



ON
&
OFF
THE
WALL

MAY/JUNE 2021

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM



Each/Other monumental sculpture build, process image. Artists Cannupa Hanska Luger and Marie Watt engage through c3:core residency with Stelo at Camp Colton, Oregon. 2020–2021. Image courtesy of the artists. Photograph by Kevin McConnell.

On the Cover

EACH/OTHER

BY CANNUPA HANSKA LUGER AND MARIE WATT

As part of the exhibition *Each/Other*, Marie Watt and Cannupa Hanska Luger merged their practices to create a participatory sculpture of a she-wolf, also titled *Each/Other*. The two artists filmed a video call for submissions for this new work, and people embroidered something meaningful to them on bandanas and sent them to the artists. The bandanas were stitched together into a giant animal "pelt" by the Portland Garment Factory, a woman-owned and environmentally conscious fabrication studio. This "pelt" was then draped over a steel armature of the body constructed by Neal Fegan from the artists' design. Onsite Watt and Luger then welded the head, hand-stitched the bandana submissions onto the she-wolf's body, and embedded ceramic eyes, bringing this monumental canine figure to life.

See *Each/Other* May 23–August 22.
Member Previews are May 21 and 22.

Fun fact: People submitted more than 700 bandanas from the US, Canada, UK, Germany, Japan, France, and Australia.

PLAN YOUR VISIT

HOURS

Every day 10 am–5 pm

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/covid-19 for safety guidelines and visit tips.

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New Exhibition!
Each/Other: Marie Watt and Cannupa Hanska Luger



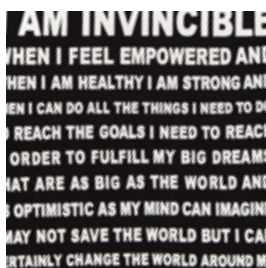
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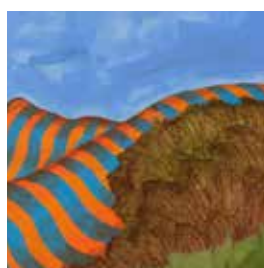
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Member Benefits

Member Previews

Enjoy early access to exhibitions and save 20% on items in the Shop during special previews. Upcoming Member Previews: *Each/Other* (May 21 & 22) and *Simphiwe Ndzube: Oracles of the Pink Universe* (June 11 & 12).

Sneak Peeks

Experience the renovated Martin Building and new Sie Welcome Center before they open to the public with special days for members on October 21–23.

Discounts on Talks and Lectures

Explore collaboration, art and activism, the layers of creativity and materiality in Indigenous art, and other themes related to the *Each/Other* exhibition. Tickets are discounted for members and free for Museum Friends.

Free General Admission

Enjoy free admission to exhibitions such as *The 19th Century in European and American Art*, *Paris to Hollywood*, *Each/Other*, and *Simphiwe Ndzube*.



Blooming with Optimism

**The Martin Building will reopen to the public on October 24!
Members will be invited to see the building in advance October 21–23.**

Spring is an optimistic time of year and we at the Denver Art Museum are feeling a great deal of hope for the year ahead as we head into May. One source of our enthusiasm is two upcoming exhibitions featured in this issue: *Each/Other: Marie Watt and Cannupa Hanska Luger*, which opens at the end of May, and *Simphiwe Ndzube: Oracles of the Pink Universe*, which opens in June.

We also recently announced our opening date and eagerly anticipate welcoming everyone to the newly renovated Martin Building and the fully expanded museum campus on October 24.

I also am delighted to see a project literally come to life this spring. Since 2018, Danielle Schulz, senior manager, lifelong learning and accessibility, has been working on a plan to create a natural space that engages the senses and explores the link between creativity and nature. Thanks to that seed of an idea and a capital grant from the Colorado Garden Foundation, our new Sensory Garden is born. Built with carefully selected plants that are well suited for the Colorado environment, the Sensory Garden supports immersive experiences that promote relaxation and connection to nature and to others.

Danielle and her colleagues from the lifelong learning and accessibility team, Sarah Nix and Lindsey Miller, worked with Didier Design Studio (a landscape architecture firm in Fort Collins with expertise in sensory garden design) to create a multisensory environment inspired by the Martin Building architecture, including a water feature that both mimics and reflects

the geometry of the building façade. And our friends at the Denver Botanic Gardens provided advice on sourcing plants, garden maintenance, and therapeutic horticulture.

The entire team, plus our facilities department and a handful of volunteers, filled planters with 14,000 pounds of soil (by hand!) and planted 470 mature plants, 1,200 bulbs and 4,500 seeds to bring this idea to life.

Danielle told me she is most excited about creating a unique space, unlike any other at the DAM or at other museums that we know of. "The Sensory Garden holds so much potential and so many possibilities for visitors and staff to pause, and to connect with nature and one another through multisensory experiences," she said. I hope you enjoy this early look at the Sensory Garden, and am looking forward to the day you can see it in person. In the meantime, please learn more about this special new space in a video on our YouTube channel ([YouTube.com/DenverArtMuseum](https://www.youtube.com/DenverArtMuseum)).

The Sensory Garden is just one of the new offerings that are part of our re-envisioned campus. We will continue to share more behind-the-scenes insights into the Martin Building as we gear up for the grand opening this fall.



Christoph Heinrich
Frederick and Jan Mayer Director

The Sensory Garden, located in the Clarence V. Laguardia Foundation Courtyard at the DAM, was constructed thanks to a generous grant from the Colorado Garden Foundation. Additional support for programming is provided by the Institute for Museum and Library Services, NextFifty Initiative, Colorado Creative Industries, and the residents who support the Scientific and Cultural Facilities District (SCFD). Special thanks to our colleagues at the Denver Botanic Gardens for their contribution to the project.



OPENING SOON

MAY 23–AUGUST 22
MEMBER PREVIEWS MAY 21 & 22

each/other

Marie Watt and
Cannupa Hanska Luger



Marie Watt, *Companion Species (Ferocious Mother and Canis Familiaris)* (detail), 2017. Reclaimed wool blankets, thread, and embroidery floss; 108 x 217 ¾ in. Portland Art Museum. © Marie Watt. Image Courtesy of the artist and PDX Contemporary Art. Photograph by Aaron Johanson

Each/Other: Marie Watt and Cannupa Hanska Luger is the first exhibition to feature together the work of these two leading Indigenous contemporary artists. Exploring the collective process of creation, *Each/Other* features 26 mixed-media sculptures, wall hangings, and large-scale works by Marie Watt (Seneca, Scottish, German) and Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, Lakota, and European), along with a new monumental artist-guided community artwork. While each artist's practice is rooted in collaboration, they have never before worked together or been exhibited alongside one another in a way that allows audiences to see both the similarities and contrasts in their work.



Cannupa Hanska Luger, *Every One* (detail), 2018. Ceramic, social collaboration; 12 x 15 x 3 ft. Image courtesy of Marie Walsh Sharpe Gallery of Contemporary Art at Ent Center for the Arts, UCCS, Colorado Springs, CO.

MARIE WATT

Watt's work draws primarily from history, biography, Iroquois proto-feminism, and Indigenous principles, often addressing the interaction of the arc of history with the intimacy of memory. Based in Portland, Oregon, Watt was a Native Arts Artist-in-Residence participant at the DAM in 2013. Her primary materials are often everyday objects that can carry extraordinary histories of use, such as blankets, which in her tribe (Watt is an enrolled citizen of the Seneca Nation) are given to those who bear witness to important life events. In working with blankets, her process is both solitary and collaborative; her small works are often personal meditations and her larger works are made in community, notably in "sewing circles," public events in which the fellowship and storytelling that takes place can be more important than the resulting object.



CANNUPA HANSKA LUGER

Luger is a New Mexico-based, multi-disciplinary artist. Using social collaboration in response to timely and site-specific topics, Luger produces multi-pronged projects that take many forms. Through monumental installations that incorporate ceramics, video, sound, fiber, steel, and repurposed materials, Luger interweaves performance and political action to communicate stories about twenty-first-century Indigeneity. For example, his monumental sculptural installation from 2018 titled *Every One* (on page 5), composed of over 4,000 individual handmade clay beads—each one representing a person who has been lost—aims to re-humanize the data of missing and murdered Indigenous women and girls and queer and trans community members.

EXHIBITION RESOURCES

Print

An illustrated color catalog about the exhibition includes essays by DAM curator John Lukavic and Jami Powell (Osage Nation), Associate Curator of Native American Art at the Hood Museum, Dartmouth, with an in-depth edited interview with the artists by Namita Gupta Wiggers, Director of the Master of Art in Critical Craft Studies at Warren Wilson College. The catalog, designed by Chindo Nkenke-Smith, tells a complex and nuanced story of Marie Watt and Cannupa Hanska Luger's work while extending the themes explored in the exhibition.

Online

We will be posting videos and articles related to the exhibition on our website. The exhibition guide features label text and images. Visitors who have vision issues can use their phones to increase the font size to more easily read wall text.

Coming soon

Art is a Verb: Contemporary Indigenous Art & Beyond

Join DAM staff and other local voices in a multi-session, online course inspired by the rich themes in *Each/Other*. Tickets go on sale May 1. Visit our website to learn more and purchase tickets. Free for Museum Friends and students, discounted for members.

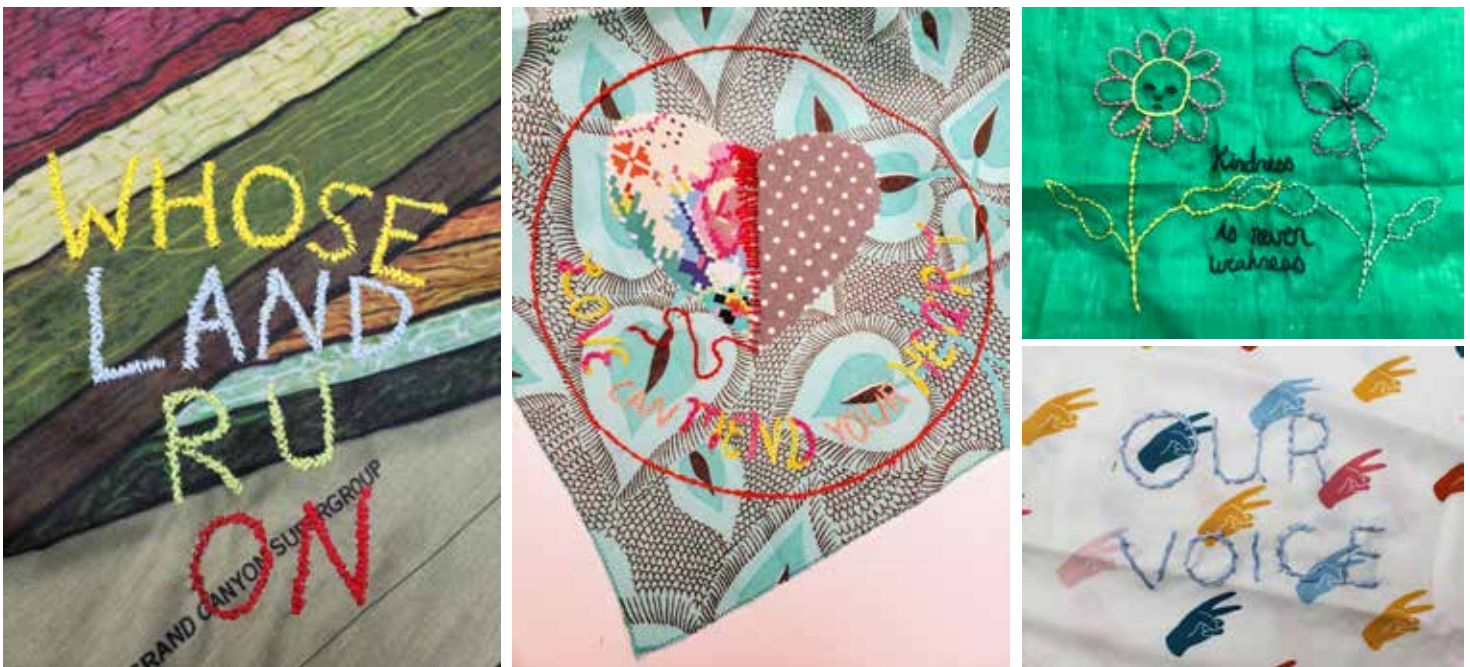
denverartmuseum.org/exhibitions-each-other

/ COLLABORATIVE PROCESS

Each/Other presents the work of Watt and Luger in two sections that explore the artists' engagement with community, materials, and the land. Works on view in the exhibition consist of wool blankets, carved wood, ceramic and fabric sculpture, glass beads, metal cones, photography, installation works with concertina and oil drums, video-based interpretive elements, and documentation pieces to show past performance works by the artists.

The show is curated by John P. Lukavic, Andrew W. Mellon Curator of Native Arts at the DAM. "Collaboration and the creative process are central to this exhibition and each of the artists' work," he said. "In today's society, value is placed primarily on the noun 'art' and not the verb form, or act of creating. Together, Watt and Luger show us the ways in which art moves beyond the end product, beyond a static or luxury item, to become the very process of creation itself—unbound and limitless.

"Foundationally, collaboration is such an important element to each artist, but each in their own different ways. *Each/Other* invited the community to be a part of the artists' creative processes, and through that experience, to become aware of the world outside of our immediate and limited vision—recognizing that we are part of something greater and larger than ourselves. It is an important notion, especially in these times."



Each/Other: Marie Watt and Cannupa Hanska Luger is organized by the Denver Art Museum. It is presented with the generous support of Vicki and Kent Logan, the National Endowment for the Arts, The Robert Lehman Foundation, the donors to the Annual Fund Leadership Campaign, Stelo, Native Arts and Culture Foundation, Osage Nation Foundation, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.

NATIONAL ENDOWMENT for the **ARTS**
arts.gov

IMAGES, OPPOSITE PAGE: Portrait of Marie Watt, 2020, taken by Sam Gehrke; Portrait Cannupa Hanska Luger, 2019. Photo by Brendan George Ko.; **THIS PAGE:** Bandanas sent to Marie and Cannupa for their collaborative project.

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 on our website to see the full list of events in May and June.

May

4 THE SAGES OF SŌRIN: PAINTINGS BY KANO MOTONOBU

See sidebar.

May 4 | 6–7 pm \$

11 DROP-IN DRAWING

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.

📺 ZOOM LINK:

Visit denverartmuseum.org/calendar/drop-drawing-online and click on the words "join us live" to participate.

May 11 | 1–3 pm

ANDERMAN PHOTOGRAPHY LECTURE

Join photographer Meghann Riepenhoff as she explores innovative new possibilities of the cyanotype process, one of the oldest photographic print processes.

May 11 | 6–7 pm \$

18 MINDFUL LOOKING

Slow down and spend time with a single work of art from the Denver Art Museum. In May and June, the artwork is *Melora* by Nicholas Kahn & Richard Selesnick. 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.

📺 ZOOM LINK:

Visit denverartmuseum.org/calendar/mindful-looking-online and click on the words "join us live" to participate.

May 18 | 1–1:45 pm

21 EACH/OTHER MEMBER PREVIEWS

Reserve free timed-entry tickets online:

denverartmuseum.org/memberpreview/eachother

May 21 & 22 | 10 am–5 pm

22 DROP-IN WRITING

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.

📺 ZOOM LINK:

Visit denverartmuseum.org/calendar/drop-writing-online and click on the words "join us live" to participate.

May 25 | 1–3 pm



Lecture

The Sages of Sōrin: Paintings by Kano Motonobu

with Matthew McKelway, Columbia University Takeo and Itsuko Atsumi Professor of Japanese Art History

May 4 | 6–7 pm

The exciting discovery of room panels by Kano Motonobu (1477–1559) from the temple Zuihōin offers an opportunity to reassess the meaning of architecturally specific paintings in late medieval Japan.

The panels in the Denver Art Museum's collection, and another set of folding screens in the Seikadō Bunko Art Museum in Tokyo, allow us to reconstruct the interior space of Zuihōin and examine it through comparison with other Daitokuji subtemples.

The lecture will also reflect on the later history of the panels in order to retrace their journey from a Kyoto temple to an American museum.

ONLINE EVENT

Free for Museum Friends and students | \$5 for members

Kanō Motonobu, *Chinese Sages in a Landscape* (detail). Japan, Muromachi period (1336–1573), Ink on paper. Denver Art Museum: Gift of John and Celeste Fleming, 1977.161



Member Spring Shopping Sale

Celebrate spring and Mother's Day with unique gifts from the Denver Art Museum.

AT THE MUSEUM

(Free for members; no reservations required)

- 🌀 Come in May 1–9 and receive 25% off your purchase
- 🌀 Over Mother's Day weekend (May 8 & 9), moms will receive a free gift with purchase while supplies last.

ONLINE

- 🌀 Shop online the entire month of May and enjoy 25% off plus free shipping on domestic orders when you spend \$50 or more.

Visit: shop.denverartmuseum.org

June

8 DROP-IN DRAWING

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.

🖥️ **ZOOM LINK:**

Visit denverartmuseum.org/calendar/drop-drawing-online and click on the words "join us live" to participate.

June 8 | 1–3 pm

11 SIMPHIWE NDZUBE MEMBER PREVIEWS

Reserve free timed-entry tickets online:

denverartmuseum.org/memberpreview/simphiwe

June 11 & 12 | 10 am–5 pm

12

15 MINDFUL LOOKING

Slow down and spend time with a single work of art from the Denver Art Museum. In May and June, the artwork is *Melora* by Nicholas Kahn & Richard Selesnick. 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.

🖥️ **ZOOM LINK:**

Visit denverartmuseum.org/calendar/mindful-looking-online and click on the words "join us live" to participate.

June 15 | 1–1:45 pm

22 DROP-IN WRITING

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.

🖥️ **ZOOM LINK:**

Visit denverartmuseum.org/calendar/drop-writing-online and click on the words "join us live" to participate.

June 22 | 1–3 pm

Each/Other and Simphiwe Ndzube Member Previews presented by Your 6 Front Range Toyota Stores.



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



The Anderman Photography Lecture Series presents talks by the preeminent creators and thinkers in photography today. Sponsored by the DAM Photography Department. Series funding is generously provided by Evan and Elizabeth Anderman.

What's on View

Please note that 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.

Please note that levels 3 and 4 of the Hamilton Building are closed for maintenance.

OPENS SOON

Each/Other:
Marie Watt and Cannupa Hanska Luger

MAY 23–AUGUST 22
MEMBER PREVIEWS MAY 21 & 22

Simpfiwe Ndzube: Oracles of the Pink Universe

JUNE 13–SEPTEMBER 12
MEMBER PREVIEWS JUNE 11 & 12

Memory Mirror

OPENS JULY 4

Martin Building Galleries

OCTOBER 24
MEMBER PREVIEWS OCTOBER 21–23

NOW ON VIEW

The 19th Century in European and American Art
PERMANENT COLLECTION

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

THROUGH JULY 18

CLOSING SOON

Shantell Martin: Words and Lines

THROUGH MAY 31

How to Reserve Member Tickets

Please reserve timed-entry tickets for all exhibitions. Tickets to all current exhibitions are free for members. Because the museum is operating under reduced capacity in accordance with city guidelines, tickets are limited.

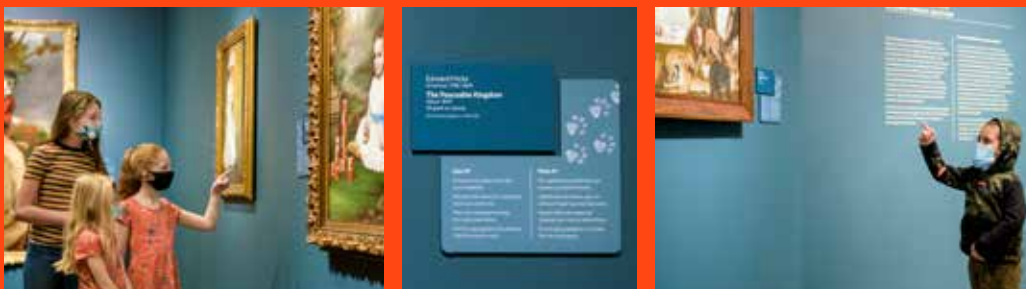
With COVID-19 restrictions, we're now releasing tickets for members three weeks in advance (two weeks in advance for the general public).

Always be sure to log in as a member to reserve your free admission tickets, discounts on lectures and programming, and advance ticketing for major exhibitions. You can log in two ways: click on the MEMBERSHIP button on the top of the home page and then click on "Member Login" or click on the BUY TICKETS button on the top of the page and click on the "Log In or Register an Account" button on the top right.

Learn more and reserve your ticket in advance: denverartmuseum.org

Family Fun at the Museum

New exhibitions mean new opportunities for families to explore and play together. Find games related to *The 19th Century in European and American Art* and *Paris to Hollywood*. There also will be a family-friendly guide to some of the interesting details in the exhibition *Simpfiwe Ndzube: Oracles of the Pink Universe*.



Fantastic Fashion

In addition to the DAM's usual souvenirs and gift items, fashionistas can find accessories, books, jewelry, and more related to *Paris to Hollywood*. And don't miss the new clothing, books, and skincare products from renowned designer Norma Kamali!



DAM Uncreated



In every issue, we highlight recent acquisitions and gifts to the Denver Art Museum. These dresses are on view in *Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck* through July 18.

In conjunction with *Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck*, their daughter, Cecilia Peck Voll, has given to the Denver Art Museum 20 haute couture and ready-to-wear ensembles that belonged to her mother.

Born in Paris, France, in 1932, Véronique Passani was a writer for the daily French newspaper *France Soir* and *Paris-Press* when she met Gregory Peck at the age of 20. Véronique reviewed books, theater, performances, and exhibitions, and interviewed high-profile celebrities, including General Eisenhower, Samuel Goldwyn, Albert Schweitzer, and the French writer Colette. Gregory Peck was filming *Roman Holiday* with Audrey Hepburn in Italy when he interviewed with Véronique for *France Soir* in Paris. The meeting was the beginning of a love story culminating in a marriage that lasted until Gregory's death in 2003.

Véronique's close relationships with designers such as Yves Saint Laurent, Pierre Cardin, Hubert de Givenchy, and André Courrèges made her an ambassador between the couturiers of Europe and the Hollywood elite. Dating from the 1950s to the 1980s, these 20 pieces include examples of great masters such as Valentino, Christian Dior, Givenchy, Moschino, Guy Laroche, Jacques Griffe, Jean Louis Scherrer, Rudi Gernreich, Moschino, as well as André Courrèges, Cristobal Balenciaga, and Pierre Cardin. Yves Saint Laurent is represented with pieces that belonged to his most famous collections, the "Opéras-Ballets russes" Haute Couture Fall 1976 collection,

inspired by Serge de Diaghilev and the opera house in Paris, and the "Les Chinoises" Fall 1977 collection, inspired by Imperial China. While there is currently only one André Courrèges look in the DAM collection, the gift of three looks of this French couturier includes one minidress and one mini coat that illustrate how he started a revolution by freeing the body of the women with geometric forms and short skirts. A Balenciaga daywear ensemble, which is similar to a piece that belongs to the Metropolitan Museum of Art, is a good example of the mastery of the cut. Two spectacular evening gowns by Guy Laroche demonstrate the importance of haute couture design for gala events in Hollywood. A pink coat dress by Pierre Cardin from the Winter 1961–62 collection is very emblematic of his style with its triangular front panel cut. This cut anticipates the radical geometric style that would make Cardin a leading promoter of the space-age look after 1965.

These 20 pieces were chosen with the goal of including examples of great masters that are not currently present or are underrepresented in the DAM collection. This gift reveals Véronique Peck's talent for choosing the best designer pieces, emblematic of each season. It brings a more complete vision of the history of fashion after World War II through a woman who was on the front line of fashion trends and design.

Florence Müller

- Avenir Foundation Curator of Textile Art and Fashion

Paris to Hollywood: The Fashion and Influence of Véronique and Gregory Peck is organized by the Denver Art Museum and presented by Joy Dinsdale. Additional support is provided by Bridget and John Grier, the generous 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. The Denver Art Museum is grateful for the generous funding of the textile art and fashion department by the Avenir Foundation and Nancy Lake Benson.

IMAGES: left to right, top to bottom: **Jean-Louis Scherrer, Paris. Dress.** Haute Couture about 1971–73. Silk organza and synthetic/cotton blend velvet with applied beads and rhinestones. Véronique Peck Collection at the Denver Art Museum: Gift of Cecilia Peck Voll; **Jacques Griffe, Paris. Jacket and Dress.** Haute Couture 1950–55. Synthetic jacquard and cotton velvet with silk lining. Véronique Peck Collection at the Denver Art Museum: Gift of Cecilia Peck Voll; **Marc Bohan for Dior, Paris. Absinthe Dress.** Haute Couture Spring-Summer 1962. Silk surah dress; leather belt. Véronique Peck Collection at the Denver Art Museum: Gift of Cecilia Peck Voll; **Valentino Garavani for Valentino, Rome. Ensemble: Dress and Overblouse.** About 1968. Silk and synthetic net with rhinestones, beads, and sequins. Véronique Peck Collection at the Denver Art Museum: Gift of Cecilia Peck Voll; **Yves Saint Laurent, Paris. Dress from the collection Opéras-Ballets Russes.** Haute Couture Fall–Winter 1976, Look 45. Synthetic satin and velvet with synthetic taffeta lining. Véronique Peck Collection at the Denver Art Museum: Gift of Cecilia Peck Voll; **Guy Laroche, Paris. Dress.** Haute Couture about 1980–84. Silk taffeta with sequins. Véronique Peck Collection at the Denver Art Museum: Gift of Cecilia Peck Voll.



JUNE 13–SEPTEMBER 12
MEMBER PREVIEWS JUNE 11 & 12



Simphiwe Ndzube:

ORACLES OF THE PINK UNIVERSE

This is the first US solo museum exhibition for contemporary artist Simphiwe Ndzube, who was born in South Africa and is based in Los Angeles. It features eight new works exploring the interplay between magical realism and history, integrating themes related to power, conflict, and the search for freedom through a Pink Universe—an imaginative world constructed by the artist, which combines fantasy with the history of post-apartheid South Africa.

A genre first conceptualized in Latin America, magical realism infuses reality with elements of the fantastical. *Oracles of the Pink Universe* is an expansion of Ndzube's visual search that explores a mythological place, drawing from his personal experiences, imagination, and art history. Influenced by literary figures such as Gabriel García Márquez, Ben Okri, Alejandro Jodorowsky, Italo Calvino, and Zakes Mda, as well as painters like Hieronymus Bosch, Ndzube's paintings and sculptures address socio-historical themes of colonialism, racial segregation, and slavery.

Oracles of the Pink Universe was organized by the DAM and curated by Laura F. Almeida, curatorial fellow of modern and contemporary art at the museum. "Through an imaginative visual language that draws upon the post-apartheid Black South African experience, Ndzube conjures a fantastical, at times jarring, world that addresses timeless themes of

survival, power, and conflict, prompting viewers to question historical narratives," Almeida said.

"Transcending traditional boundaries of medium, style, and space, Ndzube's work invites audiences into an exhibition experience that hovers on the edge of the supernatural and the real, somewhere in the space where history and imagination merge."

Oracles of the Pink Universe showcases an entirely new body of work comprised of two sculptures and six vibrant paintings, some of which ingeniously transform from two-dimensional to three-dimensional works of art. Ndzube's artworks incorporate resin, spray paint, collage, and found objects, such as second-hand clothing. They also feature figures, sometimes depicted as headless, amorphous, and non-binary, that appear to emerge from the traditional confines of paintings hung on walls.

A 96-page color catalog featuring an extended introduction by Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art, an essay by curatorial fellow Almeida, and an artist-to-artist interview between Phumelele Tshabalala and Ndzube will be available in the Shop.

Oracles of the Pink Universe is included with general admission, which is free for members and youth 18 and under.

Simphiwe Ndzube: Oracles of the Pink Universe is organized by Simphiwe Ndzube and the Denver Art Museum. It is presented with the generous support of Vicki and Kent Logan and the Birnbaum Social Discourse Project. Additional support is provided by the Hasday Family Trust, the generous 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.

Simphiwe Ndzube, *Whispering Landscape* (detail), 2020. Mixed media on canvas; 74 x 60 in. (188 x 152.4 cm). © Simphiwe Ndzube. Image courtesy of the artist and Nicodim Gallery. Photo by Marten Elder.

2021 Cile Bach Award Recipients

Since 1977, the Cile Bach Award has been presented to Denver Art Museum volunteers who have demonstrated exceptional leadership ability in a team setting. The recipients have exhibited extraordinary qualities of commitment, creativity, and collegiality, which has enhanced the volunteer corps' ability to support the mission of the museum.

The award was named in honor of Cile Miller Bach, wife of former museum director, Otto Bach.

Mrs. Bach served the museum in many roles, including the development of a strong volunteer organization. Over the past 44 years, 124 volunteers have received this special volunteer recognition for their significant contributions to the museum. We are honored to share that Peggy Crimmins and Arthurenia Hawkins are the 2021 recipients.



PEGGY CRIMMINS

Peggy Crimmins says she has never had a dull moment while volunteering at the DAM. As a guest services ambassador, Peggy has greeted a global community of visitors, expertly guided people throughout the Hamilton Building during

sold-out exhibitions such as *Monet* and, once, even redirected pedestrian traffic when someone had mistakenly parked a car on Martin Plaza.

A retired school librarian, Peggy joined the guest services council in 2011. She volunteered in the Clay Studio during the *Marvelous Mud* exhibition. "I loved helping kids clean up at the water sinks. They were coming up to me with clay up to their elbows! Everyone was wet and messy—but museum visitors were walking out with masterpieces!"

Peggy has given over 1,000 hours of service. During 2018–2020, she served as chair of the guest services council, overseeing 135 volunteers. She is working with colleagues updating the DAM Volunteer Services program to coincide with the reopening of the Martin Building. She says, "The more volunteers can support each other, the more we keep the spirit of togetherness going."



ARTHURENIA HAWKINS

Arthurenia Hawkins has been an enthusiastic patron of the DAM since 1975. As an educator, she frequently brought art students to the museum and, on weekends, attended with family. After her retirement, she brought her extensive knowledge and love of art to the DAM.

Arthurenia, fondly known as Art, started in 2013 as a guest services volunteer and became a docent in 2014. She has served as a member-at-large on the Volunteer Executive Board and has held multiple leadership roles including liaison during *Jordan Casteel: Returning the Gaze*. She collaborated with the artist to broaden conversations with student groups and community visitors, and counts it as one of her most meaningful volunteer experiences.

In 2019, Arthurenia was awarded the Scholar of the Year Award by her colleagues and was selected as a delegate to the National Docent Symposium in Washington, D.C. She's given over 1,200 volunteer service hours. She serves on the museum's equity, diversity, and inclusion committee and is developing a middle/high school tour with learning and engagement staff. She also has a special fondness for Creative Explorers tours. "They just make me so happy! I love to have preschoolers pose next to the red dinosaur [*Made in China* by Sui Jianguo] and see their expressions as they engage with art."

Thank you for 50 years!

The museum would like to recognize two volunteers who recently reached 50 years of service. We are grateful for their time, creativity, and dedication.



BARBARA KELLY

Barbara has been a docent and volunteer at the DAM since 1970. With curator Ronald Otsuka, she founded the Asian Art Association (AAA) support group in 1980. President of the AAA for four years, she also was a long-serving board member and editor/publisher of the Asian art newsletter, which she initiated.

A frequent lecturer for the AAA's Wednesday-at-Noon Series, she taught a Buddhist art course for the education department and presented many talks to museum visitors. Barbara was chair of the Asian art docent group in 1980, receiving the education council's Scholar of the Year Award that year.

She was similarly involved with the former support group Alianza de las Artes Americanas as president, long-serving board member, and editor/publisher of their newsletter Novedades. She also chaired several benefit events.

Barbara was volunteer president from 1982–1984 and served on the Volunteer Executive Board as nominating chair. She also was treasurer and co-chair for the volunteer education council board. In 2016, she received the Channel7 Everyday Hero Award for Museum Service.



PHYLLIS VANDERARK

Phyllis VanderArk began volunteering at the DAM's information and hospitality desk in 1970. She soon became a docent and a founding member of the support group for the American art department. While the support group (and department) changed names over the years, the mission remained the same, and she served the group in many capacities.

In 1979, she joined the Volunteer Executive Board (VEB) as chair of the education council, followed by terms as vice president and president of the VEB. She also worked with Rex Morgan to help pass the initial SCFD ballot initiative.

After joining the benefits council in 1987, she co-chaired several Collectors' Choice galas and in 1993 she served as co-chair for the DAM's centennial celebration. Phyllis also co-chaired a national meeting for museum trustees, chaired the DAM's Ralph Lauren Fashion Show, and helped organize the three Art of Crafts Show and Sales.



Mary Cassatt, *Patty cake* (detail), 1897. Pastel on paper; 23 3/4 x 28 1/4 in. (60.3 x 71.5 cm). Anonymous bequest, 1986.729

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