



ON
&
OFF
THE
WALL

JANUARY/FEBRUARY 2021

A MEMBER BENEFIT OF THE

DENVER
art
MUSEUM



On the Cover

MASKED TAPING BY SENGA NENGUDI

This image is one of three photographs that makes up *Masked Taping*, which the DAM recently acquired. *Masked Taping* documents a performance by Senga Nengudi in 1978.

During a Logan Lecture conversation between Nengudi and curator Rebecca Hart last August, Nengudi said of *Masked Taping*: "Everything can be transformed into something grand, elegant, and provocative. Just like simple tape can go beyond, every human being can go beyond, too." Learn more about this new addition to the DAM's collection on page 6.

Senga Nengudi, *Masked Taping* (detail, right panel), 1978/79. Silver gelatin print. 3 panels overall: 41x34 in. each. Edition 3/5 + 1 AP. Denver Art Museum: Purchased with funds from Contemporary Alliance, 2020.565A-C. © Senga Nengudi. Photography by Adam Avila. Courtesy of Sprüth Magers, Thomas Erben Gallery, and Lévy Gorvy.

PLAN YOUR VISIT

HOURS

Every day 10 am–5 pm*

*Please check our website for extended hours for *Frida Kahlo, Diego Rivera, and Mexican Modernism* through January 24.

TICKETS

General admission is free for museum members. Timed-entry tickets must be reserved online and in advance.

PARKING

The garage at 12th Avenue and Broadway is the most convenient place to park.

COVID-19 INFORMATION

Visit denverartmuseum.org/covid19 for safety guidelines and visit tips.

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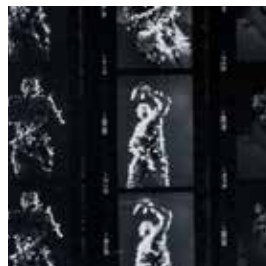
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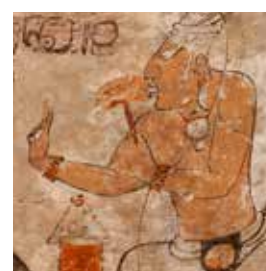
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Fusions at Home



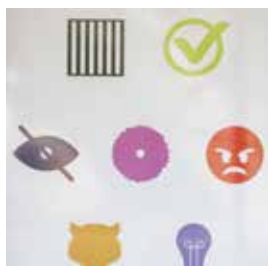
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Member News

Special Gift Inside!

Start your new year off right with a calendar featuring artworks from our collection and upcoming exhibitions.

Rising to the Occasion

This time last year, I wrote that 2020 was going to be a big year. And, well, I wasn't wrong. It just turned out to be a big year in ways we couldn't have imagined.

Every chance I get, I try to tell staff how thankful I am for their hard work this past year—taking every new challenge and change in stride. I am incredibly proud of the museum team for developing and implementing changes to our operations (sometimes overnight) and exhibiting patience, creativity, and flexibility every step of the way.

It is thanks to the entire museum staff's dedication and resilience that we have been able to welcome visitors to *Frida Kahlo, Diego Rivera, and Mexican Modernism*. While we have not been able to welcome the community to see this exhibition in quite the same way we originally envisioned, the gallery hosts, visitor services, protective services, and all our amazing frontline teams have dedicated themselves to providing the best visitor experience possible, extending steadfast kindness and grace amid uncertainty. Additionally, the learning and engagement and curatorial teams dove into new territory, creating digital programs and behind-the-scenes videos that helped people experience these important artworks from home. You can explore tours, interviews, fun artmaking activities, and more creative ways to engage with exhibitions and collection artworks on our website. For example, we offer exhibition guides for *Mexican Modernism* and *Senga Nengudi: Topologies*, as well as the Museum Web Quest: Virtual Visit and More for kids and students. The *Mexican Modernism* videos and other materials will stay on our website even after the exhibition closes.

While some things remain a bit different at the start of this new year, many are the same. As usual, I look forward with excitement to the exhibitions and programs the staff has worked hard on (in many cases for years). We have a robust calendar planned and I know the team will continue to be creative and dynamic as we tackle whatever challenges may still be ahead. If your New Year's resolution involves getting more creative, we've got you covered. See the list of online programs on page 8 and learn more about January's virtual *Untitled: Creative Fusions at Home* on page 10.

I am encouraged and very grateful to be part of an organization that offers a place for all people to experience beauty, inspiration, and reflection—in good times and, especially, in more difficult times. It is with sincere thanks to the staff, to our board of trustees, and to you, our members, that we continue to be an anchor of creativity and a source of joy for the community.

Happy New Year!



Christoph Heinrich
Frederick and Jan Mayer Director

OUR EMPLOYEES ARE THE BEST!

PEOPLE, LEFT TO RIGHT, TOP TO BOTTOM:

Perdita Butler | Gallery Host
Laura Burchard | Gallery Host
David Smith | Manager of Visitor Operations
Kyle Singer | Sales and Services Associate
Beth Sonnema | Visitor Operations Lead
Liliana Chavez | Sales and Services Lead Associate
Simone Charles | Sales and Services Associate
Adam Lutt | Security Supervisor
Sara Taricco | Gallery Host
Jesse Swedlund | Visitor Operations Lead



THROUGH APRIL 11, 2021



Senga Nengudi: Topologies

Trained as a sculptor and dancer, Senga Nengudi was part of the vanguard of Black artists in the late 1960s and '70s who pushed the boundaries of creative practice and defied art historical traditions through a multitude of art forms and styles. Nengudi is committed to addressing Black experiences and social inequities through art, yet she finds inspiration in abstract forms rather than in realistic figuration. She also seeks a universal message: "I want people to know that they can expand themselves, that they don't have to be viewed as one thing and kept in that box."

In *Topologies*, which was conceived by Stephanie Weber, curator at Lenbachhaus, Munich, visitors will see that the Colorado Springs-based artist's practice begins with bodily experiences. She transforms these into sculptures, photographs, and performances that expand both the limits and possibilities of the body and embrace a wider view of social and political norms. For Nengudi, the body not only becomes a site of physical creation, but a source of political resistance as she explores themes such as racial identity, womanhood, aging, endurance, and body image. Nengudi's installations are subtle and intimate, made out of everyday materials including paper, worn pantyhose, rubber, sand, and discarded objects that become poetic forms.

Early in her career, Nengudi created several heat-sealed vinyl forms filled with colored water. One *Water Composition* has been remade for the Denver exhibition. When the work was initially displayed 50 years ago, visitors were invited to touch and gently move the sculptures. By feeling the undulation of the water and bearing the weight in their hands, participants were reminded of their own bodies. "Water, more than any other natural element, has so many different forms," Nengudi says. "It is so powerful, so healing, so nurturing; but, it can also drown you."

In 1977, Senga Nengudi first exhibited her *R.S.V.P.* works at Pearl C. Wood Gallery in Los Angeles and Just Above Midtown Gallery in New York. *R.S.V.P.*, the conventional abbreviation for *répondez s'il vous plaît*, or "please respond," was the artist's call for the audience to relate to and engage with the work. Composed of used nylons stretched between nails or pins and burdened with the weight of sand or found objects, the works resemble the body reduced to parts. With each element visible and its function in everyday life known, the sculptures may provoke a remembered bodily sensation that amplifies the visual perception. The "psyche can stretch, stretch, stretch and most of the time come back into shape," she observed.



Senga Nengudi: *Topologies* is organized by the Lenbachhaus Munich, in cooperation with the Denver Art Museum. Concept and idea by Stephanie Weber, Lenbachhaus. Funding is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.

IMAGES, OPPOSITE PAGE: Senga Nengudi, *Performance Piece* (detail, center panel), 1977. Gelatin silver print. 3 panels: 41 x 32 ½ in. Performer: Maren Hassinger. © Senga Nengudi. Original photography by and © of Harmon Outlaw. Städtische Galerie im Lenbachhaus und Kunstbau München, KiCo Collection. Photo courtesy Lenbachhaus; **Senga Nengudi, *Ceremony for Freeway Fets***, 1978. 2 of 11 chromogenic prints. Original photo: Roderick 'Quaku' Young. Städtische Galerie im Lenbachhaus und Kunstbau München, KiCo Collection. © Senga Nengudi. **THIS PAGE: Senga Nengudi, *Inside/Outside***, 1977. Nylon mesh, rubber, foam, sand. 60 x 24 x 6 in. Städtische Galerie im Lenbachhaus und Kunstbau München. © Senga Nengudi. Photo: Lenbachhaus, Ernst Jank.

Many of Senga Nengudi's sculptures and performances are brought to life by collaborators. As participants, activators, witnesses, and documenters of her artwork, they help Nengudi realize the potential of her work, which she calls "thought experiments." For much of her career, Nengudi collaborated with visual artist Maren Hassinger and others to develop choreographed activations of her *R.S.V.P.* sculptures. The nylon forms are like willing dance partners who follow along as the dancer manipulates them. Hassinger, who developed a relationship with Nengudi's works over decades, knows how to respond to the sculpture in motion, creating cause and effect between the object and activator.

In 2018, critic Colony Little wrote, "Nengudi moves from the elasticity of the body to the malleability of the mind, offering abstracted renderings of the human psyche as it navigates the obstacles of various stages of life."

She makes artworks that express attitudes, relationships, and entanglements. She creates a new kind of space that emphasizes the tension between material and action through time. The politics embedded in her practice intentionally disrupt the expected values and associations between an artwork, social relations, and place, and also between the individual and the collective. Drawing from historical rituals as well as contemporary encounters, her works boldly address the African diaspora and perceptions about Black identities in America.

In every issue, we highlight recent acquisitions or gifts to the Denver Art Museum. This artwork is now on view in *Senga Nengudi: Topologies*.

DAM Uncrated

Combining sculpture and dance with a profound interest in ceremony and ritual, Senga Nengudi champions experimentation with unconventional materials and forms of expression. Using simple everyday materials in unexpected ways, she creates evocative works that are subtle and complex in their consideration of the female body, space, movement, and the role of various cultural and religious rituals.

The photographic triptych *Masked Taping* documents Nengudi as she creates a work of performance art, a fundamental part of her conceptually based artistic practice. Performance art often incorporates four elements: time, space, bodily action (including stillness), and the presence of the artist. Performance art is commonly enacted outdoors, in a studio, or gallery context. For *Masked Taping*, photographer Adam Avila witnessed Nengudi's performance in Los Angeles and

recorded it with a series of photographs. She covered her body with chips of paper tape and noted: "I like to use materials that people normally use in very specific ways, like masking tape. I find that there are other uses that people don't think about ... that a commonplace material, just like the average person, has a higher self." Avila set the camera speed to record movement and, in the darkroom, increased the contrast to emphasize the tape and deemphasize detail in the darker areas. The triptych includes an enlarged contact sheet and two other images that detail the performance. A series of choreographed sequential movements characterize contemporary dance. The photos that document *Masked Taping*, by contrast, emphasize single moments. Recorded as blurred images, the body merges into the background and dematerializes. Avila and Nengudi invite us to look past the physical and into the spiritual.



Senga Nengudi, *Masked Taping*, 1978/79. Silver gelatin print. 3 panels overall: 41x34 in. each. Edition 3/5 + 1 AP. Denver Art Museum: Purchased with funds from Contemporary Alliance, 2020.565A-C. © Senga Nengudi. Photography by Adam Avila. Courtesy of Sprüth Magers, Thomas Erben Gallery, and Lévy Gorvy.

Integral to her practice, Nengudi chose a utilitarian material—masking tape—which became a conduit to express spirituality. She cites the pioneering dances of Katherine Dunham, one of the first Black choreographers in Hollywood, as inspiration. Dunham explored Caribbean movement and spiritual practice, including Vodun. Nengudi said in an interview with me for the exhibition, “Even though it was just masking tape, I wanted this idea of ritual and immediacy with it. I studied [Dunham and Vodun] and was taken with the idea of being a channel for the spirit—of letting yourself go, or who you think your personal self is, and allowing something to move through you.”

When I discussed a Nengudi acquisition with director Christoph Heinrich a year ago, he immediately grasped the agency and voice in her practice. I worked with a few of Nengudi’s galleries and a private dealer. *Masked Taping* was among the first works offered to me

when I began to inquire about available works. It was so exciting to consider an early example of her performance art. The images capture the essence of the performance: the wisdom and spontaneity that informed her movements and the spirituality that inspired it.

At the same time, the DAM also purchased *A.C.Q./*, featured in the November/December issue of this magazine. Made for the 2017 Venice Biennale, it was one of Nengudi’s recent sculptural suites. The museum aspires to build its contemporary collection in-depth, so acquiring an early and late artwork fulfilled this goal. *Masked Taping* will be the first artwork visitors see when they visit *Senga Nengudi: Topologies*, on view through April 11, 2021.

- Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art



Simphiwe Ndlovu, *The Bloom of the Corpse Flower* (detail), 2020. Acrylic paint on canvas and mixed media, 94 1/4 x 79 in. © Simphiwe Ndlovu. Image courtesy of the artist and Nicodim Gallery. Photo by Christie Hoyden. Denver Art Museum purchase consideration, with funds from the Contemporary Collector's Circle.

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Vincent van Gogh, *Edge of Wheat Field with Poppies* (detail), 1887. Oil paint on canvas on postcard. Frederic C. Hamilton Collection, bequeathed to the Denver Art Museum, 3/3/2017.

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Untitled | January 29
 Albert Bierstadt's birthday | January 6
 Berthe Morisot's birthday | January 14
 Kiki Smith's birthday | January 18
 Claes Oldenburg's birthday | January 28



JANUARY

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Annual Meeting | March 2
Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck
 March 14–June 20
Member Preview | March 12 & 13
 Yayoi Kusama's birthday | March 22
 Vincent van Gogh's birthday | March 30



Untitled | April 30
 Herbert Bayer's birthday | April 5
 Thomas Hart Benton's birthday | April 15
 Joan Miró's birthday | April 20



FEBRUARY

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The 19th Century in European and American Art
 opens February 7
 Takashi Murakami's birthday | February 1
 Camuapa Hanska Luger's birthday | February 12
 Joan Mitchell's birthday | February 12

MARCH

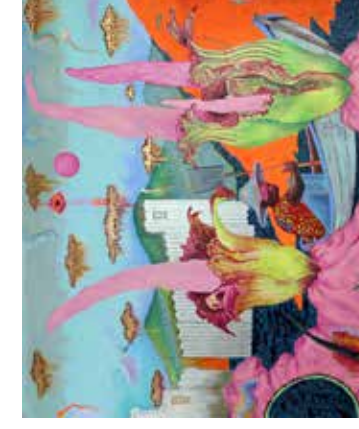
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Each/Other: Marie Watt and Camuapa Hanska Luger
 May 23–August 22
Member Preview | May 22
Spring Shopping Event | May 7–9
 Keith Harring's birthday | May 4
 Marie Cassatt's birthday | May 22

APRIL

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Simpshwe Ndzube: Oracles of the Pink Universe
 June 13–September 12
Member Preview | June 12
 Charles Eames' birthday | June 17
 Allan Houser's birthday | June 29

MAY

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JUNE

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IMAGES, THIS PAGE: Eadweard Muybridge, *Plate 650 from Animal Locomotion*, 1880s. Collotype; 13 1/4 x 19 1/2 inches. Denver Art Museum; Gift of Frederic H. Douglas, 1956.88.680; Mende artist, *Sower Mask*, late 1800s. Wood; 17 x 7 1/2 x 8 1/2 in. Denver Art Museum; Native Arts acquisition funds, 1949.478; Yves Saint Laurent, *Paris, Ensemble: Blouse and Skirt*, Haute Couture Fall-Winter 1976–77, Look 77. Blouse and skirt in silk lamé by Bianchini-Ferier (textile house), Lyon, France; cotton velvet belt with applied rhinestones and metallic trim. Prototype (original runway piece). Cecilio Peck Vull collection; Paris, *Dress*, Haute Couture Fall-Winter 1969–70, Look 104. Synthetic lamé by Abraham (textile house), Zurich, with beading by Maison Lesage (embroidery house), Paris, with silk lining. Prototype (original runway wedding dress with bodice modification). Cecilio Peck Vull collection; Pucci, Florence, *Ensemble: Jacket and Pants*, 1965. Silk chiffon printed with "Giselle" motif and beads. Cecilio Peck Vull collection. Edgar Allan Payne, *Desert Clouds*, after 1930. Oil on canvas; 28 x 32 in. Denver Art Museum; The Booth Collection, 2013.122; Marie Watt (Seneca), *Butterfly* (detail), 2015. Reclaimed wool blankets, satin binding, thread, cotton twill tapes and tin jingles; 9 1/2 x 126 in. Denver Art Museum; Funds from Lauren G. Lipson, M.D., Vicki & Kent Logan, with additional funds from Brian Tschumper, Nancy Benson, Jan & Mike Janney, and JoAnn & Bob Balzer, 2016.04-B. © Marie Watt; Camuapa Hanska Luger, *Every One* (detail), 2018. Ceramic, social collaboration; 12 x 15 x 3 ft. © Camuapa Hanska Luger. Photo courtesy of UCCS Galleries of Contemporary Art, Colorado Springs, CO; Simpshwe Ndzube, *The Bloom of the Corpse Flower*, 2020. Acrylic paint on canvas and mixed media; 9 1/2 x 79 in. ©Simpshwe Ndzube. Image courtesy of the artist and Nicodim Gallery. Photo by Christie Hayden. Denver Art Museum purchase consideration, with funds from the Contemporary Collectors' Circle.



Untitled | July 30
 Frida Kahlo's birthday | July 6
 James Abbott McNeill Whistler's birthday | July 11

JULY

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Andy Warhol's birthday | August 6
Anna Ancher's birthday | August 18

AUGUST

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Senga Nengudi's birthday | September 18
 Sonia Geitchoff's birthday | September 25
 T. C. Cannon's birthday | September 27

SEPTEMBER

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Untitled | October 29
 Fritz Scholder's birthday | October 6
 Kerry James Marshall's birthday | October 17
 Alfred Sisley's birthday | October 30

OCTOBER

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Whistler to Cassatt: American Painters and France
 November 14, 2021–March 12, 2022
Member Preview November 12 & 13
 Claude Monet's birthday | November 14
 Gio Ponti's birthday | November 18
 Marie Watt's birthday | November 27

NOVEMBER

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Holiday Shopping Event | December 6
 Diego Rivera's birthday | December 8
 Helen Frankenthaler's birthday | December 12
 Ray Eames' birthday | December 15
 David Alfaro Siqueiros' birthday | December 29

DECEMBER

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Milton Glaser, *Mahalia Jackson, Easter Sunday, Philharmonic Hall, Lincoln Center*, 1967. Offset lithograph; 37 1/2 x 28 in. Denver Art Museum; Gift of Milton Glaser, Inc., 1991.510. © Milton Glaser. Ciriaco de Villalpando (Mexico), *Joseph Claims Benjamin as His Slave*, 1700–1714. Oil paint on canvas. Denver Art Museum; Gift of Frederick and Jan Moyer, 2009.761; Tongan artist (Polynesia), *Tapa*, date not known. Paint on bark cloth; 44 1/2 x 58 1/2 in. Denver Art Museum; Gift of Mrs. Helen Stanford Canfield, 1942.452; Unknown Artist, *Tasseled Tunic*, Peru, 900–1400 CE. Knotted network and tapestry with applied tassels, cotton and camelid fiber. 21 x 53 x 2 1/2 in. Neusteter Textile Collection, Gift in Memory of Richard Levine; 2011.358; Mary Cassatt, *Autumn, Portrait of Lydia Cassatt*, 1880. Oil paint on canvas; 36 1/2 x 25 1/2 in. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Photo: Erich Lessing / Art Resource, NY. Courtesy American Federation of Arts; *Lidded Ginger Jar*, China. Kangxi period (1662-1722), Qing dynasty (1644-1911). Porcelain with underglaze blue, and teakwood lid. Gift of the Walter C. Mead Collection to the Denver Art Museum, 1933.11.

Online Programs

Until we can safely meet in groups, the museum is hosting classes, lectures, and other events online, including our popular Tuesday afternoon drop-in artmaking programs. Please check the calendar under the visit menu at denverartmuseum.org for information on how to join these and other programs taking place in January and February.

Drop-In Drawing Online

JANUARY 12 & FEBRUARY 9 | 1-3 PM

Join artist Anna Kaye on the second Tuesday of the month for our fun and informal creative art sessions using supplies you already have at home. All ranges of drawing experience welcome. Free for members.

Mindful Looking Online

JANUARY 19 & FEBRUARY 16 | 1-1:45 PM

Slow down and spend time with a single work of art from the Denver Art Museum. Join us online the third Tuesday of each month to discover overlooked details, pose questions, and explore ideas as we linger, look, and connect from home...with art and with each other. Free for members.

Drop-In Writing Online

JANUARY 26 & FEBRUARY 23 | 1-3 PM

On the fourth Tuesday of the month, explore your creativity through the written word in our informal writing sessions led by Theresa Rozul Knowles, an instructor with Lighthouse Writers Workshop. Open to all levels, from published authors to the occasional journaler. Free for members.

Untitled: Creative Fusions at Home

JANUARY 29 | 7 PM

"Bodies of Liberation" is the theme for our next virtual Untitled program featuring performances, art talks, and more. Join spoken word artist and playwright Kenya Fashaw and visual artist Adri Norris in an event inspired by *Senga Nengudi: Topologies*.

Untitled: Creative Fusions is presented by Your 6 Front Range Toyota Stores and supported by the National Endowment for the Arts and The VF Foundation.

Adult and Access programs are supported by the William Randolph Hearst Endowment for Education Programs, Nancy Benson Education Endowment Fund, CenturyLink Endowment, and Jim Kelley and Amie Knox Education Endowment Fund. Funding is also provided by the Institute of Museum and Library Services, NextFifty Initiative, Colorado Garden Foundation, Colorado Creative Industries, Denver Post Community Foundation, and the residents who support the Scientific and Cultural Facilities District (SCFD).

PRESENTED BY YOUR
6 FRONT RANGE STORES



What's on View

Please note timed-entry tickets are now required for admission to the museum, including for exhibitions that are free for members. Learn more and reserve your ticket in advance at denverartmuseum.org.

You also can engage with these exhibitions online through videos, articles, and activities on our website.

CLOSING SOON

Frida Kahlo, Diego Rivera, and Mexican Modernism
from the Jacques and Natasha Gelman Collection
THROUGH JANUARY 24

OPEN NOW

The Light Show
THROUGH MARCH 7

Ana Mendieta: Suspended Fire
THROUGH MARCH 7

Senga Nengudi: Topologies
THROUGH APRIL 11

Shantell Martin: Words and Lines
THROUGH MAY 31

OPENS SOON

The 19th Century in European and American Art
OPENS FEBRUARY 7

Paris to Hollywood: The Fashion and Influence
of Véronique and Gregory Peck
OPENS MARCH 14



Ana Mendieta, *Anima, Silueta de Cohetes (Firework Piece)*, 1976. Super-8mm film transferred to high-definition digital media, color, silent; Running time: 2:23 minutes. Edition of 6 with 3 APs. © 2020 The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co./Licensed by Artists Rights Society (ARS), New York. Courtesy of The Estate of Ana Mendieta Collection, LLC and Galerie Lelong & Co., New York.; Installation view of *Shantell Martin, Words and Lines*. Shantell Martin © 2019; *Cristóbal Balenciaga for Balenciaga, Paris. Dress with Belt*, Haute Couture about 1960, Silk gazar. Cecilia Peck Voll Collection.

Untitled:

CREATIVE FUSIONS

Last year, due to COVID-19, the museum moved our popular Untitled events to virtual livestreams (which you can still watch on our website, Facebook, and YouTube). The January Untitled will still be virtual only. We will definitely keep members informed if later in the year it's safe to host Untitled in person. We kick off the year with Adri Norris, a previous demonstrating artist in the Paint Studio at the DAM, and Kenya Fashaw, a local writer. They are taking their inspiration from the *Senga Nengudi: Topologies* exhibition. Read editor Carleen Brice's Q&A with Adri and Kenya below and plan on tuning in to Untitled on YouTube or Facebook on January 29 at 7 pm.

What does it feel like to be working in collaboration together in dialogue with another Black woman artist?

Adri: I am relatively new to collaborating as a professional artist, and so far, I'm enjoying it. To have the added bonus of working with not one, but two Black women artists, gives the experience extra dimension. There are experiences we have in common, by virtue of being Black and female in this country, but we all have different ways of expressing our thoughts and feelings about these experiences. I am excited to see what comes out.

Kenya: Collaborating with Black women artists has always been a replenishment for me. Black women are not a monolith. To be able to bask and work with other talented artists that can allow you to see a different perspective in creativity, share a common cultural language with and to be able to be involved with another representation of Black women creating, is beyond incredibly amazing.

This interview is happening before planning has gotten too far along, but do you have a few ideas you can share about the kinds of activities you'll be doing in January?

Adri: In January I plan to reveal new paintings for my *Women Behaving Badly* series, as well as showcase another art form I've been practicing for a little over 15 years.

Kenya: I have monologues that a couple of local Black women actors will be performing. Also, we may incorporate a small poetry slam that the audience can judge, and we may dance to embody the feelings of Senga Nengudi's art pieces.

What do you hope people who watch take away from your event?

Adri: I hope people will come to understand how long the struggle for Black liberation has been going on, how many different ways the struggle manifests (overtly and covertly), and how far reaching it has been and continues to be. I choose the term Black over

African American, because it links me to all people of the African Diaspora as well as those affected by colonization. We are not only here in the United States. We are everywhere.

Kenya: I want people to gain a deeper understanding about how versatile Black women are. Like I said before, we are not a monolith and the range of a Black woman can reach far heights. So, as always, I believe building awareness of that is a take away.

What advice do you have for people about how to explore their own creativity?

Kenya: Don't be afraid to tap into where your imagination takes you. If it sounds crazy, it may just be your best creation. So never allow anyone to knock you off your focus. Listen and believe in yourself.

Adri: Just do something. Make something, draw something, write something. Know that your first attempt won't be any good and be ok with that. Sink into the joy that comes with the creative process.



2021 Untitled Season

JAN 29

Adri Norris, painter, and **Kenya Fashaw**, playwright and spoken word artist

APR 30

Chris Bagley, interactive digital installations, and **Katy Batsel**, fiber artist

JUL 30

We Were Wild, visual artists and muralists and **R. Alan Brooks**, spoken word, and comic book artist

OCT 29

Felix Ayodele, musician and "sound painter," and **Alejandra Abad**, visual artist

Learn more about the artists at denverartmuseum.org/untitled.

Untitled: Creative Fusions is presented by Your 6 Front Range Toyota Stores and supported by the National Endowment for the Arts and The VF Foundation.



TOYOTA



THE VF FOUNDATION

OPENS FEBRUARY 7

The 19th Century in European and American Art

In this installation, Chief Curator Angelica Daneo has selected about 85 artworks from the museum's collection by Claude Monet, Berthe Morisot, Paul Cézanne, Édouard Manet, Willard Leroy Metcalf, Pierre-Auguste Renoir, and Childe Hassam, among others, to tell a story about one of the most important times in art history.

The 1800s were a pivotal time in Europe and America, marked by incredible change and upheaval. Complex and contradictory, these 100 years witnessed the tension of opposing forces. The industrial revolution happened alongside the exaltation of unspoiled nature; political revolutions alternated with the restoration of conservative regimes; and in art, the century began with a craze for antiquities and ended with a march toward abstraction, a shift so groundbreaking that there is hardly any comparison with centuries past.

The 19th Century in European and American Art features mostly French paintings and, in particular, landscapes. This is not accidental, as Paris, the capital of France, became the art center of Europe during the 1800s, and landscape, once considered among the least prestigious genres in painting for its lack of moral content, flourished as one of the most expressive and collected subjects.

European and American paintings and sculptures from this time period will have a permanent home on level two of the Hamilton Building (where *Treasures of British Art* was shown) to allow visitors to experience them again and again. The galleries are divided into six sections, including:

THE EARLY 19TH CENTURY: REASON VERSUS EMOTION

The landscapes of the 1600s and 1700s had been largely dominated by classical principles of harmony and balance. In those images, nature seemed controlled and tamed as it bent to the will of the artist's ideal. However, this confidence in the power of human reason, so widespread among the enlightened intellectuals of the second half of the 1700s, was shattered by the violent and irrational events of the French Revolution of 1789. The universal certainties of reason were replaced by individual emotional reactions. Nature was portrayed as alternately moody or intimate, at times grand and sublime, independent and yet subject to the artist's personal state of mind and heart.

AT THE VANGUARD: THE FRENCH IMPRESSIONISTS

Those artists who, in the first half of the 1800s, sought to observe nature directly and paint its real, unadorned appearance laid the ground for a new generation to further challenge existing artistic conventions. Inspired to paint modern life around them rather than imagined scenes of a mythological past, the French artists who became known as the Impressionists embraced the changing landscapes of their times.

This section includes more than 20 Impressionist paintings, including the first artworks by Vincent van Gogh and Paul Cézanne to enter the museum's collection, generously bequeathed by Frederic C. Hamilton and his family in 2014. This will be the first time the gift will be together on public view since *Nature as Muse* in 2014.





Berthe Morisot, *The Lesson in the Garden*, 1886. Oil paint on canvas; Frederic C. Hamilton Collection, bequeathed to the Denver Art Museum, 34.2017.

NEW VISIONS OF CITY AND NATURE

During the first half of the 1800s, Paris was still a medieval town, a maze of narrow streets whose unsanitary conditions made it unsuitable to life outdoors. In 1853, Napoleon III charged Baron Haussmann with the task of transforming and modernizing the city. After 17 years of construction, an attractive metropolis of wide, tree-lined boulevards, outdoor cafés, and green parks was born, and its inhabitants began flocking to the streets to enjoy socializing in the open air.

Such thriving conditions resulted in the development of a flourishing and lively art scene that made Paris the art capital of the Western world, with plentiful opportunities for artists to study and exhibit their work.

See the newly installed galleries on level 2 of the Hamilton Building. *The 19th Century in European and American Art* is included with general admission, which is free for members.

At-Home Creativity for Older Adults

How can arts engagement support the well-being of older adults in the Denver community? This question has guided the DAM's lifelong learning and accessibility team since fall 2018, when we shared the exciting news that the museum received a multi-year grant from the Institute of Museum and Library Services to support a community engagement project connecting older adults in the Denver region with creative arts experiences inspired by the DAM's collection. During the pandemic, we have reached out and listened to our community members through personal communications, focus groups, and virtual program feedback. It has become clear that during these unprecedented times older adults who cannot come to the museum are seeking creative outlets, social interaction, opportunities for learning, and stress relief.

The Art at Hand program builds upon the concept that engaging with art, whether by viewing or making, can support well-being. The original concept was developed as a museum visit in a box to help older people explore and experience artwork in a group setting. During a period when physical gathering is not an option, this design needed rethinking. The team transformed the

Art at Hand program into an at-home experience, creating individual boxes that can be enjoyed at leisure and from the comfort of the couch or kitchen table. Each Art at Hand at-home box focuses on a theme inspired by the DAM's collection. For example, in one box an ancient Maya vessel from the art of the ancient Americas collection offers a springboard to explore storytelling, illustrating the power of art as a tool to share stories across generations.

Art at Hand users have the opportunity to learn more about each of the artists, artworks, and time periods with an information booklet, close-looking prompts, and a Denver Public Library-curated book list. Each box also includes art supplies, hands-on artmaking activities designed by local artists, instructions, and mindfulness exercises.

This year, the museum has worked with our partners to distribute Art at Hand boxes to Denver-area older adult communities, tapping into food delivery and other service-oriented organizations to safely reach participants in their homes. We are continuing to listen to our community partners, and will develop additional boxes based on their input to distribute later this year.

IMAGE, ABOVE: Unknown Artist, *Cylinder Vessel with Image of Seated Lord and Attendants at Court* (detail). Maya, 600–800 CE, Rio Azul, Guatemala. Ceramic with colored slips. 11 ¼ x 6 in. (28.6 × 15.2 cm). Denver Art Museum Collection: Funds from various donors, Volunteer Endowment Fund, and department acquisition funds, 2003.1; LEFT: Artist Tiffany Matheson, who designed one of the Art at Hand activities.

Adult and Access programs are supported by the William Randolph Hearst Endowment for Education Programs, Nancy Benson Education Endowment Fund, CenturyLink Endowment, and Jim Kelley and Amie Knox Education Endowment Fund. Funding is also provided by the Institute of Museum and Library Services, NextFifty Initiative, Colorado Garden Foundation, Colorado Creative Industries, Denver Post Community Foundation, and the residents who support the Scientific and Cultural Facilities District (SCFD).



A is for...



While our hands-on Studio remains closed due to COVID-19, the museum is still using the windows in the Studio that face Martin Plaza to engage with local artists. Currently, we invite you to explore artist Chinn Wang's installation titled *A is for...*, an interactive experience.

Chinn Wang's art practice employs coded visual languages and symbolic iconography to examine, "problematize," and "humorize" the subjective nature of personal narrative and history. In *A is for...*, she uses nine symbols—some familiar and recognizable, some abstract and coded—to explore the relationship between language and storytelling.

"Learning language is the key to sharing our personal narratives and powerful expressions of identity," says Wang. "For me, these symbols evoke current social and political events, personal and professional anxieties, and my continuing journey in parenthood."

Visitors can explore the installation from inside or outside of the museum, and are encouraged to question their own experiences with language, symbols, and personal narrative. What symbols would you use to tell your story?



IMAGES: Artist Chinn Wang; Installation views of *A is for ...*
The Studio and related programming are generously sponsored by the Robert & Judi Newman Family Foundation.

Member Support & Benefits

Thanks to members like you, the museum is able to offer events and programs, such as the Drop-In Writing and Drawing sessions on Zoom, that give people in our community a way to explore their creativity, express themselves, build empathy, and manage stress during challenging times. Your membership also allows us to bring world-class exhibitions such as *Senga Nengudi: Topologies* (which debuted in the United States here in Denver after appearing in Germany and Brazil), and to create new exhibitions such as *Each/Other: Marie Watt and Cannupa Hanska Luger*, which opens at the DAM in May and then will travel.

IN ADDITION, MEMBERS:

- See exhibitions first. Members enjoy advance purchase and the best ticket prices for exhibitions including *Whistler to Cassatt: American Painters in France*, which opens in November.
- Enjoy advance access to digital content, such as the virtual tour videos for *Frida Kahlo, Diego Rivera, and Mexican Modernism* (which you can still access on our website and YouTube channel).
- Experience exhibitions such as *Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck* and *Each/Other: Marie Watt and Cannupa Hanska Luger* for free.
- Enjoy discounted tickets to lectures and programs and receive discounts in our shops at the museum and online.

Save the Date

ANNUAL MEETING

March 2, 5:30 pm

Save the date for the DAM's annual meeting. Members are invited to join us online to celebrate the successes of 2020 and learn more about the Martin Building reopening and 2021 exhibitions. More details will follow in the mail later this month.



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