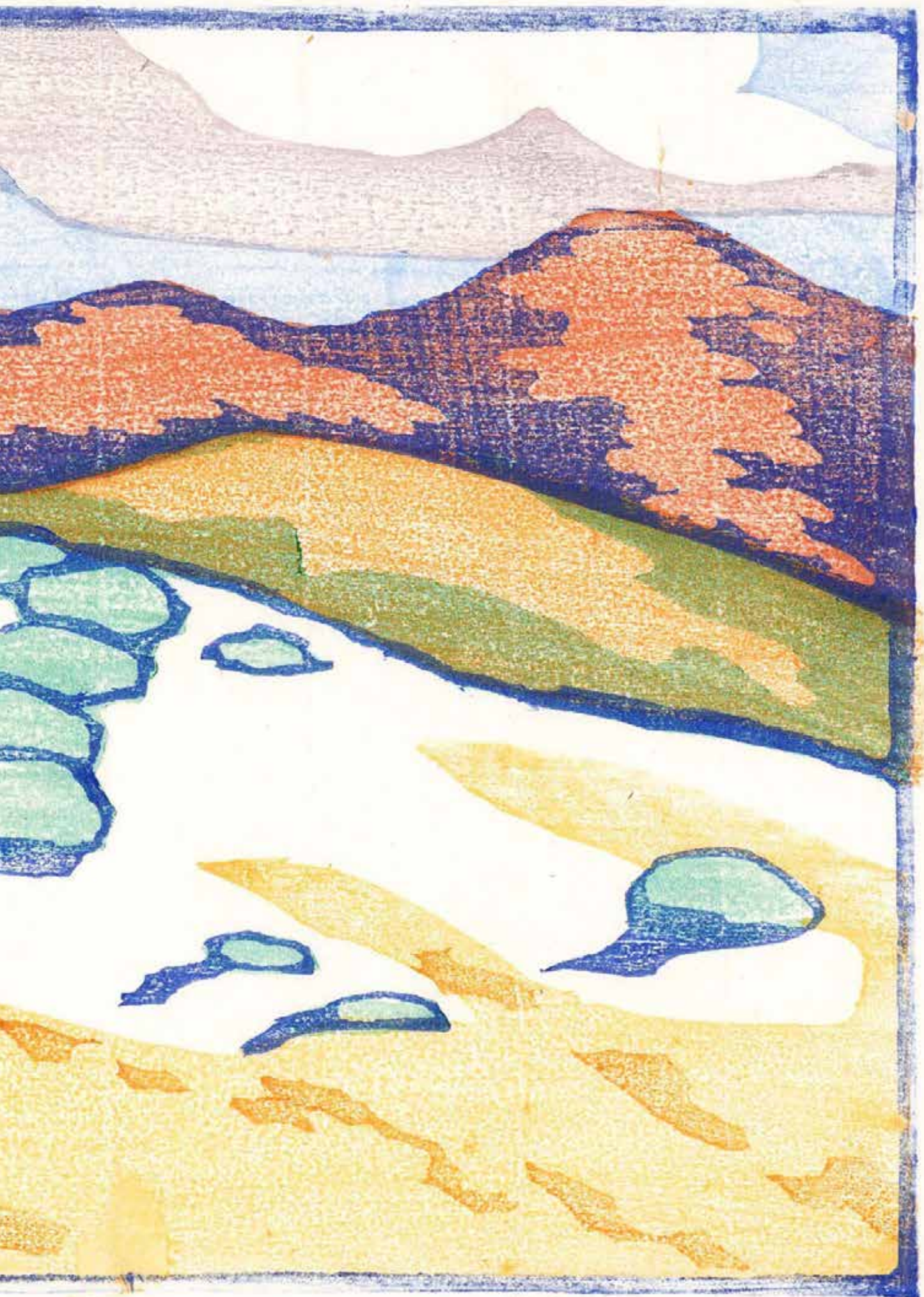
John William Joseph Winkler (American, born Austria, 1890–1979), *Fisherman's Home on Telegraph Hill*, about 1920–22. Etching on paper; 6 x 10 in. Gift of David F. Martin and Dominic A. Zambito, 2024.217.



OPPOSITE PAGE: **Abelardo Morell** (American, born 1948), *Tent-Camera Image: View of Mt. Sopris, Snowmass, Colorado*, 2023. Inkjet print; 30 x 40 inches. Gift of Abelardo Morell, 2024.5. Image courtesy and © Abelardo Morell; THIS PAGE: **Antonin Mercié**, *Gloria Victis*, after 1875. Bronze; 55 x 35 x 26 in. (139.7 x 88.9 x 66 cm). European and American Art before 1900 acquisition funds, 2024.377. NEXT PAGE: **Jessie Jo Eckford** (American, 1895–1941), *White Sands (New Mexico)*, about 1930s. Woodblock print on paper; image size: 7 ½ x 10 ¼ in. Gift of Barbara J. Thompson in Memory of C.A. Seward, 2024.43.







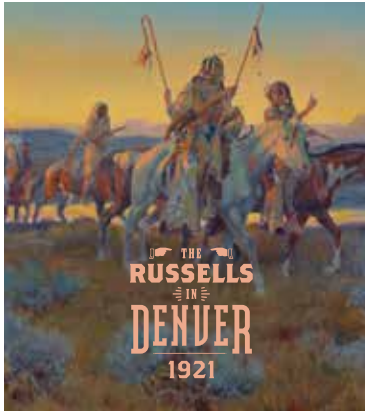
J. ECKFORD



## SELECTED PUBLICATIONS

Books published and copublished by the Denver Art Museum

### PRINT CATALOGS



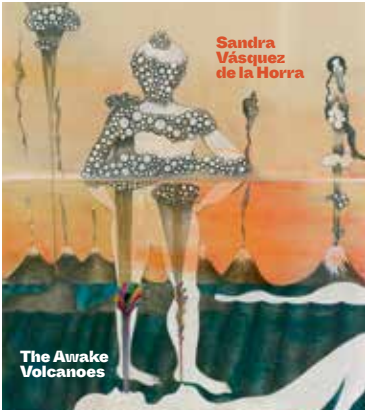
#### *The Russells in Denver, 1921*

October 2023

Published by the Denver Art Museum

JR Henneman, with a contribution by Thomas A. Petrie

This catalog tells the story of how, in November 1921, Charles (1864–1926) and Nancy (1878–1940) Russell arrived in Denver for a two-week solo exhibition at the iconic Brown Palace Hotel and Spa. It celebrates Charlie's art in paint, bronze, and print, illuminates Denver in the early twentieth century, and acknowledges Nancy's critical role in the Russell art enterprise.



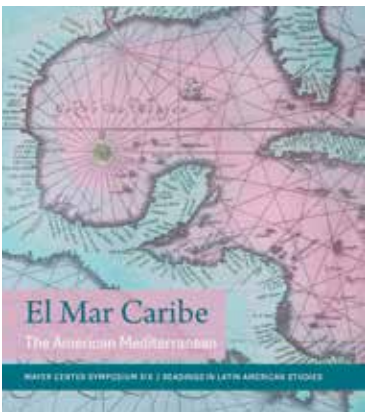
#### *Sandra Vásquez de la Horra: The Awake Volcanoes*

April 2024

Published by the Denver Art Museum and Scala Art Press, Ltd.

Raphael Fonseca, with a contribution by Cecilia Vicuña

In this catalog, essays explore how Chilean artist Sandra Vásquez de la Horra reimagines the world, deconstructs societal and cultural norms, and uses mythology, botanicals, geography, and text in her playful and surrealistic drawings, paper sculptures, paintings, photographs, and films. A poem by artist Cecilia Vicuña offers a thoughtful contemplation on Vásquez de la Horra's practice.



#### *El Mar Caribe: The American Mediterranean*

February 2024

Published by the Denver Art Museum.

Victoria I. Lyall, the Frederick and Jan Mayer Curator of Art of the Ancient Americas with contributions by William Keegan, Reniel Rodríguez Ramos, Erin Stone, Thomas A. Wake, Lawrence Waldron, Emma Slayton, Heather McKillop, Alexander Geurds, and Rosemary Joyce

The papers presented in this symposium volume provide new ways of understanding the circulation of ideas and materials among communities bordering the Caribbean Sea prior to the arrival of Europeans and suggest their lasting legacies.



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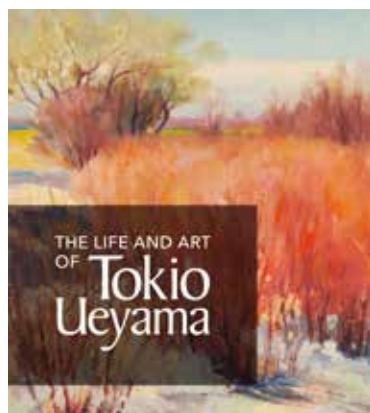
### ***Biophilia: Nature Reimagined***

**May 2024**

**Published by the Denver Art Museum**

**Darrin Alfred, with contributions by Kit Bernal, Kimberly Ruffin, Cedar Sigo, and Florence Williams**

This digital catalog accompanying the exhibition *Biophilia: Nature Reimagined* examines how humans and nature are deeply intertwined and the transformative role that contemporary architects, artists, and designers play in reexamining and reanimating that intrinsic bond. More than eighty imaginative works by more than thirty international participants collectively highlight the transformative power of nature. Through essays, object analyses, poetry, and a guided forest walk, authors highlight how these works invite us to slow down and pay closer attention, prompting a deeper awareness of the natural world and the sense of wonder it evokes.



[UEYAMA.DENARTMUS.ORG](https://ueyama.denartmus.org)

### ***The Life and Art of Tokio Ueyama***

**June 2024**

**Published by the Denver Art Museum**

**JR Henneman, with a contribution by ShiPu Wang**

The first museum publication on the artist, *The Life and Art of Tokio Ueyama* presents an overview of the artist's life and introduces readers to his rich artistic output. Significantly, it tells the story of Ueyama's internment, along with his wife, Suze, at the Grenada Relocation Center, colloquially known as Amache, in southeast Colorado. ShiPu Wang contemplates the role of landscape painting, memory, and internment in the work of Ueyama and other incarcerated Japanese American artists.



[BUNCHEONG.DENARTMUS.ORG](https://buncheong.denartmus.org)

### ***Perfectly Imperfect: Korean Buncheong Ceramics***

**December 2023**

**Published by the Denver Art Museum**

**Hyonjeong Kim Han and Ji Young Park**

The digital publication accompanying *Perfectly Imperfect: Korean Buncheong Ceramics* features Korean buncheong ceramics from the fifteenth century to today, as well as modern and contemporary paintings inspired by the buncheong tradition. Renowned for their white slip and adorned with diverse surface decorations, buncheong ceramics are sophisticated, playful, and engaging and became a uniquely Korean art form. Essays delve into the rich history of these popular ceramics and their impact on modern and contemporary Korean art and culture.

## LEARNING AND ENGAGEMENT REPORT



The Jana and Fred Bartlit Learning and Engagement Center featured art and creativity experiences fostering well-being, belonging, and empathy in people of all ages. We continue to find new ways to program its four workshop spaces, Creative Hub, and Sensory Garden, as well as the museum's galleries.

Through our co-created events and partnerships, we deepened connections with artists, educators, and those committed to using creativity and art to build community. We kicked off the school year with Educator Night, an annual event that honors educators and the role they play in encouraging young people's creativity. This year's event featured Joshua Trinidad and the Las Luces Band, a teacher-led ensemble; artmaking by educator and artist Elizabeth Truskin; and a keynote speech by 2023 Colorado Teacher of the Year Jimmy Day. With a shared mission to cultivate creativity and support educators, Teaching for Artistic Behavior and the DAM partnered on their annual educator conference in January.

We hosted Creative Aging Forums three times over the course of the year and held our third annual Creative Aging Convening, a daylong opportunity for

practitioners working in aging-services organizations, arts centers, museums, healthcare, senior residences, and beyond to learn together about the positive impact of creative aging through deep conversation and hands-on learning.

### ARTIST & COMMUNITY COLLABORATIONS

In our galleries, artists were invited to connect with visitors through residency programs and demonstrations. Our Native Arts Artist-in-Residence program premiered the film *Knowing You, Denver* by Steven Yazzie, who began producing the film during his 2022 residency. Dylan McLaughlin, a multidisciplinary artist, built a site-specific installation for the Indigenous Arts of North America galleries. This year, four artists returned to share their practice of lace making in the Thread Studio, including the installation of a commissioned piece by local lace artist Cajah Reed.

The DAM continues to be a hub for Denver's creative community through our signature program Untitled: Artist Takeover. We worked with over 95 artists, including our featured artists: visual artists Jasmine Abena Colgan and Cherish Marquez (October); visual

Violin concerto in *Biophilia: Nature Reimagined* at the July Untitled: Artist Takeover.



artist Quana Madison and musician Wes Watkins (January); artist Victor Escobedo and comedian Gabby Gutierrez-Reed (April); artist Christine Nguyen and musician Kayla Marque (July). The January season kick-off saw over 1,500 in attendance. Through a partnership with Slam Nuba, in February we held our second Black History Tomorrow Poetry Slam, celebrating Black History Month and the power of the spoken word.

We honored community creativity through adult spotlight exhibitions in the Creative Hub, which included *Škáta: The Art of Skateboarding*, *Celebrating 10 Years of Drop-In Drawing*, and *Indigenous Elders Community Spotlight*. Wonderscape also continued to feature the work of talented and passionate youth artists. The year launched with *Indomitably Indigenous*, a partnership with Colorado Native Cultural Enrichment Program, featuring the artwork of Indigenous youth and young adults. *The Scholastic Art Awards* and the *Denver Public Schools Citywide Elementary Art Show* brought over 2,325 guests to the museum during the opening reception.

This year, our Sensory Garden welcomed over 1,200 visitors seeking refuge, relaxation, and the healing power that only art and nature can bring.

The Studio became the Dream Studio and was open daily with opportunities for visitors to delve into the ways in which artists engage their imaginations, breathe life into their dreams, birth new creations, envision futures, and conjure fantastic worlds. More than 62,650 visitors participated in the Dream Studio. We partnered with artist Gaby Oshiro, who created a mesmerizing origami and paper installation, and nine Demonstrating Artists who shared their artistic practices with visitors two weekends per month.



IMAGES, TOP TO BOTTOM: Visitors at Sensory-Friendly Morning; One of our Creative Classes; The Dream Studio; Denver Botanic Gardens staff planting in the Sensory Garden.



Youth artists at the opening for the *Indomitably Indigenous* Community Spotlight.

## ACCESS & ADULT PROGRAMS

With a focus on accessibility, cross-collection storytelling, and the possibilities of how to create permanent collection family experiences, we joined Bloomberg Connects, a digital guide to museums. We launched with four audio tours that offer fresh ways to experience the DAM.

Adult courses, classes, drop-in workshops, and in-gallery talks and tours connect lifelong learners with quality opportunities to explore their creativity through hands-on and minds-on learning at the museum, online, and out in the community. Creative Classes bring teaching artists in the community to the DAM, with class content connected to our exhibitions and collections. In total 33 classes were offered ranging from indigo dyeing, self-portraiture, and relief carving to oil painting, and more. Over 17,500 visitors participated in tours.

We are still providing virtual options for creativity and connection to those who can't make it to the museum. In addition to offering Drop-in Drawing and Mindful Looking monthly in the galleries, we offer them online quarterly. Each of these programs attracted around 30% of our audience.

As we continue to amplify the support we offer for visitors with disabilities, enabling them to engage with the museum in rich and varied ways, we launched DAM Accessibility Advocates. This working group is comprised of 18 staff who work in different departments and Denver-based disability advocates, all of whom have an interest in helping realize the museum's accessibility goals. It is charged with building institutional capacity, increasing understanding of the DAM's accessibility goals, and taking action. We also continued our access programs including Art & About tours for people with early-stage dementia and their caregivers; tours for visitors with disabilities; and sensory tools available for visitors upon request. With the goal of offering safe and engaging visits for people with neurodiversity or sensory-processing disorders, Sensory-Friendly Mornings were held four times over the course of the year with support from the Autism Community Store, McNicholas Miniature Therapy Horses, and Revel in Life, as well as artist partners in the community.

## SCHOOL & YOUTH PROGRAMS

Our school programs this year continued to focus on building connections, sparking curiosity, and inspiring critical thinking. In total 29,500 students took part



in a range of museum experiences. This year we welcomed four interns through our Emerging Museum Professionals Program, a collaboration with our neighborhood university, Metro State University of Denver. Interns led tours for elementary and secondary students, as well as completed a research project.

We completed the third year of an Institute for Museum and Library Services grant, focused on co-visioning impactful programs for children age 0–8, their caregivers, and early childhood educators. Working alongside partners at Florence Crittenton Services, Valverde Elementary, and Anythink Library in Commerce City, we co-created and built a new Art Lives Here exploration cart. Created by local artists Moe Gram, Bree Angela, and Sam Mobley, the cart was installed at partner sites to prototype the design and celebrate progress. In addition, we partnered with Clayton Early Learning to design and pilot a professional development program, Creativity in Practice, for early childhood educators that would increase their comfort level and skills incorporating art and creativity into the classroom. Participating educators received six hours of Colorado Shines PDIS continuing education credit and the program concluded with an early childhood art showcase and family celebration event in the Creative Hub to close out the pilot program with Clayton.

Family programs took many forms this year, including a couple of firsts. Foxy and Shmoxy, two witty foxes solving mysterious cases involving artworks in the galleries, use a humorous storytelling-performance format to help young children and their grown-ups access and experience artworks in unique ways. Eight performances were held October through May. ARTventure: Secrets of Mud Woman officially launched. It's an immersive storytelling-based museum adventure featuring augmented reality and Foxy the art detective, too. ARTventure was designed in collaboration with Open Arcana Studio and the DAM's

Youth Advisory Group. The team collaborated with kids from the DAM Summer Camps to create the Youth Audio Guide for *All Stars*. This was the first time we centered children's voices for a special exhibition audio tour!

With the Learning and Engagement Center as their hub, 540 DAM Summer Campers age 5–14 spent their days making art and learning alongside local teaching artists and museum staff. The kids visited galleries, found their creative voices, and learned fun skills such as making miniatures or designing video games. To help ensure all kids have access to this offering, we offered 52 full-ride scholarships through our 26 camps.

Acknowledging that art and creativity are essential for communities to thrive, we delivered museum programs at schools, community centers, and older adult communities. We completed our second year of a three-year pilot for Creative Caravan, which we took to Autism Resource Fair, Edgewater Elementary, Focus Points Community Farmers Market, Summer Migrant Youth Leadership Institute, Thornton Community Connections, and Bob Ragland Library. A highlight this year included a partnership with the Summer Migrant Youth Leadership Institute (SMYLI). We worked with SMYLI on our first fully bilingual activation and our first activation for high school students, connecting with 80 migrant students. Art Lives Here was installed at 12 partner sites; 2,485 Creativity Kits were distributed to youth and families. Art at Hand, museum experiences in a box designed for older adults, were distributed to 630 individuals through an expanded partner list that included 25 partners this year. New partners included: Barth Hotel, Denver Housing Authority, Fenwick Foundation, and Spirit of the Sun.

- **Heather Nielsen**, Deputy Director and Chief Learning & Engagement Officer
- **Nancy Lake Benson**, Chair, Learning & Engagement Committee

## SELECTED MUSEUM PROGRAMS

Highlights of programs the museum presented October 1, 2023–September 30, 2024.

### COURSES

#### **The Phillips Collection: Art As Experience**

American collector Duncan Phillips saw art as a vital source of healing, joy, and spiritual nourishment. Held in fall 2023, this course explored Phillips's unique collecting philosophy, celebrated artworks on view in *All Stars*, and looked at how artists across time have explored important issues and human connection.

#### **Why Do We Art?**

This course in spring 2024 explored the place art occupies in our world and what the questions we ask about it ultimately tell us about ourselves. With the gallery as a playground, optional reading and viewing materials at hand, and lively group discussion, this participatory experience helped provide attendees with a new perspective on the question: Why Do We Art?

#### **Composing Color: The World of Alma Thomas**

In this fall 2024 course, the museum offered a closer look at the artist, her art, and her world. Attendees learned about Thomas's creative philosophies and inspiration, her eye for color and pattern, and delved into the deeper context of her long life and impactful career.

### SYMPOSIA

#### **Art and Ambition: Creative Partnerships in the American West**

Creativity does not happen in a vacuum: artists are influenced by the places, politics, and people around them. Inspired by Charlie and Nancy Russell's artistic partnership, a theme featured in *The Russells in Denver, 1921*, the Petrie Institute of Western American Art's 18th annual symposium highlighted examples of dynamic personal and community relationships that enabled and sustained the creation of great western American art.

#### **Collecting the "Other" Americas: Ancient American Collections in American Art Museums**

The 22nd annual Mayer Center symposium, along with a forthcoming publication, explored the history of collecting and display of ancient American works in art museums, a history surprisingly poorly documented until now.

### TALKS & LECTURES

#### **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: Toshio Shibata, Sky Hopinka, Flor Garduño, and Christina Fernandez.

#### **Artist Conversation: Laura Ellen Bacon**

#### **Artist Talk with Fazal Sheikh**

#### **Berger Prize Winner Talk Featuring Adriano Aymonino**

#### **Berger Prize Winner Talk Featuring Tim Clayton**

#### **The Garden of India: Flora in the South Asian Cultural Imagination**

#### **The Ghirlandaio Workshop: Tradition and Practice in Renaissance Florence**

#### **Korean Buncheong Ceramics Lecture with Lee Aeryung**

#### **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. Artists featured this year: Chitra Ganesh, vanessa german, Sandra Monterroso, Alyson Shotz, Diana Thater, Sandra Vásquez de la Horra, and Dyani White Hawk.

#### ***The Life and Art of Tokio Ueyama: A Curator's Perspective***

#### **Returning Home: DAM Repatriations Over A Century**

#### **Shaping the Future, Inspired by the Past: Design in Mexico Today**

#### **Talk with Dixon Lu , Associate Partner at MAD Architects**

#### **Unpacking Modigliani: Discovering the Travels of *Portrait De Femme***



## SPECIAL EVENTS

22nd Annual Día del Niño

35th Annual Friendship Powwow

Artful Living: Embracing Nature workshop

Creative Aging Convening 2024: The Creative Age

Free for Kids One Million Kids Celebration

*Happy Clothes : A Film About Patricia Fields* Screening and Q&A

Nature Reimagined Nights in conjunction with *Biophilia*



The Free for Kids One Million Kids Celebration; 2024 35th Annual Friendship Powwow; 22nd Annual Día del Niño

## VOLUNTEER LEADERS

As of September 30, 2024

### VOLUNTEER LEADS

Carol Douglas  
Karen Ray

### VOLUNTEER ADVISORY PANEL

Lesley Argent  
Barbara Bieber  
Dianne Chowen  
Peggy Crimmins  
Carol Douglas  
Arthurenia Hawkins  
Patsi Johnson  
Rhondda Martin  
Susan Nunnery  
Ann Pressler  
Sandy Pyer  
Karen Ray  
Anne Robles

### VOLUNTEER ENRICHMENT TEAM

Jennifer Fowler  
Marla Mazalan  
Karen Mile  
Sue Murahata  
Gail Shulman  
Susan Taylor  
Esther Varney

### 2023 CILE BACH AWARD RECIPIENTS

Mary Peoples  
Anne Robles  
Phyllis Vander Ark



IMAGES, LEFT TO RIGHT, TOP ROW: 2024 Cile Bach Award Recipients: Mary Peoples, Phyllis Vander Ark, and Anne Robles; Ginley Regencia; Sandi Swiderski, Peggy Crimmins, Christina Panczyk, Tina Martelon, Marla Mazalan, Carol Walton, Ta Li, Wanda Schnabel, Rhondda Martin; BOTTOM ROW: Jerry Shapins and Ta Li; Jeannette Armbrustmacher and Judy Payne; Joy Saliu and Rachel Brennan.



## STAFF

As of September 30, 2024

## STAFF

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

## ADMINISTRATION

**Arpie Chucovich**, Chief Development Officer

**Angelica Daneo**, Chief Curator and Curator of European Art Before 1900

**Heather Nielsen**, Deputy Director and Chief Learning and Engagement Officer

**Maura Pasquale**, Executive Assistant to Director

**Laura Pratt**, Chief Talent and Culture Officer

**Katie Ross**, Chief Marketing Officer

**Faith Scarfarotti**, Executive Assistant and Project Manager

**Bryon Thornburgh**, Chief Operating Officer

**Curtis Woitte**, Deputy Director and Chief Financial Officer

**Mary Hastings Wolf**, Administrative Assistant

## CURATORIAL

## ARCHITECTURE AND DESIGN

**Darrin Alfred**, Curator of Architecture and Design

**Kit Bernal**, Curatorial Assistant

## ARTS OF ASIA

**Einor Cervone**, Associate Curator of Arts of Asia

**Hyonjeong (HJ) Kim Han**, Joseph de Heer Curator of Arts of Asia

**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

**Cris Gomez**, Curatorial Assistant

## EUROPEAN AND AMERICAN ART BEFORE 1900

**Angelica Daneo**, Chief Curator and Curator of European Art Before 1900

**Clarisse Fava-Piz**, Associate Curator of European and American Art Before 1900

**Emily Willkom**, Senior Curatorial Assistant

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**Andrea Hansen**, Librarian

## KIRKLAND MUSEUM

**Becca Goodrum**, Curatorial Associate

**Christopher Herron**, Associate Director of Exhibitions and Collections

## MAYER CENTER FOR ARTS OF THE ANCIENT AMERICAS

**Paula Contreras**, Curatorial Assistant

**Victoria Lyall**, Frederick and Jan Mayer Curator of Arts of the Ancient Americas

## MAYER CENTER FOR LATIN AMERICAN ART

**Lisbet Barrientos**, Curatorial Assistant

**Raphael Fonseca**, Curator of Modern and Contemporary Latin American Art

**Jorge Rivas Pérez**, Frederick and Jan Mayer Curator of Spanish Colonial Art

**Kathryn Santner**, Assistant Curator of Latin American Art

## MODERN AND CONTEMPORARY ART

**Rory Padeken**, Vicki and Kent Logan Curator of Modern and Contemporary Art

**Hadia Shaikh**, Curatorial Assistant



DAM STAFF: Jesse Laird Ortega, Holly Harmon, Kit Bernal, and Darrin Alfred; Raphael Fonseca with artist Sandra Vásquez de la Horra



DAM STAFF: Tracey Mattoon-Amos; Lupe Giron

## **NATIVE ARTS**

**Dakota Hoska**, Associate Curator of Native Arts  
**John P. Lukavic**, Andrew W. Mellon Curator of Native Arts  
**Syokau Mutonga**, Arts of Africa Fellow  
**Jennie Trujillo**, Senior Curatorial Assistant

## **PETRIE INSTITUTE OF WESTERN AMERICAN ART**

**JR (Jennifer R.) Henneman**, Director and Curator of the Petrie Institute of Western American Art  
**Megan Selig**, Curatorial Assistant

## **PHOTOGRAPHY**

**Eric Paddock**, Curator of Photography  
**Kimberly Roberts**, Curatorial Associate

## **PROVENANCE RESEARCH**

**Renée Albiston**, Associate Provenance Researcher  
**Mackenzie Coyle**, Provenance Research Fellow  
**Lori Iliff**, Senior Provenance Researcher

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**Leslie Murrell**, Editor

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**Mary Beth Polce**, Associate Director of Development, Individual Giving  
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**Sara Taricco**, Collections Assistant  
**Laura Wingate**, Assistant Collections Manager

**Juhl Wojahn**, Collections Manager

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**Spencer Alred**, Associate Preparator, Mountmaker  
**Elisse Brautigam**, Kress Foundation Fellow in Time-Based and Variable Media  
**Aaron Burgess**, Objects Conservator  
**Faith Godwin**, Conservation Assistant  
**Hart Krypilo**, Preparation Assistant, Mountmaker  
**Gina Laurin**, Associate Director of Conservation and Technical Studies  
**Allison McArthur**, Senior Textile Conservator  
**Sarah Melching**, Silber Director of Conservation  
**Kate Moomaw-Taylor**, Senior Conservator of Modern and Contemporary Art  
**Manda Remmen**, Assistant Preparator, Mountmaker  
**Helena Santos**, Andrew W. Mellon Textile Conservation Fellow  
**Pamela Skiles**, Senior Paintings Conservator

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**Emily Attwool**, Associate Director of Exhibition Planning  
**Eric Berkemeyer**, Project Manager  
**Macey Boren**, Preparation Assistant  
**Aaron Casey**, Associate Preparator/Production Shop Manager  
**Desarae Cruz**, Preparation Assistant  
**Ruby Dorchester**, Assistant Preparator  
**Emma Goos**, Associate Preparator



**David Griesheimer**, Associate Director of Exhibition Production  
**Haley Hartmann**, Manager of Exhibition Lighting  
**Kevin Hester**, Associate Director of Preparation  
**Quinn Johnson**, Senior Preparator  
**Jeffrey Keene**, Senior Preparator  
**Catherine Lynott**, Preparation Assistant  
**Brandon Martinez**, Assistant Preparator  
**Felicia Martinez**, Assistant Project Manager, Exhibition Graphics  
**Sam Mason**, Preparation Assistant  
**Jesse Ortega**, Assistant Project Manager/Assistant Registrar  
**Emily Barrett Rodriguez**, Exhibition Planning Assistant  
**Ethan Tuers**, Senior Preparator  
**Aubry Van Oss**, Preparation Assistant

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**Christina Jackson**, Manager of Photographic Services  
**Eric Stephenson**, Photographer

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**Sarah Cucinella-McDaniel**, Director of Registration, Collections, and Exhibitions  
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**Elizabeth Wall**, Registration Assistant  
**Keara Watson**, Registration Assistant

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**Marci Johnson**, Director of Accounting  
**Daun Knight**, Operations Accountant  
**Brandi Rigdon**, Accounts Payable Supervisor  
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**Therese Work**, Accounting Specialist

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**Sahira Chavez**, Coordinator of School and Community Programs

**Paulina DaMommio**, Manager of Youth Programs  
**Mia DeBakker**, Creative and Public Engagement Coordinator  
**Manuel Ferreira**, Interpretive Specialist  
**Ariana Fleet**, Creative Engagement Associate  
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**Lindsey Miller**, Coordinator of Adult and Access Programs  
**Claudia Muñoz**, Manager of School Programs and Teaching Resources  
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**Nistasha Perez**, Manager of Creative and Public Engagement  
**Clara Elena Ricciardi**, Senior Spanish Language and Community Engagement Liaison



DAM STAFF: Jeremy Medina; Brooke Jimenez; Sujie Kim, Shannon Robb; Carleen Brice



IMAGES: TOP TO BOTTOM, LEFT COLUMN: Halloween 2024: Zach Smith and Heather Haldeman, Manuel Ferreira, Ariana Robles, Ashley Muggli, Laura Kotalik, Laura Wingate, and Chelsea Rieu-Torrez; MIDDLE COLUMN: L to R: Hadia Shaikh, Kit Bernal, Cris Gomez [in the background], Lisbet Barrientos, Paula Contreras, Emily Willkom, Jennie Trujillo; Andrea Brito Rosado; Karen Butler-Clary; RIGHT COLUMN: Sarah Melching; Darlene Bertiz.

**Ariana Robles**, Coordinator of Family Programs  
**Sarah Rockett**, Manager of Creative and Public Engagement  
**Danielle Schulz**, Associate Director, Lifelong Learning and Accessibility  
**Karuna Srikureja**, Interpretive Specialist  
**Danielle Stephens**, Senior Interpretive Specialist  
**Lauren Thompson**, Senior Interpretive Specialist  
**Mak Tucker**, Lifelong Learning and Accessibility Coordinator  
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**Maya Wright**, Project Manager, Kirkland Integration

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**Brooke Jimenez**, Digital Content Coordinator

**Sujie Kim**, Internal Communications Manager  
**Jena Leonard**, Social Media Manager  
**Jeremy Medina**, Digital Content Manager  
**Shannon Robb**, Senior Manager, Community Relations & Public Affairs  
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**Katie Ross**, Chief Marketing Officer  
**Andy Sinclair**, Senior Manager, Media Relations and Communications  
**Tasso Stathopoulos**, Associate Director, Brand and Design



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**Bryon Thornburgh**, Chief Operating  
Officer

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**Anastasja Castoro**, Event  
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**Trizton Delbaugh**, Event Work Crew

**Ruth Gaybor**, Event Supervisor

**Ryan Kelley**, Manager of Facility  
Services

**Dwayne Martin**, Facilities  
Supervisor/Master Electrician

**Tracey Mattoon-Amos**, Facilities  
Operations Planner

**Sojo McCoy**, Event Supervisor

**Raul Medina-Estrada**, Event Work  
Crew

**Kyle Patrick**, Event Supervisor

**Sean Pike**, Event Work Crew

**Quinn Schwartz**, Event Work Crew

**Michelle Tommaso**, Event Work  
Crew

**Tami Warren**, Event Supervisor

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**Caleb Kaeser**

**Ian Mathis-Deming**

**Walter Mercado**

**Gus Tyson**

**Christopher Waldo**

**Jerry Westergard**

**Wyatt Zetterholm**

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**Ronald Ansel**, Manager of  
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**Vincent Burchard-Smith**, Security  
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**Paul Camara**, Security Guard Lead

**Bryson Donnelly**, Security Guard  
Lead

**Pedro Garcia**, Security Guard Lead

**Colleen Lacy**, Security Guard Lead

**Christopher Larason**, Security  
Supervisor

**Michael Lindsley**, Security Supervisor

**Adam Lutt**, Security Supervisor

**Haydn Schoonover**, Security  
Supervisor

**Milagros Torres**, Director of  
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**Kimberly Bowser**

**Mark Chuck**

**Daniel Dokken**

**Mark Duran**

**Joseph Engelbert**

**Rachael Francis**

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**Joshua Linn**

**Marion Penn**

**Samuel Powell**

**Ryan Salg**

**Thomas Schmidt**

**Charles Schulze**

**Jason Valdez**

**Jesus Williams**

## SECURITY GUARDS

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**Irina Berry**

**Oksana Borders**

**Bryan Byrd**

**Alex Cheng**

**Christopher Cox**

**John Davenport**

**David J. Drew**

**Gabe Gabriel**

**Tenny Garvine**

**Nathaniel Georgiades**

**Alberto Gonzalez**

**Mario Gonzalez**

**Javier Limon**

**Devin Lo**

**Antoine Martinez**

**Dillon McGowan**

**Alejandro Montoya**

**Bruno Moretzsohn**

**Demetris Padgett**

**William Painter**

**Michael Papadopoulos**

**Summer Parsons**

**JT Protheroe**

**Darrell Reyka**

**Jaden Rideau**

**Alexis Rodriguez**

**Ernie Salado**

**Otto Schoonover**

**Courtney Searcy**

**Lorene Smith**

**Garrett Williams**

**Brad Youngbloom**

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**Andrew Brashear**, Visitor  
Operations Supervisor

**Danielle Cadwallader**, Visitor  
Operations Lead

**Christine Carey**, Associate Director  
of Retail and Visitor Service

**Erika Carr**, Museum Shop Lead

**Valarie Castillo**, Senior Manager of  
Visitor Operations

**Simone Charles**, Visitor Services  
and Volunteer Lead

**Liliana Chavez**, Assistant Manager  
of Sales Systems

**Lindsay Erickson**, Assistant  
Manager of Shop Systems

**Marcus Fingerlin**, Senior  
Merchandise Buyer

**Tessa Ter Horst**, Group Services Lead

**Christine Horvath**, Director of Retail

**Claude Ibarra**, Visitor Operations  
Supervisor

**Savannah Kirksey**, Assistant  
Manager of Group Services

**Emily McLennan**, Assistant  
Manager of Sales and Services

**Kelly McLoughlin**, Assistant  
Manager of Shop Employee  
Experience

**Anna Millholland**, Director of Visitor  
Services

**Heather Ormsby**, Visitor  
Operations Lead

**Jojo Provancher**, Shipping and  
Receiving Coordinator

**Miranda Rosales**, Museum Shop  
Lead

**Leanne Silverman**, Assistant  
Manager of Retail

**Weston Spurr**, Visitor  
Operations Lead

**Jesse Swedlund**, Visitor Operations  
Supervisor

**Eli West**, Visitor Services Manager

**Victoria Winslow**, Groups Services  
Docent Scheduler

**Sarah Yusko**, Manager of Sales and  
Group Services

**GALLERY HOSTS**

Irma Alexander  
Natasha Alexander  
Peni Aronson  
Romie Astorga  
Sandra Azcarate  
Lauren Bahlman  
Tiffany Baker  
Connor Berglund  
Andrea Brown  
Laura Burchard  
Charles Carreon  
Amy Chandler  
Sean Chase  
Angela Chirila  
Kelly Cole  
Saline Cody  
Christopher Conley  
Camryn Crowe  
Ophelia Dashby  
Darien Deal  
Paige Delmargo  
Fernando Diaz Barcenaz  
Erin Donovan  
Nathan Dudek  
Christopher Dunwoody  
Elizabeth Ecclesambrose  
Sara Evans  
Jacob Factor  
Katie Fornelius  
Martha Foxhoven  
Ryan George  
Mo Giberson  
Anthony Gilbert-Davis  
Daniel Goldstein  
Lizzie Haener  
Peyton Hagerty  
Sally Hall  
Nicholas Hammerberg  
Saige Heid  
Blair Hicks  
Amity Hilber  
Tiffany Huisenga  
Marilyn Hunt  
Janelle Jiminez  
Dzhamilya Khalilulina  
Emilee Korach  
Nick Kromenacker  
Max Kwan  
Chloe Lamont  
Adrian Lemos  
Giana Licata  
Maya Linke  
Kenny Lobato  
Pua Lor

Thomas Lovato  
Trudy Lovato  
Mary Ma  
Erich Magruder  
Dylan Martin  
Miles McKee  
Rebecca Miles  
Samir Sirk Morato  
Floyd Moring  
Nicholas Morton  
Leo Murray  
Kaia Noone  
Christopher Numme  
Kathryn O'Connor  
Andrew Olsen  
Emily Oxford-Pickeral  
Claire Paquette  
Colin Parks  
Stephen Parlove  
Felicity Peckman  
Amicus Pendragon  
Sharina Pino  
Regina Ramirez  
Mattie Randall  
Timothy Rodriguez  
Margo Rohan  
Daze Rosario  
Shy Rothell  
Ella Rupp  
Irie Saucedá-Lindsey  
Celia Schreiber  
Benjamin Sherman  
Susan Sherman  
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Matthew Staples  
Baz Stevens  
Charles Takagi  
Beatris Terrones  
Vanessa Thibeu  
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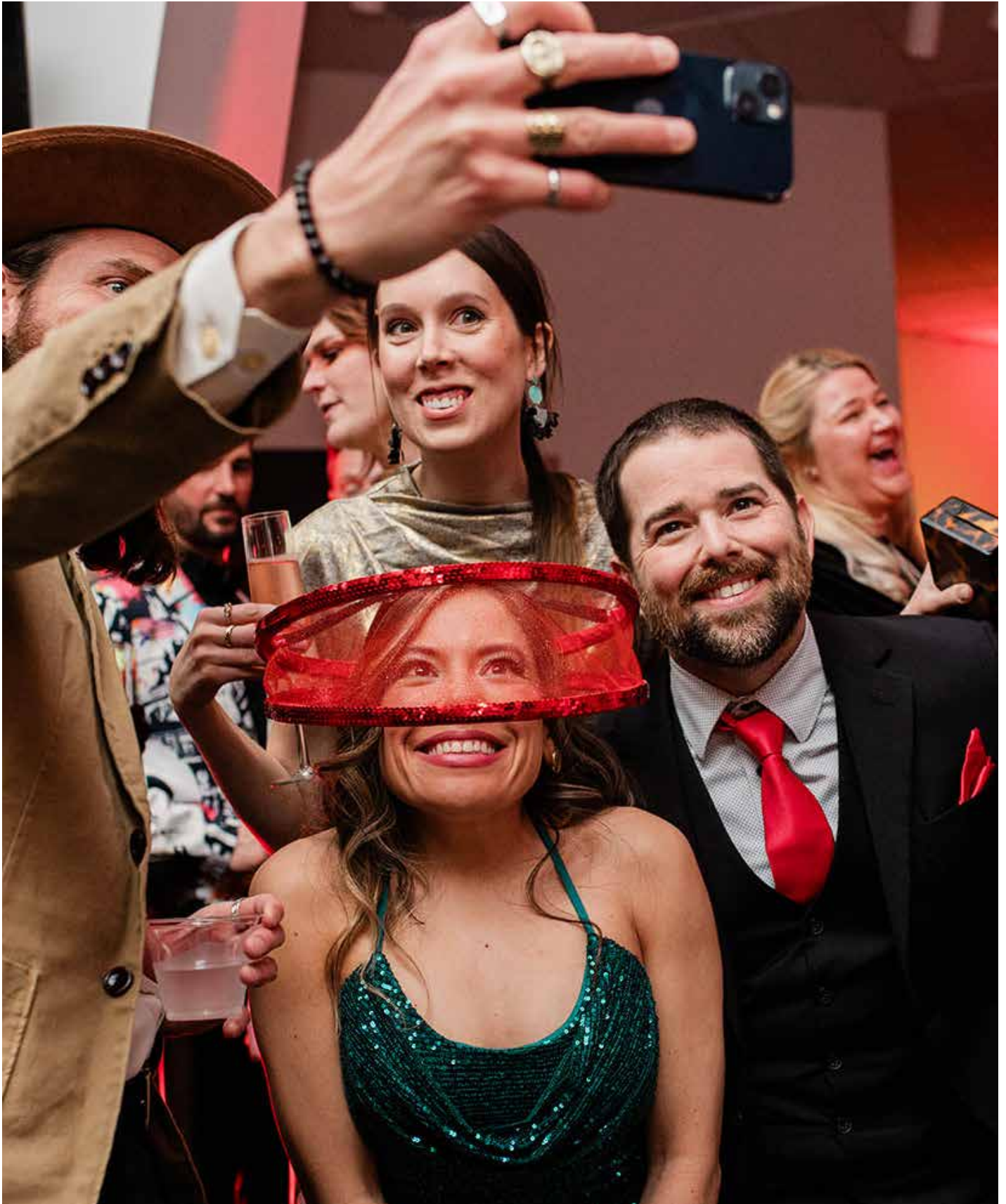
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DAM STAFF: Curtis Woitte and Heather Nielsen; Einor Cervone and Clarisse Fava-Piz; Grace Hanover





## 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.

The Annual Fund Leadership Campaign (AFLC) and The Museum Associates members remained the backbone of the museum's Individual Giving program. AFLC donors contributed over \$3 million for exhibitions and programs, making multi-year pledges that allow the museum to plan for the future. This year, we were especially grateful to AFLC supporters who increased their giving, helping make specific exhibitions and programs possible. Together with AFLC donors, The Museum Associates joined in exhibition opening events, lectures, collection visits, and travel opportunities to Mexico City, Miami Basel, and the Venice Biennale. We are grateful for these individuals—those who were new this year and those who have so generously participated since this philanthropic giving program began—for their loyalty and the incredible community they create at the museum.

Direct exhibition support came from donors including Jane P. Watkins, the Estate of Marjorie MacLachlan, the Birnbaum Social Discourse Project, Vicki and Kent Logan, the Lohmiller Charitable Fund, and John Brooks Incorporated.



Corporate supporters that renewed their support and made important gifts to advance institutional initiatives included Your 6 Front Range Toyota Stores underwriting year-round Free Days and free programs such as Día del Niño and the Friendship Powwow. Bellco Credit Union provided presenting-level support for the Free for Kids program, waiving general admission for all youth age 18 and under. Longtime partner UMB generously funded the museum's key events (Uncorked and Collectors' Choice), as well as supported as a top tier Chairman's Circle corporate member. Bank of America continued its support through their Museums on Us program.



OPPOSITE PAGE: *All Stars Gala*; THIS PAGE: Collectors' Choice honorees Joy and Chris Dinsdale (center) with co-chairs John and Bridget Grier (left) and Jen and Alex Hardie (right)



U.S. Bank renewed its foundation support for the Emerging Professionals program in partnership with Metropolitan State University and sponsored *Amoako Boafo: Soul of Black Folks*, the debut museum solo exhibition for the acclaimed Ghanaian artist. Aegon Transamerica Foundation and Xcel Energy funded Learning and Engagement programs, and PNC Foundation continued its multi-year support for Early Childhood education programs.

Funds benefitting museum programs for visitors of all ages came through support from the Tuchman Family Foundation, Berger Collection Educational Trust, Molly & Taylor Kirkpatrick, Vera and Joseph Dresner Foundation, Genesee Mountain Foundation, Virginia W. Hill Foundation, Sydney E. Frank Foundation-Colorado, Margulf Foundation, Riverfront Park Community Foundation, Rose Community Foundation, Freeman Foundation, Vicki and Kent Logan, Elizabeth and Evan Anderman, Deane Family Fund, El Pomar Foundation, Michael and Meg Horton, and other generous supporters.

## VISIONARY SUPPORT

We are grateful for the gifts of visionary individuals and families who help advance museum initiatives. The Terry and Linda Stevinson Fund for Excellence supported youth and community programs that contribute to the DAM's role as a creative hub, and made possible an assessment of the museum's business systems along with an anonymous donor. John and Sandy Fox provided multi-year support for Modern and Contemporary Latin American Art. The Merle Chambers Fund underwrote the museum's Equity, Diversity, and Inclusion initiative and a Fellowship Endowment, and Mary Reisher and Barry Berlin funded the Pathways Internships and Fellowships. The federal agency Institute of Museum and Library Services awarded major support for Designing for Accessibility, a project to develop museum practices around accessibility for visitors of all abilities.

A major multi-year grant from the National Museum of Korea funded Korean art exhibitions and programs



and facilitated significant loans from South Korea for display in the exhibition *Perfectly Imperfect: Korean Buncheong Ceramics*. The Christensen Fund, the Pixie Dust Fund, and Deacon Turner supported Indigenous arts programs. A grant from the Foundation for Advancement in Conservation and the Samuel H. Kress Foundation funded a Fellowship in electronic media conservation. The Conservation Endowment grew thanks to Mary Ellen Anderson's challenge grant that continues to inspire other supporters.

Departmental endowments provide important support in perpetuity at the DAM including for the Mayer Center for Ancient and Latin American Art, the Petrie Institute of Western American Art, and the Avenir Institute of Textile Art and Fashion. Additionally, many museum programs are sustained through endowment funds. The Robert & Judi Newman Family Endowment funded Studio programs while the Nancy Benson Education Endowment continued to support the DAM's nationally renowned programs, together with funds from the Lorraine and Harley Higbie Endowment, CenturyLink Endowment, Jim Kelley & Amie Knox Education Endowment Fund, and Cooke-Daniels Fund. On the other hand, the Tom Taplin Jr. and Ted Taplin Endowment, the Kristin and Charles Lohmiller

Exhibitions Endowment, and the Coors Endowment supported the museum's exhibitions, and the Wieggers Family Foundation Endowment funded acquisitions.

The Denver Art Museum's Collectors' Groups continued to be at the forefront of the museum's acquisition efforts, and we are grateful to the donors who supported the vision and growth of a world-class collection. Donors who are part of these groups engaged with the curators on the strategy and decision-making behind selecting new artworks for the permanent collection.

This year, the donors of the Architecture and Design Collectors' Council acquired *Salvage Series Chair* by Jay Sae Jung Oh, a work of transformative vision and meticulous craftsmanship. The Black Arts Collective, our newest initiative, supported their first acquisition of *Pink Astilbe*, which was recently shown in *Amoako Bofo: Soul of Black Folks* and appears on the cover of this annual report. Contemporary Collectors' Circle supported the purchase of Candida Alvarez's *Mostly Cloudy* and Livien Yin's *Q Zone*. The impact of DAM Westerners was ever-present with their most recent acquisitions. Christopher Benson's *Cordova Ruin* bridged the historical Southwest part of the DAM's collection into the contemporary moment, while Bill



OPPOSITE PAGE: Larry Ossei-Mensah, Amoako Bofo, and Rory Padeken at the opening of *Amoako Bofo: Soul of Black Folks*; The inaugural Black Arts Collective acquisition event. Toni Baruti, Javon Brame and Schyleen Qualls view the piece; Wally Bakare with a recent acquisition. **Didier William, *Cheval: the Other Side of the Mirror is Home*, 2023.** Acrylic paint, oil paint, ink, and wood carving on wood panel; Two parts, each 74 x 52 1/2 in., 74 x 105 in. overall. Denver Art Museum: Modern and Contemporary Art acquisition funds, 2024.1A-B. © Didier William. Courtesy the artist and Galerie Peter Kilchmann, Zurich/Paris. Photos by Michael Ciaglo. THIS PAGE: *All Stars* Ball guests. Photo by Sash Levitov.



Luncheon by Design and Uncorked 2024

Schenck's *Half Tone Flats* filled a major gap in work by western Pop artists from the second half of the twentieth century. The Photography Acquisitions Alliance funded several works by Trent Davis Bailey, Keisha Scarville, Jess T. Dugan, Zig Jackson, and Christina Fernandez. Most recently, Textile Arts and Fashion Circle contributed to the acquisition of Alexander McQueen's dress from Plato's *Atlantis* collection, Bill Gibb's *Scheherazade gown*, and a Thea Porter dress.

## CELEBRATING ART & COMMUNITY

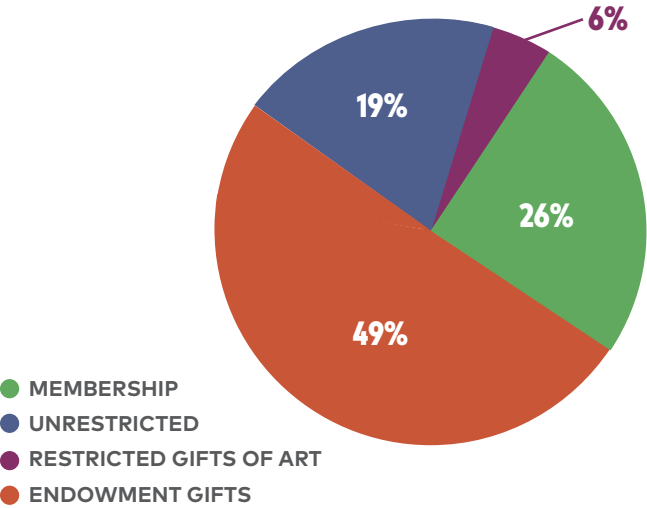
The museum's dazzling events were yet again memorable celebrations of art and community. On Thursday, November 9, 2023, the DAM opened its beacon exhibition *All Stars: American Artists from The Phillips Collection* with the Chairwoman's Dinner and Gala Reception for supporters of the exhibition, Annual Fund Leadership Campaign donors, Corporate Members, The Museum Associates, and special guests from The Phillips Collection. Near the end of the exhibition run, the *All Stars* Ball brought together members of Culturehaus and other young patrons to enjoy the *All Stars* exhibition along with inventive cocktails, thematic appetizers, and artful activations. From music and dancing to vinyl listening lounges, the evening brimmed with artistic festivities. The event was sponsored by Morgridge Family Foundation and River Rise Capital.

The museum's signature major annual fundraiser, *Collectors' Choice*, took place on Thursday, November 30, 2023. The 41st anniversary of this gala dinner celebrated the wide reach and resonance of textile arts and fashion. The event's honorees were the Avenir Foundation and Joy and Chris Dinsdale, who have been visionary leaders in the effort to elevate the museum's collection and programs. *Collectors' Choice* was co-chaired by Bridget and John Grier and Alex and Jen Hardie, with Arlene and Barry Hirschfeld as Honorary Chairs. The event raised over \$800,000 for the museum's exhibitions and programs. Special thanks to the event's Visionary Sponsors Joy and Chris Dinsdale and Sarah Shaw Anschutz Foundation, Leadership Sponsors Jane and Tom Petrie and Craig Ponzio, and other generous donors. The evening was an elegant affair that included a special video tribute to the late fashion illustrator Jim Howard, and a special donation to the museum collection from our honoree Joy Dinsdale herself—the elegant Zuhair Murad gown she wore that evening.

Luncheon by Design continued to be the annual gathering for design and fashion enthusiasts on Thursday, May 9, 2024. The renowned architect Jeanne Gang delivered a keynote address on her approach to design, past projects, and upcoming work in Denver, including the new Populus hotel and the renovation of Civic Center Park. Following the luncheon, guests were invited to visit the Ellen Bruss Design Studio or see *Biophilia: Nature Reimagined*, which the proceeds of the event supported. The luncheon was co-chaired by Liz



GIVING BY PURPOSE



CONTRIBUTIONS, MEMBERSHIPS & ENDOWMENT GIFTS

FISCAL YEAR ENDED SEPTEMBER 30, 2024

	FY 2024
Individuals	\$5,874,181
Corporations	948,250
Foundations	(1,253,290)
Government grants	<u>132,295</u>
Subtotal	5,701,436
Endowment gifts transferred to Denver Art Museum Foundation	6,023,102
Endowment gifts direct to Denver Art Museum Foundation	<u>7,993</u>
TOTAL	11,732,530

Richards and Art Ellsworth and Marvin Wilkinson with Amanda J. Precourt and John Brooks Incorporated as the presenting sponsors. The event raised over \$150,000 making it the highest-grossing Luncheon by Design to date.

Uncorked took place on Friday, June 7, 2024, and supported the museum’s vital and vibrant programs. Sarah Anschutz and Mariner Kemper returned to co-chair the event, which raised over \$515,000. The event was presented by the Sarah Shaw Anschutz Foundation and UMB. The evening began with an extended cocktail hour with special tastings and an auction preview. The dinner’s wine pairings were created with special thanks to Maverick Beverage Company. The dinner program included an inspiring video highlighting the museum’s access efforts, followed by the “glass raise” which included a 2:1 match generously provided by The Anschutz Foundation, Berger Collection Educational Trust, and Stevinson Fund for Excellence. The evening concluded in Kemper Courtyard for a “starry nightcap.”

Finally, the museum’s beautiful venues provided expanded opportunities for our venue rental program. From intimate dinners to parties throughout the campus, the museum was a sought-after venue for nonprofit galas, corporate gatherings, weddings, anniversaries, mitzvahs, and more, and generated over \$1 million in revenue. The museum’s teams and catering partner Culinaire delivered stellar events, winning Culinaire prestigious awards at the National Association of Catered Events.

With all our gratitude, respectfully submitted,

- Arpie Chucovich, Chief Development Officer
- Cathey M. Finlon, Vice Chair, Board of Trustees, Chair, Development Committee

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José Ballivián, *Espíritu del río*, 2023. Video with sound; 3 minutes, 30 seconds. Funds from 2022 Collectors' Choice, 2024.413.1-2. © and courtesy José Ballivián.





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Carlos Santistevan, Chicano, *Hydraulic Huarache*, 2001. Mixed media assemblage on hubcap, 8 ½ x 18 ½ in. Denver Art Museum: Funds provided by Ellen Anderman & James C. Donaldson, 2023.565A-B. © Carlos Santistevan

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**Sano Keisuke** 佐野圭亮 (Japanese, born 1994), *Budding of Recollection* (Sousou ju 想々樹), 2018. Dry lacquer (kanshitsu) box and lid with inlaid mother-of-pearl (raden) and powdered gold (maki'e). Gift of Dr. Eros Zhao and Dr. Jeff Kryka, 2023.768A-C. © Sano Keisuke

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**Nancy Hemenway Barton** (American, 1920–2008), *Talus*, 1981. Alpaca, lamb's wool, and mohair worked in open and closed satin, open buttonhole stitch embroidery with couched handspun overplied yarns; 100 x 71 in. Denver Art Museum: Gift of Brad, Bill, and Rick Barton—the artist's sons—and their families, 2023.532. © Estate of Nancy H. Barton

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*Ceremonial cloth (palepai)*, Indonesia, early 19th century. Cotton; plain weave with supplementary-weft patterning. Denver Art Museum: Avenir Endowment for the Institute of Textile Art and Fashion, 2024.418.



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### CORPORATE MEMBERS

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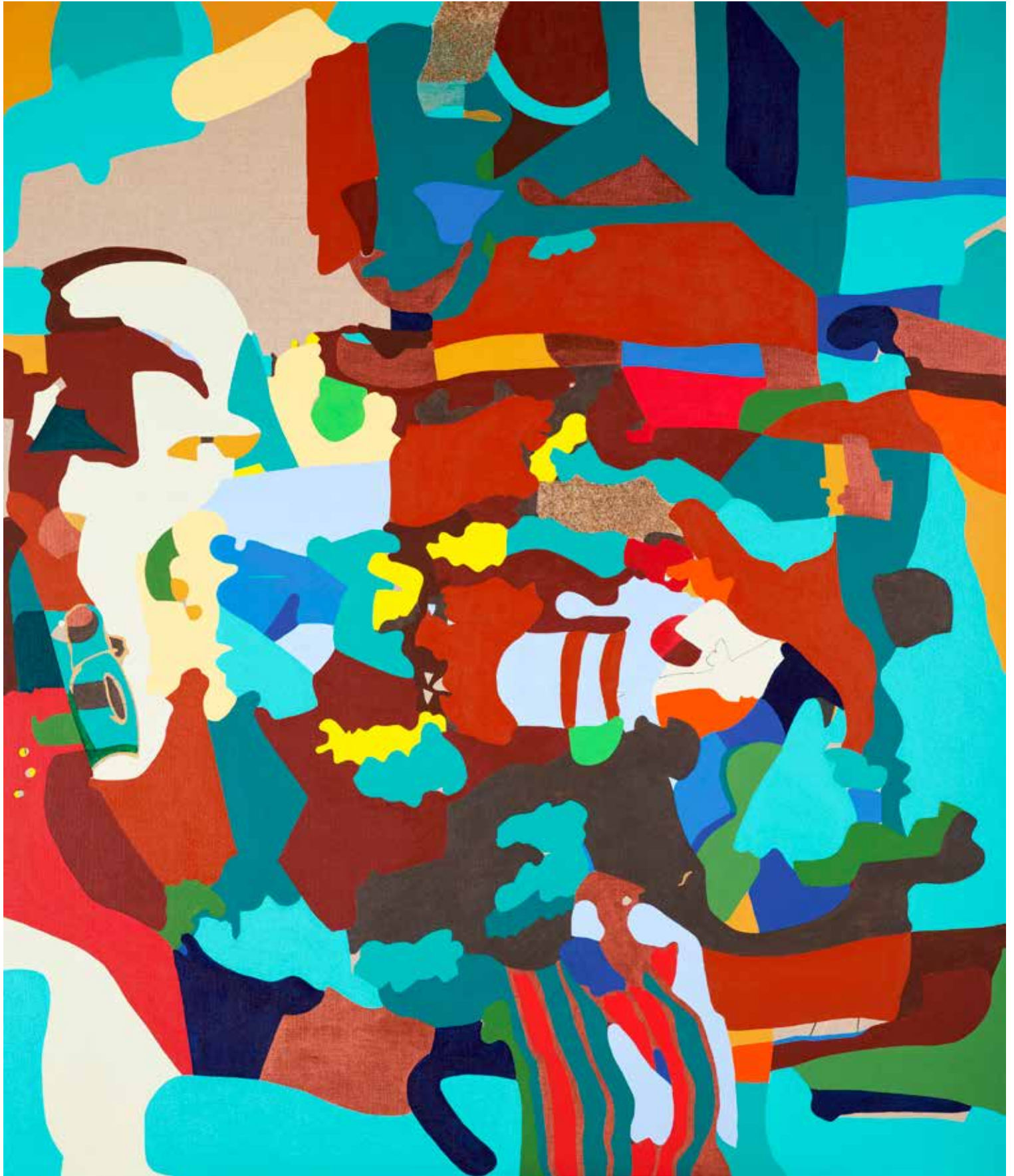
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Robert Rich

Victrola



Contributions and current members during the DAM's 2024 fiscal year, October 1, 2023–September 30, 2024. We recognize contributions based on the circumstances at the time the gift was made. We are honored to recognize posthumously those patrons who have passed away during or after this fiscal year.





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# TREASURER'S REPORT

In fiscal year 2024, the Denver Art Museum focused on rebuilding membership and growth in attendance. The museum delivered on its mission with such far-reaching exhibitions as *Amoako Boafo: Soul of Black Folks* and *All Stars: American Artists from The Phillips Collection*.

The museum's operating expenses were \$42.8 million, excluding \$8.7 million in depreciation expenses. Operations were supported by revenues and support of \$41.0 million and the use of strategic reserves. A special thank you for the extraordinary support of \$10.4 million provided by the residents of the seven-county Scientific and Cultural Facilities District (SCFD).

Non-operating activities are new gifts restricted for endowments, capital projects, and art acquisitions and reduced by endowment gifts and pledge installments 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 an exciting fiscal 2025 with the *Wild Things: The Art of Maurice Sendak* exhibition and integration of the Kirkland Museum of Fine and Decorative Art.

Respectfully submitted,  
- Lisë Gander, Treasurer

## DENVER ART MUSEUM CONSOLIDATED STATEMENT OF ACTIVITIES

For the year ended September 30, 2024  
(in thousands)

<b>Operating Revenues and Support</b>	
Gifts, grants, and membership	\$13,965
Public support	12,543
Admission revenue	4,748
Gift shop and restaurant operations (net)	2,712
Restricted gifts for future exhibitions and programs	3,966
Other	3,420
<b>Total Operating Revenues and Support</b>	<b>41,354</b>
<b>Operating Expenditures</b>	
Program services:	
Exhibitions and net collections activity	11,687
Collections management	2,706
Learning and engagement programs	3,044
Visitor services	2,753
Premises including depreciation	17,759
Supporting services:	
General and administrative	7,072
Fundraising, membership, and marketing	6,551
<b>Total Operating Expenditures</b>	<b>51,572</b>
Net Change in Assets from Operations	(10,218)
<b>Non-Operating Activities</b>	
New restricted gifts for Endowments	400
Endowment gifts transferred to the Foundation	(6,023)
Restricted gifts for Art Acquisitions	746
Art Acquisitions expenditures	(1,367)
<b>Total Non-Operating Activities</b>	<b>(6,244)</b>
Net Change in Assets	<u>(16,462)</u>

\* The Denver Art Museum Foundation (the foundation) is a separate, tax-exempt Colorado nonprofit corporation formed to hold, manage, invest, and administer substantially all the museum's endowment funds exclusively for the benefit of the Denver Art Museum. The foundation is governed by its board of directors, and controls all funds within the foundation, subject to any restrictions imposed by donors, until such funds are distributed to the museum by resolution of the foundation's board. The foundation's bylaws preclude the use of such funds as security for any obligation.

The foundation's bylaws also provide for an annual distribution to the museum of 4.5 percent of the fair market value of foundation net assets, not including pledges receivable, for each of the prior 12 quarters falling within the current year and the two prior years. The calculated distribution for 2024 was \$8.0 million and was received subsequent to year-end.



## FOUNDATION REPORT

The Denver Art Museum Foundation, established in 1988, maintains and invests endowment gifts given for museum purposes. The foundation distributed \$8,040,944 to the museum this fiscal year. The foundation now has assets with a market value of more than \$193 million. Endowments of more than \$250,000 are as follows:

Denver Art Museum General Endowment	\$30,064,193	William Randolph Hearst Fund	\$1,180,270
Fred & Jane Hamilton Endowment Fund	\$28,486,759	Merle Chambers Fellowship Endowment	\$1,076,699
Avenir Endowment II	\$14,664,304	Vance H. Kirkland Acquisition Fund	\$948,898
Mayer Family Endowment Fund for New World	\$10,732,874	Denver Art Museum Volunteer Endowment for	\$911,505
Cortlandt & Martha Dietler Fund	\$10,538,036	Acquisitions	\$888,762
Avenir Endowment III	\$9,776,203	Qwest Foundation	
Petrie Institute of Western American Art	\$9,048,081	CC39 Education Endowment	\$827,262
Other	\$7,601,227	El Pomar Foundation Fund	\$779,238
Gates Foundation Endowment Fund	\$6,631,298	Lewis Story & Mary S. Pachello Fund	\$767,537
Vision 2021 Endowment	\$5,805,377	Jim & Lucy Wallace Fund	\$760,802
Andrew W. Mellon Foundation Native Arts		Harry I. & Edythe Smookler Memorial Endowment	\$737,514
Curatorial Endowment	\$5,074,378	Fund	\$735,572
Frederick & Jan Mayer Museum Director's Fund	\$4,973,781	William Sharpless Jackson Jr. Endowment Fund	
Bob & Sharon Magness Endowment Fund	\$4,409,886	for Curator's Circle	\$709,285
Andrew W. Mellon Foundation Textile Conservation		Photography Endowment	
Endowment	\$3,469,612	James P. Kelley & Amie C. Knox Endowment Fund	\$673,546
Avenir Endowment for Textile Art	\$3,345,061	Anderman Family Endowment	\$670,019
Newman Family Foundation Endowment	\$3,199,649	Modern & Contemporary Endowment	\$645,026
Boettcher Foundation Endowment	\$3,078,250	Armand Hammer Endowment	\$627,359
Andrew W. Mellon Foundation Director of		Davis W. & Ellen N. Moore Endowment Fund	\$607,850
Conservation Endowment	\$2,267,159	Marion G. Hendrie Fund	\$590,743
Weigers Family Foundation	\$2,227,898	Institute of Western American Art	\$557,124
Nancy Lake Benson Fund	\$2,065,502		
Tom, Taplin, Jr. and Ted Taplin Fund	\$1,942,831		
Andrew W. Mellon Foundation Painting			
Conservator Endowment	\$1,917,524	<b>Total foundation investments at</b>	
Katherine N. Stanley Textiles Endowment Fund	\$1,866,294	<b>market value, September 30, 2024</b>	<b>\$193,477,726</b>
Dr. Joseph de Heer Endowment	\$1,547,966		
Adolph Coors Foundation Fund	\$1,505,021		
Margaret Page Endowment in Honor of Cile Bach	\$1,346,798		
Congdon Family Fund	\$1,196,754		

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

- **Thomas A. Petrie**, Chair, Board of Directors, Denver Art Museum Foundation





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Critical funding for programs and exhibitions is provided by the residents who support the Scientific and Cultural Facilities District (SCFD).



COVER ARTWORK, FRONT: **Amoako Boafo** (Ghanaian, born 1984), *Pink Astilbe* (detail), 2021. Oil paint on canvas. Purchased with funds from Ralph L. and Florence R. Burgess Trust; Black Arts Collective funds from Craig Ponzio, the Art of Giving Fund-Colorado, Robin Baba-Koncilja and Nick Koncilja, Chris and Lu Law, Maude Lofton, Tina Walls, Ellen Anderman and James C. Donaldson, Leah Ashley, Toni and Abasi Baruti, Javon Brame, Senga Nengudi, Donna and Steve Good, James and Wendy Holmes, Philae Knight, Cleo Parker Robinson, Aaron Payne, Stephanie and Floyd Rance, Nicole and Kyle Schneider, 2024.191. © Amoako Boafo, 2025; BACK: **Tito Conti**, *Odalisque* (detail), Date not known. Oil paint on canvas; 20 3/8 × 16 3/8 in. (52.4 × 42.2 cm). Gift of the Rowe Collection, 2024.161

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

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*Foto: Conchi*

