



ON
&
OFF
THE
WALL

SEPTEMBER/OCTOBER 2021

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM

On the Cover

THE MARTIN BUILDING



Photo by James Florio

After four years of closure for renovation, the Martin Building (formerly the North Building) reopens and the new Sie Welcome Center debuts in October for creativity, exploration, family fun, respite, and joy! Member Previews are October 21–23. Open to the public October 24.

Designed by Italian architect Gio Ponti and Denver-based James Sudler Associates, the Martin Building first opened in 1971. Its seven-story silhouette is one of the first-ever high-rise art museums and is Ponti's only completed building in North America. The museum worked with Machado Silvetti and Fentress Architects to create the new Sie Welcome Center and respectfully restore the Martin Building.

On the occasion of the Martin Building's 50th anniversary, it has been renovated throughout, which includes realizing Ponti's original vision for the 7th floor to span both towers, expanding gallery space, and offering visitor access to stunning city and mountain views.

The building will showcase the museum's encyclopedic collection while putting its nationally recognized educational programming at the center of the campus. The completion of the campus expands the museum's ability to serve the community, welcome guests to our city, and preserve and present priceless works of art from cultures around the world and throughout history for generations to come.

See inside for behind-the-scenes information and sneak peeks at the new and renovated spaces.



Learn more about the project in a series of videos with the architects, designers, contractors, and curators on our YouTube channel: [youtube.com/denverartmuseum](https://www.youtube.com/denverartmuseum).

PLAN YOUR VISIT

HOURS

Every day | 10 am–5 pm

Starting October 26, the museum will be open 10 am–9 pm on Tuesdays.

On October 29 we will be open until 10 pm for Untitled: Creative Fusions.

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/plan-your-visit for the latest updates and visit tips.

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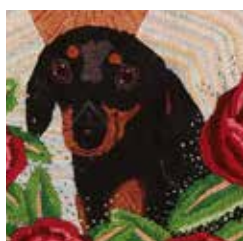
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Reimagined Campus

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

We closed the doors of the Denver Art Museum's North Building in November 2017 so our collections team could start preparing for our major renovation project. This October, almost exactly four years later, just in time for the building's 50th anniversary, we will reopen our expanded and reimagined campus. After a decade of planning, 23 months of active construction, and working with 50 different subcontracting companies, we are putting the final touches on 280,185 square feet of museum space. And we are thrilled to finally be able to unveil eight levels of our iconic Gio Ponti-designed Lanny & Sharon Martin Building (formerly the North Building) and the new Anna & John J. Sie Welcome Center.

The newly renovated Martin Building was restored with Gio Ponti's original vision in mind. One of the signature facets of the nation's first high-rise art museum are the glass tiles on the façade. More than one million reflective tiles cover the building's exterior. The original manufacturer has left architectural products behind and while we had stored some of the original stock for a rainy day, we needed more to complete elements in the new building. The team was able to locate a new partner (in Germany, just by coincidence, I promise!) to make 17,000 new ceramic tiles in the original

Ponti shapes. About 10,500 of these new tiles were used to extend the design element into new spaces including the 7th floor terraces and at the architectural chevrons on the first floor near the elevator lobby.

We have dedicated this special issue of *On & Off the Wall* to commemorating this historic milestone for the museum. In the following pages you will enjoy a sneak peek and learn how our curatorial teams reimagined the galleries for each of our nine collections. You will get a first glimpse of *ReVisión: Art in the Americas*, the first exhibition to be shown in the new Bonfils-Stanton Foundation Gallery, featuring 180 works from the museum's internationally acclaimed Latin American Art and Art of the Ancient Americas collections. There is so much more in this issue—and at the museum—too much to detail in this letter. You'll be able to see it all for yourself in just a few weeks. In the meantime, we hope you enjoy this insider's look into this major project.

We can't wait to show you the new Denver Art Museum. See you at the museum,



Christoph Heinrich
Frederick and Jan Mayer Director



Member benefits

Early access

Enjoy early access to the renovated Martin Building and new Sie Welcome Center during our Member Previews, October 21–23. Members receive 25% off purchases in the Shop during the Martin Building Member Preview (normally 20%) and will be among the first to enjoy lunch at The Ponti restaurant.

Advance ticketing

Members receive advance ticketing and discounted rates to *Whistler to Cassatt: American Painters in France*, opening in November. Tickets go on sale to

The Museum Associates, Supporting, and Contributing level members on Monday, October 4. Tickets for all member levels go on sale on Wednesday, October 6 (public sales begin Monday, October 11).

Discounts

Members enjoy discounts on talks and courses, and free admission to *Untitled: Creative Fusions* (October 29) and monthly *Mindful Looking*, *Drop-In Drawing*, and *Drop-In Writing*.

Here are some quick facts about the renovation of our iconic museum building. And it all adds up to one incredible Denver Art Museum campus.

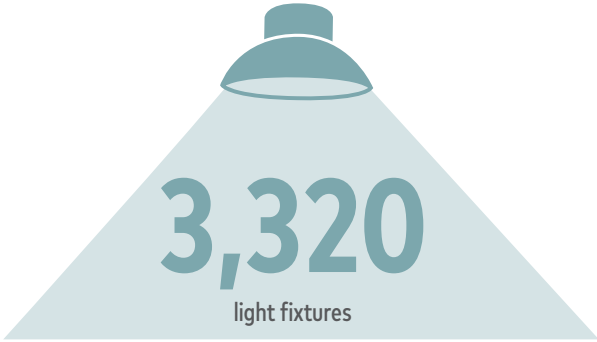
While breaking this momentous project down by the numbers is fun, it would be impossible to quantify just how many people came together to make this happen. Every single member of the Denver Art Museum staff, volunteers, donors, supporters, trustees, members, neighbors, and community partners all joined together to make this a reality. The passion, dedication, and commitment can't be fully measured, but they have been invaluable. Heartfelt gratitude to everyone.



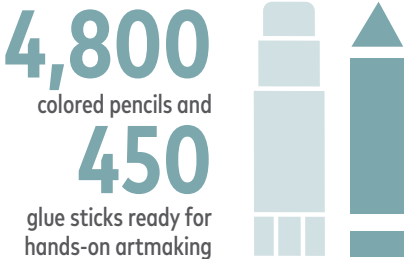
217 windows in the original Ponti building, with 102 custom shapes and dimensions (several of which had been covered through the years and are now revealed for the first time)



36 25-foot-tall, 8-foot-wide curved structural glass panels in the Sie Welcome Center (the first building to use such panels in this way).



3,320 light fixtures



4,800 colored pencils and 450 glue sticks ready for hands-on artmaking



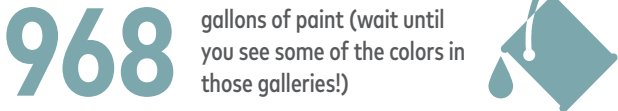
2 new terraces for outdoor dining at our new restaurants, The Ponti and Café Gio



47,243 art objects moved (out and back in!)



3,375 installed artworks (and labels in English and Spanish)



968 gallons of paint (wait until you see some of the colors in those galleries!)



23 different exhibition and graphic designers helped reinstall the galleries.



4 workshop spaces in the new Bartlit Learning and Engagement Center (including one for early childhood education)



25% less energy consumption as a LEED® Silver-certified building*



50 different plant species planted and growing in the new Sensory Garden.

*Leadership in Energy & Environmental Design (LEED) is a globally recognized symbol of excellence in green building. LEED certification ensures electricity cost savings, lower carbon emissions and healthier environments where people live, work, learn, and play. LEED-certified buildings have 34 percent lower CO2 emissions, consume 25 percent less energy and 11 percent less water, and have diverted more than 80 million tons of waste from landfills.

On View in September and October

Final Weeks for Simphiwe Ndzube: Oracles of the Pink Universe!

In the first US solo museum exhibition for South African contemporary artist Simphiwe Ndzube, *Oracles of the Pink Universe* presents eight new works exploring the interplay between magical realism and history. Two of the paintings are now part of the DAM's permanent collection.

"...words—or photos—don't capture the experience of seeing [Oracles of the Pink Universe] in real life."

– Hilal Bahcetepe, *303 Magazine*

The 19th Century in European and American Art

View about 85 artworks from the museum's collection including works by Claude Monet, Berthe Morisot, Vincent van Gogh, Paul Cézanne, Édouard Manet, Willard Leroy Metcalf, Pierre-Auguste Renoir, Childe Hassam, and others that tell a story about one of the most important times in art history.

"The 19th century painting galleries feature the superstars of French art...."

– Ray Rinaldi, *The Denver Post*



Memory Mirror

Experience how local artist Lares Feliciano explores memory through animation, dioramas, and interactive storytelling. Want to contribute a memory? Call the hotline (720-913-0190) and leave a memory or contribute photos and stories through the form on our website: denverartmuseum.org/memory-mirror

"Everything from the wallpaper, to the shadow boxes, to the animation, and soundscape will be imbued with the community's collective memories."

– Lares Feliciano in *Westword*

Storytelling Studio

Explore themes of place, identity, and imagination in the Storytelling Studio. Through two interactive, self-guided activities, you can discover how artists combine visual imagery and the power of words. Share your own memory of our city on the collaborative map illustrated by artist Kristina Maldonado Bad Hand and create your own storyboard at Illustration Stations.

"I loved the idea of being a part of something that connects people in this way. As a visual storyteller, I found this project idea very cool and interactive."

– Kristina Maldonado Bad Hand

IMAGES, TOP TO BOTTOM: Simphiwe Ndzube, *Assertion of Will* (detail), 2020. Mixed media on canvas; 79 x 124 in. (200.6 x 315 cm). © Simphiwe Ndzube. Image courtesy of the artist and Nicodim Gallery. Photo by Marten Elder; Gallery view of *Memory Mirror* by Lares Feliciano; Paul Cézanne, *A Painter at Work* (detail), about 1874-75. Oil paint on panel. Frederic C. Hamilton Collection, bequeathed to the Denver Art Museum. 28.2017; Entrance to the Storytelling Studio, funded by the Robert and Judi Newman Family Foundation, in the Hamilton Building.

NOVEMBER 14, 2021–MARCH 13, 2022
MEMBER PREVIEW NOVEMBER 13

On View in November



Whistler to Cassatt: American Painters in France

Whistler to Cassatt: American Painters in France features more than 100 paintings made between 1855 and 1913 in the first comprehensive examination of France's stylistic impact on American painting of the period.

In addition to paintings by Mary Cassatt and James Abbott McNeill Whistler, you can see artwork by Cecilia Beaux, William Merritt Chase, Childe Hassam, Winslow Homer, Edward Hopper, John Singer Sargent, Henry Ossawa Tanner, and others. Curated by Timothy J. Standring, Curator Emeritus at the DAM.

i Member tip

Join us for a special Member Preview of the exhibition on Saturday, November 13. Tickets go on sale October 4–6 (based on your membership level). Enjoy 20% off in the Shop during the preview.

IMAGES: **Winslow Homer**, *Cernay la Ville - French Farm* (detail), 1867. Oil on panel, 10 ¾ x 18 ¾ in. Krannert Art Museum, University of Illinois at Urbana-Champaign: Gift of Merle J. and Emily N. Trees, 1940-1-3. Courtesy of Krannert Art Museum, University of Illinois at Urbana-Champaign; **Mary Cassatt**, *The Nurse* (detail), 1878–79. Oil on canvas; 25 ¾ x 31 ½ in. (65.4 x 81 cm). The Museum of Fine Arts, Houston: Gift of Mr. and Mrs. Meredith J. Long, 2001.471. Image courtesy The Museum of Fine Arts, Houston.

Whistler to Cassatt: American Painters in France is organized by the Denver Art Museum and presented by Bank of America. The exhibition is supported by the Tom Taplin Jr. and Ted Taplin Endowment, the Kristin and Charles Lohmiller Exhibitions Fund, the Wyeth Foundation for American Art, Kathie and Keith Finger, Lauren and Geoff Smart, Christie's, the French American Museum Exchange (FRAME), 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.

Member Previews are presented by Your 6 Front Range Toyota Stores.

Open for Members

With the Martin Building reopening in October, the museum will be able to once again offer more opportunities for members to connect (or reconnect) with creativity. Here are our tips for you to get the most out of all that the DAM will have to offer beginning this fall:

DINING IS BACK AT THE DAM!

The Ponti, the new restaurant located on the first floor of the Sie Welcome Center will be open for lunch, drinks, and small bites every day. Dinner menu available on Tuesdays beginning October 26. Check online for menu and hours. For quick bites and coffee drinks, check out Café Gio located just across the hall from The Ponti and open during normal operating hours. Learn more on page 9.

1



NEW HOURS

Starting October 26, the DAM will be open on Tuesday evenings until 9 pm. Browse the galleries, dine at The Ponti, and check the calendar for talks, classes, or other programs during these weekly extended hours.

2



EASIER TO EXPLORE

New elevators have been installed in the Martin Building, and look for a brand-new map and supplemental guides to help you find your way during your visit.

3



NEW OUTDOOR SPACES

Check out the Sie Family Terrace, Helen and Arthur E. Johnson Terrace and Vicki & Trygve Myhren Terrace on the 7th floor, which offer great views of Denver and the Rocky Mountains and the Clarence V. Laguardia Terrace and Sensory Garden off the first floor (accessible through the Ruby Room during specific hours). The expanded Kemper Courtyard will become the new front porch of the museum and feature outdoor sculptures by Deborah Butterfield and Zhang Huan.

4



CREATIVE CLASSES

Adult creative classes begin in January. Registration opens in November; keep an eye out for more details in upcoming member communications. Preview the inspiring new class spaces in the Bartlit Learning and Engagement Center during your next visit.

5



Opening Events

Be among the first to see the Sie Welcome Center and the first spaces opening in the Martin Building. Explore during early preview moments only for members and Museum Friends. Special curator talks will be hosted throughout the day for Museum Friends on Thursday, October 21.

On September 10, tickets go on sale to members for Member Previews, Full Circle, Opening Day Celebration, and Untitled: Creative Fusions.

10/20 GRAND OPENING RECEPTION

Patrons and members of The Museum Associates are invited to a Grand Opening Reception on October 20. If you are interested in upgrading your membership level, please contact Janine Jackson at jjackson@denverartmuseum.org or 720-913-0037.

Wednesday, October 20

10/21–10/23 MEMBER PREVIEWS

Members will have the opportunity to explore the new and renovated spaces and galleries before the public. The Martin Building, Sie Welcome Center, and The Ponti and Café Gio will be open to all members during the previews. Free for members, but reservations are required.

Thursday, October 21 | 10 am–5 pm
Friday, October 22 | 10 am–4 pm
Saturday, October 23 | 10 am–5 pm

10/22 FULL CIRCLE

A festive housewarming marking the 50th year of the Martin Building and an inspiring next chapter. Join us to celebrate over cocktails, live music, and special discoveries.

Friday, October 22 | 6–10 pm
\$125 (nonmembers)
\$100 (members)

10/24 OPENING DAY CELEBRATION

On October 24, the Martin Building opens to the public with a free celebration featuring creative activities and moments for visitors of all ages.

Sunday, October 24 | 10 am–5 pm
Free General Admission All Day

10/29 UNTITLED: CREATIVE FUSIONS

Untitled is back at the museum and it's bigger than ever before. Join us as visual artist Alejandra Abad and musician and "sound painter" Felix Ayodele take over both buildings for a night of interactive activities.

Friday, October 29 | 6 pm–10 pm

Member Preview Days are presented by Your 6 Front Range Toyota Stores.

Opening Day is presented by Your 6 Front Range Toyota Stores and Saunders Construction.

Untitled: Creative Fusions is supported by the National Endowment for the Arts and CultureHaus.



TOYOTA



SAUNDERS



NATIONAL
ENDOWMENT
for the ARTS
arts.gov



Sie Welcome Center

The Sie Welcome Center serves as an entry point and a destination for visitors, and seamlessly connects all aspects of the museum campus. The center's façade is comprised of a series of 25-foot-tall, 8-foot-wide curved structural glass panels with insulated glazing—an unprecedented feat of engineering.

i Member tip

Use the Hamilton Building entrance for the Shop, the Storytelling Studio, and Hamilton Building exhibitions like *Whistler to Cassatt* (which opens in November). Use the Sie Welcome Center entrance to visit the restaurant, café, Family Central, Bartlit Learning and Engagement Center, and collection galleries in the Martin Building. There is also a bridge over 13th Avenue connecting the Hamilton Building to the Sie Welcome Center and Martin Building.

Event Rentals

Our completed campus features the perfect locations to host your next event. The Sturm Grand Pavilion, pictured here, is enclosed in a fluted glass façade that provides sweeping views of downtown and nearby architectural gems. This is just one of many options for spaces that are ideal for a variety of events including weddings, corporate business meetings, receptions, galas, and more.

For the full list of rental spaces, catering, AV capabilities, event guidelines, or any other information about renting a space at the museum, contact our events manager Jessica Lovell at 720-913-0148 or email eventinfo@denverartmuseum.org.



New Restaurants

The Ponti

Located on level one of the Sie Welcome Center, The Ponti is a dining environment with an expansive outdoor terrace and indoor public and private dining spaces spanning 3,715 square feet.

Combining art and dining, The Ponti presents a locally sourced and inspired menu, with distinctive offerings that emphasize vegetables and utilize ancient grains and heirloom legumes, complemented by handmade pastas, fish, and meat. The concept was born through a collaboration with James Beard Award winner and celebrated Denver chef Jennifer Jasinski. Serving as the restaurant's consulting chef, Jasinski will develop menu concepts, as well as help select and train the

restaurant's culinary staff. The seasonal menus offered will align with the high standards of sourcing and sustainability for which Jasinski is known. The Ponti will be open to museum visitors and the public for lunch service seven days a week and dinner on Tuesday evenings. For private dining and event booking inquiries, please contact eventinfo@denverartmuseum.org or call 720-913-0148.

Café Gio

Visit Café Gio for quick-service, casual dining options. The café is located across the hall from The Ponti on level one of the welcome center. You can dine indoors or eat outside on the terrace. Café Gio will be open seven days a week during regular museum hours.







Mural by Jena Siedler

Family Central

We are excited to welcome kids and their grown-ups to Family Central, a new hands-on space in the Sie Welcome Center. Like the Just for Fun Family Center before it, Family Central is the Denver Art Museum's playful and lively hub for families. Family Central's creative activities are designed to support kids and their adults as they play, converse, and imagine with and alongside each other.

We also invite families to stop by the Family Central welcome cart to both plan and reflect on their museum experience. Kids can use a special comment card to write and draw the galleries, spaces, and activities they recommend for other kids and families. While at the cart, browse a selection of recommendations and incorporate a kid-favorite stop.

We look forward to seeing kids and their families making and playing in Family Central during museum hours and for drop-in family programs.

Family Central programming is generously sponsored by the Tuchman Family Foundation.

In Family Central, families can try three brand-new activities, all inspired by the museum collection.



In a **pop-up theater**, kids can use costumes and surprising props—all based on DAM artworks—to act out extraordinary stories. Let the costumes themselves inspire an imaginative tale, use a story starter to spark a performance, or pull ideas from other pieces in the museum galleries.



Imagine an empty museum ready to be filled with kids' own creations! After getting inspired by DAM artworks big and small, kids can dig into reusable materials to populate miniature museum galleries. **Make an artwork** that fits the gallery theme, or think outside the box.



A new **wooden building block activity** is inspired by the way that artists look to nature and reimagine flora and fauna in a variety of ways. Whether a chair that looks like the petals of a flower, or a ceramic vessel shaped like a school of fish, nature's shapes are all around us! Kids can creatively reimagine and remix familiar shapes to build brand new sculptures.

Bartlit Learning and Engagement Center

A key priority of the Martin Building renovation was to center the DAM's renowned interactive and educational programs at the heart of the campus in order to expand opportunities for creative exploration, human connection, and lifelong learning. When designing and developing programming for the new center, the team focused on creating welcoming spaces that help connect visitors with artists and one another and inspire wellness with creative opportunities for visitors of all ages.

The new Jana & Fred Bartlit Learning and Engagement Center features about 22,000 square feet of flexible programming space on two levels. Lower-level workshop rooms and the Singer Pollack Wonderscape will host community-created exhibitions and school events.

With interactive spaces designed by Mexico City-based Esrawe + Cadena, the interactive Bartlit Learning and Engagement Center also features the Morgridge Creative Hub on the main level. Spanning more than 5,100 square feet, the Creative Hub is a place for

gathering and connection, a platform for diverse and evolving community-driven programming and a celebration of local creativity.

The Bartlit Learning and Engagement Center is now also a landing place for school and group reception, bringing the building's original oval entrance back to public use with the newly designed Schlessman Bridge. The bridge connects the iconic entryway, known by locals as "the Tube," designed by Gio Ponti, to 14th Avenue Parkway. It also will serve as the main entrance for visiting school and group tours. School group tours, suspended during the pandemic, will begin at the museum in November with *Whistler to Cassatt*.

i Member tip Adult creative classes return this winter. Watch for class lineup and registration information in the mail. Summer camps return to the museum next year. Registration for classes opens for members first!

“One of our driving principles in designing and programming these spaces is that art has the power to heal, build community, deepen connections with others, and create exchanges and dialogue.”

– Heather Nielsen, Chief Learning and Engagement Officer



IMAGES, LEFT TO RIGHT: The Morgridge Creative Hub; the Singer Pollack Wonderscape

Preparing an Artwork for Display

This intricately beaded cradle board was made in the winter of 1898–99 by Tsomah Poolaw (1870–1958), a Kiowa woman from Oklahoma. She raised her children in this cradle board, and eventually the Denver Art Museum acquired it in May 1941. Kiowa cradle boards are part of a long tradition and are celebrated in the museum world for their beautiful beadwork and craftsmanship.

This cradle board has had a long life, and some materials had become worn from use and natural aging over time. The leather ties that hold the wooden frame together had become brittle with age. Many ties had broken, leaving the wooden frame loose and out of alignment. There were also several losses to the beadwork where the thread had broken, and the beads had fallen off.

The cradle board came to the DAM's conservation department for treatment so it can be safely displayed in the renovated Martin Building. I was privileged to work on it as part of my third-year fellowship as a graduate student in objects conservation.

When we approach a treatment like the cradle board, we are first concerned with its structural stability, and whether it is safe for handling and



exhibition. First, we will consult with the collection's curators, and possibly the artist, maker, or source community to discuss the significance of the object and goals for the treatment. When it is time to treat the object, we think about how the materials we use will age, and how our work might be removed in the future. Oftentimes, we don't want the object to look new again, and we make sure our treatment preserves signs of age, use, or the original material. To do this, conservators work very hard to make sure our repairs blend in with the object.

Repairs honor the maker

You can view this cradleboard in the Indigenous Arts of North America gallery on level 3 of the Martin Building when it opens. On the right side of the cradleboard, you may notice a section of blue beads that look slightly smaller than the others and areas that have two layers of leather strips holding the wooden frame together. These are all repairs that stabilize the cradle board. I painted slightly smaller beads to fill the loss where the original beads had fallen off, and the lower layer of leather is a modern leather added beneath the original. The modern leather is strong enough to hold the weight of the wooden frame, but I placed the older leather over the top, so you see Tsomah Poolaw's original work.

Photos courtesy of Emily Brzezinski.



For this cradle board, I needed to disguise my repairs so they would not be distracting, and the cradle board would look undamaged. At the same time, I needed to make it clear which parts are repairs. This way, a researcher will not mistake my work for Tsomah Poolaw's, and my repairs can be easily removed if the Kiowa community,

the DAM curators, or a future conservator decides that is preferable. In a way, I felt like making my repairs distinguishable was a way of honoring Tsomah Poolaw's skill.

– Emily Brzezinski, Conservation Fellow



Peek in the New Conservation Lab

Emily worked on the cradle board in the Martin Building's brand-new laboratory for the Conservation and Technical Studies department. This new space supports conservation of paintings, three-dimensional objects, and mount-making. It includes a span of windows that allow in north-facing light, which provides a relatively uniform spectrum of light year-round that is optimum for examination and inpainting. The windows also invite visitors to peer in at behind-the-scenes activities from the Kemper Courtyard. In addition to the natural light, the overhead LEDs produce a color-rendering index (CRI) of 90, which is ideal for art conservation.

Additional benefits of the new space include adaptable, built-in storage areas for artworks, conservation supplies, tools, and equipment. Mount-making activities are carried out in a designated studio near the primary

workspace, which allows the conservator and mount maker to collaborate on designs that will safely support objects for display, storage, transit, or for conservation treatment. All of the mounts created for these purposes are custom-designed and fabricated by two highly skilled mount makers.

Understanding the components of an object and documenting processes are important aspects of a conservator's work. The laboratory features a multi-functioning room dedicated to technical examination and analysis and photographic documentation. Conservators photographically record the appearance and condition of an object before, during, if necessary, and after treatment. Results from analysis help to inform conservation treatment and recommendations for long-term preservation.

PROGRAMS AND EVENTS

To see the full list of events in September and October, please check the calendar on our website or click on **PROGRAMS** on the top menu of our website. Unless otherwise indicated (\$), events are included with general admission, which is free for members. Events that are free or have an additional discount for Museum Friends are indicated with *.

September

12 FRIENDSHIP POWWOW AT THE DENVER INDIAN CENTER

The Denver Art Museum Friendship Powwow is an opportunity to come together and celebrate the diverse Indigenous community here on the Front Range. Enjoy singing, dancing, and fry bread at the powwow, which, only in 2021, will take place at the Denver Indian Center, Inc. (4407 Morrison Road)
[September 12 | 11 am–5 pm](#)

14 ONLINE CURATOR TALK: A SURVEY OF CONTEMPORARY NATIVE WOMEN ARTISTS

Via Zoom, join us for a talk with Dakota Hoska, Assistant Curator of Native Arts. She will explore expertise, insights, and compelling works of accomplished Native women artists.
[September 14 | 6–7 pm \\$ *](#)

DROP-IN DRAWING ONLINE

See sidebar.
[September 14 | 1–3 pm](#)

21 MINDFUL LOOKING ONLINE

See sidebar.
[September 21 | 1–3 pm](#)

ONLINE CURATOR TALK: RECOVERING THE HISTORY OF THE FIERY TORTOISE LORD

Via Zoom, piece together the identity of a mysterious Maya king shown on stone fragments of a Maya monument the DAM acquired in 1971 with Victoria Lyall, Jan and Frederick Mayer Curator of Art of the Ancient Americas.
[September 21 | 6–7 pm \\$ *](#)

28 DROP-IN WRITING ONLINE

See sidebar.
[September 28 | 1–3 pm](#)

ONLINE CURATOR TALK: A COMPLEX ORGANISM: BUILDING THE DAM'S PHOTOGRAPHY COLLECTION

Via Zoom, join curator Eric Paddock and explore the highlights of the transformational process of acquiring new works, touching on the curatorial philosophies that shaped—and continue to shape—the museum's photography holdings.
[September 28 | 6–7 pm \\$ *](#)



October

6 ONLINE CURATOR TALK: GIO PONTI'S DENVER ART MUSEUM: THE EVOLUTION OF AN ARCHITECTURAL ICON

Join Darrin Alfred, Curator of Architecture and Design, as he shares the themes, materials, and aesthetic developments on the Lanny and Sharon Martin Building's inception and unique design.

October 6 | 6–7 pm \$*

12 DROP-IN DRAWING ONLINE

See sidebar

October 12 | 1–3 pm

19 MINDFUL LOOKING ONLINE

See sidebar.

October 19 | 1–1:45 pm

21 MARTIN BUILDING MEMBER PREVIEW

See page 7.

October 21–23

24 OPENING DAY CELEBRATION

See page 7.

October 24 | 10 am–5 pm

26 DROP-IN WRITING ONLINE

See sidebar.

October 26 | 1–3 pm

29 UNTITLED: CREATIVE FUSIONS

Untitled is back at the museum and it's bigger than ever before. Join us as visual artist Alejandra Abad and musician and "sound painter" Felix Ayodele take over both buildings for a night of interactive activities.

October 29 | 6–10 pm

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).



Ongoing Programs

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.

📺 ZOOM LINK:

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

September 14 and October 12 | 1–3 pm

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.

📺 ZOOM LINK:

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

September 28 and October 26 | 1–3 pm

MINDFUL LOOKING

Slow down and spend time with a single work of art from the Denver Art Museum. In September and October we invite you to step into Vance Kirkland's colorful, galactic painting, *Blue Mysteries Near the Sun*. Discover overlooked details, pose questions, and explore ideas as we linger, look, and connect from home with art and with each other.

📺 ZOOM LINK:

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

September 21 and October 19 | 1–1:45 pm



Member Tips



Entry to the museum

You can stop by the visitor services desk at either the Hamilton or the Martin Building to get your member sticker for access to the whole museum.

Online and onsite programs

Be sure to double check the calendar on our website for details. Some programs are at the museum and some are online.



Special Tuesday Hours

The museum will be open until 8 pm on Tuesdays starting October 26.

Shared experiences

Don't forget to share your visit with us on social media! #denverartmuseum



Open for ...

Fun, creativity, wellness, and more for members starting with special previews October 21–23. Open for everyone October 24!

September

DENVER art MUSEUM



September 15-October 15 is Hispanic Heritage Month. You can explore Latino art and culture when *ReVisión* and the Latin American Art galleries open in October.

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Labor Day
The DAM is open
10 am–5 pm

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Instagram user @monasabou



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32nd Annual Friendship Powwow
at the Denver Indian Center
11 am–4:30 pm

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Instagram user @pansy_pisces

October

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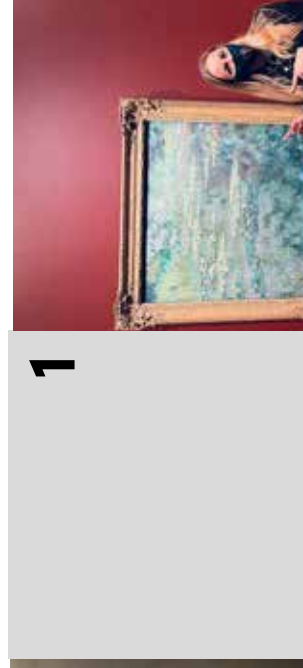
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The Ponti

Our new restaurant located on the first floor of the welcome center will be open for lunch, drinks, and small bites every day. Dinner menu available on Tuesdays. Check online for menu and hours.

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Simpliwe Nazube: Oracles of the Pink Universe closes

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The DAM is closed for staff training

12

The DAM is closed for staff training
Drop-In Drawing Online
1–3 pm

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Unveiled Gala Opening SOLD OUT

Instagram user @elga_karolina

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Martin Building Member Preview
10 am–4 pm
Full Circle
6–10 pm

23

Martin Building Member Preview
10 am–5 pm

24

Martin Building FREE Public Opening
10 am–5 pm

26

Drop-In Writing Online
1–3 pm

27

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Untitled: Creative Fusions
6–10 pm

30





Jorge Pineda, *Afro: Charlie*, Dominican Republic, 2009. Installation; figure of a life-size teenager carved in polychrome cedar wood, skateboard and graphite on the wall. 63 x 17 7/8 x 9 7/8 in. Colección Patricia Phelps de Cisneros. ©Jorge Pineda. Photo ©Martina Hernandez.

DENVER
art
MUSEUM

REVISIÓN

ART IN THE AMERICAS

DENVER
art
MUSEUM

ReVisión: Art in the Americas is organized by the Denver Art Museum. It is presented with generous support from the National Endowment for the Arts, Carl & Marilyn Thoma Art Foundation, Kathie and Keith Finger, 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.



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ENDOWMENT
for the ARTS
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FOUNDATION

Thank you.

Projects like this one are the result of visionary, generous people who contribute their time, energy, and resources to create amazing things for current and future generations.

Thank you to the incredible trustees, donors, members, voters, city officials, staff members, volunteers, and visitors who made this vision a reality.



IMAGES: TOP TO BOTTOM: Gallery views of Asian Art collection and *By Design*; Hallway leading to *ReVisión*

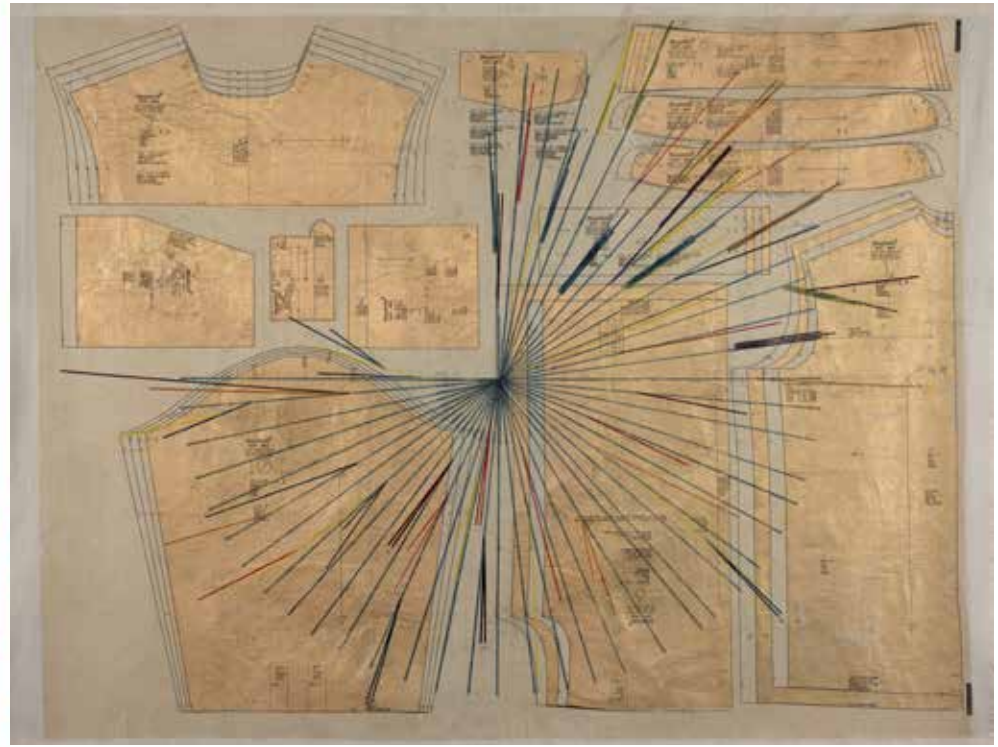
Collections on View

WESTERN AMERICAN ART ROOFTOP TERRACE	7
EUROPEAN ART BEFORE 1800 TEXTILE ART AND FASHION PHOTOGRAPHY	6
ASIAN ART	5
LATIN AMERICAN ART ART OF THE ANCIENT AMERICAS	4
INDIGENOUS ARTS OF NORTH AMERICA	3
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REVISIÓN	1

REVISIÓN

ART IN THE AMERICAS





It is difficult to define what makes the Americas the Americas. The continent has always been a land where history, legend, memory, and the present intertwine; a place of extraordinary scenic beauty, abundant riches, and great diversity of inhabitants, past and present civilization arts, and histories. *ReVisión: Art in the Americas* deliberately collapses time and geography to offer a fresh perspective of visual culture from ancient and Latin America. By using nearly 180 objects from the museum's ancient American and Latin American art collections, the exhibition considers 2,500 years of artistic production as a single interwoven story, without professing to present a comprehensive history of the region's visual arts.

The thematic presentation explores land, people, and place by linking ancient and contemporary artworks that address political and social issues at the heart of the region's cultural heritage as well as expanding the narrative through voices that include women artists and contemporary voices that speak to the diversity of the Americas.

IMAGES: LEFT: Unknown Artist (Colombia or Ecuador), *Halo*, 1770. Silver gilt and green glass; 3 ¾ x 5 ¼ in. Denver Art Museum, Gift of the Stapleton Foundation of Latin American Colonial Art, made possible by the Renchard Family, 1990.530; **ABOVE: Leo Chiachio & Daniel Giannone** (Argentinean, b. 1969 & 1964), *Calaverita*, 2014. Hand embroidery with cotton thread and jewelry effect on Alexander Henry fabric, 55 x 43 inches. Lent by Chiachio & Giannone. © Chiachio & Giannone. Photo by Nacho Iasparrá; **Ronny Quevedo** (b. 1981, Guayaquil, Ecuador), *los desaparecidos (the arbiter of time)*, 2018. Wax, pattern paper and gold leaf on muslin, 50 x 62 inches. Purchased with generous funds from the Marion G. Hendrie Fund, Ralph L. & Florence R. Burgess Trust, and Alianza de las Artes Americanas in honor of Ruth Tomlinsong. © Ronny Quevedo.

ReVisión: Art in the Americas is organized by the Denver Art Museum. It is presented with generous support from the National Endowment for the Arts, Carl & Marilyn Thoma Art Foundation, Kathie and Keith Finger, 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.

ReVisión: Art in the Americas is the first exhibition to open in the Martin Building's new exhibition space, the Bonfils-Stanton Foundation Gallery. It is included with general admission, which is free for members.

ReVisión was curated by Victoria I. Lyall, Frederick and Jan Mayer Curator of Art of the Ancient Americas, and Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art. The majority of the works on view will be from the DAM's permanent collection, with additional loans from institutions such as the Blanton Museum of Art, and the Pérez Museum.

Fun Fact:

The Bonfils-Stanton Foundation Gallery used to be two stories high and was most recently used for storage. The renovation restores this area to gallery space and by adding a ceiling, created space on level 2 for the new design galleries.

Amanda J. Precourt Architecture & Design Galleries

Spanning a combined 11,500 square-feet of new and renovated space on level 2 of the Martin Building, the Amanda J. Precourt Galleries, Joanne Posner-Mayer Mezzanine Gallery, and Ellen Bruss Design Studio provide a dynamic setting for visitors to initiate a deeper understanding and appreciation of design within a rich architectural context.

With more than 19,000 works dating from the 1500s to the present day, the DAM's architecture and design collection encompasses a broad range of design, including architecture, furniture, industrial and product design, and graphic design. Approximately 350 objects from the collection will be on display in two inaugural exhibitions—*By Design: Stories and Ideas Behind Objects* and *Gio Ponti: Designer of a Thousand Talents*—as well as *Cast in Light: Czech Studio Glass*, a display of contemporary glass gifted by Judy and Stuart Heller.

The Amanda J. Precourt Architecture and Design Galleries were curated by Darrin Alfred, Curator of Architecture and Design.

By Design

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

Located in the new 7,750 square-foot Amanda J. Precourt Galleries—created by bisecting the original Bonfils-Stanton Gallery on level 1—*By Design* explores various themes that have helped shape and broaden our understanding of design. Thought-provoking juxtapositions from across time periods offer fresh insights into the boundless contexts of design—from the evolution of familiar forms to a wide-range of concepts that have served as sources of inspiration in the design of our environment.



Laura Kishimoto, *Yumi Chair* (detail), 2012. Bent white ash and steel; 52 x 46 x 43 in. Denver Art Museum, funds from the Ralph L. and Florence R. Burgess Trust and Gayle and Gary Landis, 2019.530. ©Laura Kishimoto;

“**Ponti’s multidisciplinary creativity reflected his insatiable search for innovation and a mind at home with contradiction. While drawn to classical forms, Ponti always looked toward the future.**”

– Darrin Alfred

Gio Ponti

Located in the renovated Joanne Posner-Mayer Mezzanine Gallery, *Gio Ponti: Designer of a Thousand Talents* celebrates the Martin Building’s 50th anniversary. Gio Ponti (1891–1979) was one of the most inventive Italian architects and designers of his time. For more than 60 years, his exuberant approach to design found expression in public and private commissions from buildings to interiors, furniture, glass, ceramics, and flatware. These diverse and prolific achievements led to Ponti’s hiring in 1965, at the age of 74, to collaborate with Denver-based James Sudler Associates on the design of a new building for the DAM, now known as the Martin Building.

The expanded galleries and educational spaces were additionally supported by Merle C. Chambers, Stapleton/Harmes C. Fishback Trust, Herman Miller Cares, and Workplace Resource.



Gio Ponti (Italian, 1891-1979), *Domus Flatware* (detail), about 1956. Stainless steel. Manufactured by Krupp Italiana, Milan. Gift of Dung Ngo, 2014.121.1-5.



Ellen Bruss Design Studio

You’re invited to take inspiration from the artworks on view in the galleries and get hands on with design-based artmaking experiences in the Ellen Bruss Design Studio. This dynamic design studio provides an opportunity for visitors to better understand how design influences our daily lives and how design benefits from human-centered collaborative problem solving. Pioneered by the DAM, the role of this hands-on space is to help contextualize and make relevant the visitors’ gallery experience. The museum will host workshops and talks with designers in this space, among other programs.



Indigenous Arts of North America Galleries

The Denver Art Museum was one of the first art museums in the nation to collect Indigenous arts from North America. As early as 1925, the DAM recognized and valued the fine aesthetic qualities of Native arts, when many other institutions only valued them as anthropological material. While we collected the artwork of earlier generations of Indigenous artists, we also focused on the work of contemporary Native artists at every moment in time. Goals with the reinstallation included dispelling stereotypes, showing the diversity of Native communities, as well as the diversity of the collection, and connecting with our local Indigenous communities. The Native Arts department manages two spaces in the Martin Building: The Northwest Coast and Alaska Native Gallery on level 2 and Indigenous Arts of North America on level 3.

The Indigenous Arts of North America Galleries were curated by John Lukavic, Andrew W. Mellon Curator of Native Arts, Dakota Hoska, Assistant Curator of Native Arts, and Chris Patrello, Andrew W. Mellon Postdoctoral Curatorial Fellow.

Northwest Coast and Alaska Native Art

Featuring more than 2,700 square feet of reimagined, immersive gallery space, the revitalized Northwest Coast and Alaska Native Gallery presents works by Indigenous artists from the western coastal region of North America, stretching from Puget Sound to southeastern Alaska. Continuing the DAM's approach of highlighting individual artists, the gallery centers presentations and stories on artists, including newly commissioned works, while also tracing the ongoing continuum and traditions of Indigenous artists into the present day. Visitors will have the opportunity to explore several spaces that highlight the systems of community and place that ground the artists and their practice. Alaska Native groupings look at the ways artworks and artists honor the deep spiritual bonds between humans, the landscape, and the animals that live there.

Indigenous Arts of North America

Works in the collection include objects created by artists from more than 250 Indigenous nations in what is now the United States and Canada, and from artistic traditions within these cultures spanning the past 2,000 years. Comprised of 17,000 square feet, the reinstalled Indigenous Arts of North America galleries presents works organized in two ways, one presenting works according to region and the other according to themes. The re-envisioned installation explores the inherited qualities of Indigenous artistic practice while also emphasizing the dynamism and innovation intrinsic both to the development of Indigenous contemporary art and to the perseverance of tribal cultures across time.

With a series of thematic vignettes and regionally focused installations, the newly designed galleries will put community voices at the forefront, with reimagined



OUR COMMITMENT TO Indigenous Communities

The Denver Art Museum is located on the homeland of the Arapaho, Cheyenne, and Ute people, along with many people from other Indigenous nations that call this place home. Museums have benefited from the displacement of Indigenous people and the removal and historical misrepresentation of their arts, often resulting in deep harm to originating communities.

While we cannot change the past, we can change how we move forward. Indigenous people have made substantial impacts to our institution, and our identity is innately tied to the Native histories and contributions of Indigenous people past and present. This inspires and grounds us as we move forward in a better way.

WE COMMIT TO:

- Building authentic and sustained relationships with Indigenous people at multiple touch points across the museum.
- Centering, elevating, and supporting Indigenous people in our programs and practices and providing meaningful access to our resources including collections, programs, tools, and spaces.
- Actively listening to and integrating Indigenous voices to grow as an inclusive and accessible space.

interpretive materials and video testimonials speaking directly to Indigenous experiences. A dedicated gallery titled Home/Land honors three Indigenous communities who recognize Denver and the surrounding area as their ancestral territories: the Ute, Arapaho, and Cheyenne. Throughout the galleries, visitors will encounter a series of themes, including the exploration of identity, the reframing of history through Indigenous eyes, and the

continuity of artistic creativity. Dynamic videos that locate artworks in their historical contexts and illustrate their relevancy today are part of the interpretive experience. A central interactive space promotes visitor reflection, connection, and engagement with artist practice and the broader themes represented in the galleries.



The Indigenous Arts of North America Galleries were supported by a grant from the Henry Luce Foundation.

IMAGES; LEFT: Navajo artist, *Dah'iist'ó (Eyedazzler)* (detail), about 1885. Dyed wool and cotton; 80 x 63 in. Denver Art Museum: Gift of The Douglas Society, 1995.76; THIS PAGE: Attributed to Cora Benson, Deinkul.at, (Tlingit) *Chilkat shirt*, late 1800s. Dyed mountain goat wool and cedar bark; 52 (length) x 25 ½ (width at bottom) in. Denver Art Museum: Purchase from Axel Rasmussen, 1936.297.

Frederick & Jan Mayer Galleries

In this 20,000-square-foot reinstatement of the Frederick & Jan Mayer Galleries artwork will be exhibited in adjoining galleries, featuring more than 1,000 rare works and artifacts that present an expansive history of artistic creation in Latin America. These collections—among the most comprehensive in the United States—span 3,500 years of art and culture in Latin America and will be on view for the first time in one unified space.

The Frederick & Jan Mayer Galleries were curated by Victoria I. Lyall, Jan and Frederick Mayer Curator of the Ancient Americas, Jorge F. Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art, and Raphael Fonseca, Associate Curator of Modern and Contemporary Latin American Art.





Art of the Ancient Americas

This collection encompasses the area from the southwestern United States to the tip of present-day Argentina. Considering the expansive scope of the collection, the reinstallation will focus on three major geographic zones: Mesoamerica, Central America, and the Andes. Despite environmental, linguistic, and cultural differences, the new presentation considers the conceptual threads that continue to link many of these communities: the role of the land or environment on worldview, the continued impact of the ancient past on contemporary communities, and the economic and cultural connections that brought ancient communities together. In other words, land, legacy, and trade.



Contemporary Latin American Art

The new John and Sandy Fox Gallery featuring loans from their private collection, as well as loans from Craig Ponzio, will showcase modern and contemporary art from Latin America, which portrays a region in constant evolution. It often embraces past legacies while addressing pressing political and socioeconomic issues, illustrating a continuous negotiation between local expressions and global trends. Some of the featured artists will include Roberto Matta, Agustín Cárdenas, Leonora Carrington, and Rivane Neuenschwander.

The Ponzio Family Gallery will bridge the Contemporary Latin American and Latin American collections.



Latin American Art

The Latin American Art gallery will offer insights into more than five centuries of the shared stories of conquered and conquerors and the arts that originated from a colonial situation of great complexity. The main section will showcase the art practice that emerged in the 1500s largely stemming from mixing the visual styles of the ancient cultures of the Americas and ideas and techniques from Europe, Asia, and Africa. Drawing on the DAM's remarkable holdings, for the first time a gallery will be exclusively devoted to the artistic developments that emerged after the independence from European rule in the 1820s, a time when the search for national identity and aspirations of cosmopolitanism dominated the arts.

IMAGES, LEFT: Unknown artist (Sitio Conte region, Pacific Coast of Panama), *Pectoral with a Supernatural Crocodile*, 700-1000 CE. Gold alloy. Collection of Frederick and Jan Mayer 659.1993; THIS PAGE, LEFT TO RIGHT: Unknown artist (Greater Nicoya, Pacific coast of Costa Rica), *Standing Woman with Body Paint and Heavily Painted Face*, 500-800 CE. Slip-painted ceramic, Gift of the Collection of Frederick and Jan Mayer, 1993.457; Roberto Sebastián Antonio Matta Echaurren, *The River Mom* (detail), 1952 Tempera on canvas. Denver Art Museum: Gift of Vance H. and Anne O. Kirkland, 1982.650. © 2021 Artists Rights Society (ARS), New York/ADAGP, Paris; Unknown artist, *Madonna and Child with Bird* (detail), circa 1730-40. Oil paint and gold on canvas. Gift of Engracia Freyer Dougherty. 1972.390.



Jesse & Nellie Schwayder Asian Art Galleries

Comprising approximately 20,000 square feet, the DAM's reinstalled Jesse & Nellie Schwayder Asian Art Galleries will house approximately 850 works spanning 5,000 years drawn from the museum's exceptional collection, many on view to the public for the first time. In 2020, the Dennis and Alyssa Law Foundation gift enhanced the Asian Art holdings with a significant group of Chinese and Himalayan works across media, with many important examples selected for the debut installation. Loans from Robert and Lisa Kessler's Chinese ink art also will be displayed.

With a mix of treasures from the past and exciting contemporary additions, the galleries will present revitalized, broadened narratives emphasizing the continuity and connections between Asian artistic traditions across time. The reinstallation will be arranged so that visitors enter a cross-cultural gallery and then encounter regional galleries with objects from the many cultures represented in the DAM's collection.

Continuing on, visitors will find galleries displaying works from major religions and material shared across Asia. This organization will highlight the diversity of artistic traditions across Asia while also underscoring their evolution and innovation through the present day. Interpretive elements within the galleries will recontextualize objects through videos, imagery, and interactive displays, fostering visitor participation and immersion into Asian cultures.

The Jesse & Nellie Schwayder Asian Art Galleries were curated by Tianlong Jiao, Joseph de Heer Curator of Asian Art (until June 2021), and Douglas Wagner, Curatorial Associate.

Fun Fact:

Each floor of the Martin Building will include artworks by contemporary artists from the museum's Modern and Contemporary Art collection to help show the continuation of artistic practices and traditions.

The renovation of the Asian galleries were additionally supported by the Bunker family.

IMAGES: OPPOSITE PAGE: Zhang Daqian (Chinese, 1899-1983), *Lotus* (detail), 1963. Ink and color on paper. Denver Art Museum: Gift of the Children of Mr. & Mrs. Wong Pao Hsie, 1992.237; **THIS PAGE:** Zhao Zuo (Chinese, 1570–after 1630), *Layered Mountains And Running Waterfall*, 1619, Ming Dynasty (1368–1644). Ink and color on paper. Denver Art Museum: Gift of Harry Lenart, 1972.188.



Davis W. Moore European Art Before 1800 Galleries

Saints and kings. History and myths. These are some of the subjects you will encounter in the Davis W. Moore Galleries on level six, which are dedicated to European art before 1800. During this time, artists used the visual power of images to inspire devotion, convey their ideas of strength and beauty, or reinforce morals and values. You are invited to explore the complex and distinctive aspects of over four centuries of European art—the golden surfaces of Christian altarpieces of the 1300s and 1400s, the grand and dramatic portraits of the 1600s, and the ideal landscapes of the late 1700s.

These galleries feature approximately 65 works drawn from the DAM's collection of paintings and decorative

arts. The installation will trace the development of stylistic themes as they evolved over time, from the Gothic style to the humanism of the Renaissance, to Baroque grandeur to the decorative forms of the Rococo. Designed to be an accessible entry point to European art for visitors of all backgrounds, the galleries will introduce historical contexts and provide audiences with the necessary background to understand and appreciate the objects on display.

The Davis W. Moore European Art before 1800 Galleries were curated by Angelica Daneo, Chief Curator and Curator of European Art before 1900.



Bernadette Berger Discovery Library

In this room, visitors of all ages can dive into the world of European artists and their materials. You can discover some of the methods artists used to create their own do-it-yourself drawing and painting materials, learn about traditional methods of making egg tempera and oil paints, peek inside a book for artists from 1400, and more.

 **Member tip**
See European and American art created in the nineteenth century on level 2 of the Hamilton Building.

IMAGES: THIS PAGE: Giuseppe Arcimboldo, *Summer*, 1572. Oil paint on canvas; 36 × 27 ¾ in. (91.4 × 70.5 cm). Purchased with funds from Helen Dill bequest, 1961.56; Giuseppe Arcimboldo, *Autumn*, 1572. Oil paint on canvas; 36 × 27 ¾ in. (91.4 × 70.2 cm). Gift of John Hardy Jones, 2009.729; OPPOSITE PAGE: Sir Anthony van Dyck, *Dorothy, Lady Dacre*, about 1633. Oil paint on canvas. Gift of the Berger Collection Educational Trust, 2020.15



Avenir Textile Art and Fashion Galleries

For the reopening of the Avenir Textile Art and Fashion Galleries, the Textile Art and Fashion department is presenting *Suited: Empowered Feminine Fashion*. This exhibition shows how a new type of clothing, which appeared toward the end of the nineteenth century, revolutionized the female wardrobe.

Starting in the mid-1300s, the expression of gender in Western fashion was binary and distinct between men and women. Men adopted a new short, fitted garment. It revealed more of the body, shaping the chest, and molding the legs. Women kept the long, one-piece robe of the past. European society retained this sartorial division of genders for several centuries. Around 1880, the tailored suit—a new type of clothing directly inspired by men’s fashion and invented by English tailor John Redfern—appeared in women’s wardrobes.

Suits made fashion more accessible and quickly became the favored dress of city dwellers. Women could now renew their outfit every day by changing only the easily washable blouse. Several designers following Redfern developed this new type of clothing by constantly adapting it to the changing position of women in society. Gabrielle Chanel, after creating jersey suits in the years 1910–

1920, in 1954 created a new tailoring formula using tweed, a material previously reserved for men’s or outdoor clothing. In the 1960s, André Courrèges and Yves Saint Laurent generalized the principle of the female pantsuit, which was until then only acceptable as leisure clothing. These early versions of pantsuits caused scandals, with some women wearing them being denied access to public places. Today, many designers such as Tom Ford or Gabriela Hearst translate this type of clothing according to their own style. The feminine suit has become one of the foundations of the female wardrobe. With more than 30 fashion designers, the exhibition will illustrate its evolution over a dozen decades with a selection of haute couture or ready-to-wear pieces.

This selection is largely based on the generous donation of Susan Gutfreund’s fashion collection to the Denver Art Museum. Her gift consists of 265 complete ensembles that encapsulate over a century of fashion history, from 1910 to 2015. Presented alongside these looks will be a significant loan from History Colorado, which illustrates the historical origins of the feminine tailored suit. Contemporary acquisitions supported by Textile Art and Fashion Circle and donations and loans from prominent Denver collectors such as Joy Dinsdale complete the exhibition.

The Avenir Textile Art and Fashion Galleries were curated by Florence Müller, Avenir Foundation Curator of Textile Art and Fashion.





“**Along with cave paintings, threads were among the earliest transmitters of meaning.**”
—Anni Albers, textile artist (1899–1994)



Nancy Lake Benson Thread Studio

Longtime members may remember these spaces on level 6 near the Textile Art and Fashion galleries. With the reopening of the Martin Building they make their return, like all the spaces in the building, updated and reimagined. In the Nancy Lake Benson Thread Studio, you can explore the endless possibilities of fiber and thread: how we use them to shape objects for our well-being, joy, survival, spirituality, connectedness, and creative expression, and how we innovate and experiment with them to help sustain our planet. Through displays, interactive components, activities, and storytelling, the Thread Studio demonstrates the role that textiles play and have played in our daily lives and celebrates the creativity and ingenuity of textile artists and engineers, fashion designers, and related practitioners around the world.

Avenir PreVIEW

The Avenir PreVIEW space is a conservation space on level 6 that allows visitors a peek behind the scenes to see how the museum preps textiles for exhibition. Before we show a work of art in our galleries, many museum professionals prepare it: art conservators examine, repair, or stabilize it; photographers and registrars document it; and specialists make mounts to display it, just to name a few.

IMAGES: Rendering of *Suited: Empowered Feminine Fashion*; Buttons on selected suits in the *Suited* exhibition

Suited: Empowered Feminine Fashion is organized by the Denver Art Museum and presented by Joy Dinsdale. Additional support is provided by Jen and Alex Hardie, Neiman Marcus, Holly & Allen Oliphant, 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.



Delisa & Anthony Mayer Photography Galleries

Spanning more than 2,800 square feet of the Martin Building's sixth floor, the new Delisa & Anthony Mayer Galleries nearly double the exhibition space for photography and will be a place to see regular rotations of work from the permanent collection and beyond. The main gallery is designed to accommodate larger exhibitions and oversized photographs while the Evan & Elizabeth Anderman and Allen & Holly Oliphant Gallery provides a space for small, tightly focused exhibitions.

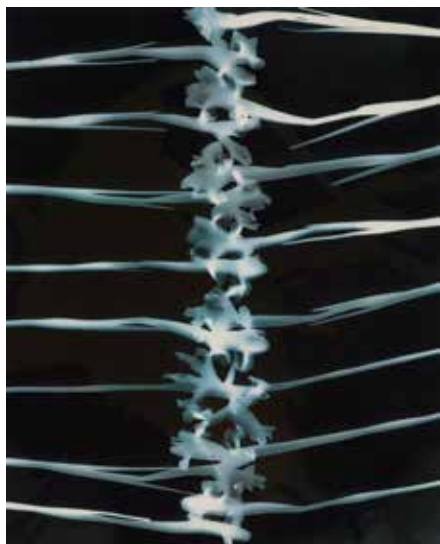
The inaugural two-part exhibition, *Curious Visions: Toward Abstract Photography*, explores how photographers invite abstract qualities into a medium that is best known for its literalism. The Mayer Family Gallery will feature works dating from 1916 to the present to show a variety of approaches and techniques. Some of the featured artists discovered abstract forms in the everyday world while others constructed objects to photograph in their studios; still others worked without cameras at all and invented their images in their darkrooms. Photographers in the

exhibition include well-known twentieth century figures such as Man Ray and Aaron Siskind as well as contemporary artists including Jungjin Lee, Laura Letinsky, Evan Whale, and Henry Holmes Smith.

The Anderman/Oliphant Gallery will highlight the work of twentieth-century American photographers who moved in close to their subjects to create intimate, poetic, views of nature. Considered a radical departure when they began appearing in the 1930s, these works by Edward Weston, Imogen Cunningham, Eliot Porter, and others laid the foundation for nature photography of the later twentieth century.

The new galleries will incorporate a range of interactive engagement opportunities that prompt visitors to rethink their own relationship to photography in daily life. Gio Ponti's original windows offer exceptional views of Denver and the Front Range from Longs Peak to Pikes Peak.

The Delisa & Anthony Mayer Photography Galleries were curated by Eric Paddock, Curator of Photography.



IMAGES: OPPOSITE PAGE: Brett Weston, *Headstone and Lichen*, Japan, 1970. Gelatin silver print; 8 x 10 inches. Denver Art Museum: Gift from the Christian Keese Collection, 2017.25. © Brett Weston Archive; THIS PAGE: Kunié Sugiura, *Stacks - Irises B3*, 1997. Gelatin silver print; 24 x 20 inches. Denver Art Museum: Funds from Frederic H. Douglas by exchange, 2019.733. © Kunié Sugiura; Jaromír Funke, *Composition Abstraction*, 1922. Gelatin silver print; 8 ½ x 11 ½ inches. Denver Art Museum: Partial gift of David and Sheryl Tippit and funds from the National Endowment for the Arts by exchange, 1998.222

Martha & Cortland Dietler and Helen & Arthur E. Johnson Western American Art Galleries



Charles Marion Russell, *In the Enemy's Country*, 1921. Oil on canvas; 24 x 36 in. Gift of the Magness Family in memory of Betsy Magness, 1991.751

The new galleries are a culmination of the DAM's Petrie Institute of Western American Art's ambitious program and strategy. Since its founding in 2001, the Petrie Institute has become the leader in the field through scholarly research and programming including more than 18 books, 24 exhibitions, and 15 years of annual symposia.

Essential to the Petrie Institute's evolution has been the growth of the collection through the procurement of strategic acquisitions and significant gifts. Important acquisitions include the collections of William and Dorothy Harmsen (2001), Henry C. Roath (2013), and Dr. George C. and Cathryn M. Peck (2014). The curators have also focused on diversifying the collection. These efforts have resulted in better representation of historically under-recognized perspectives, including those of women and people of color working in an array of mediums and style. Through this acquisition strategy, the Petrie Institute is able to more holistically present the complex and inherently diverse story of western American art.

The museum's collection of western American art has particular strengths in the Taos Society of Artists, Early Modernism, and nineteenth-century bronze sculpture. Today, it stands as one of the finest collections of its kind and, because of its unique location in the Rocky Mountain West, allows the Denver Art Museum to tell the story of American art from a western perspective.

The Martha & Cortland Dietler and Helen & Arthur E. Johnson Western American Art Galleries were curated by Thomas Brent Smith, Director of the Petrie Institute of Western American Art and Curator of Western American Art, and Jennifer R. Henneman, Associate Curator of Western American Art.

The expansion of the Western American Art Galleries was supported by Helen & Arthur E. Johnson Foundation, Henry Roath, Tom and Jane Petrie, LARRK Foundation, Lori & Grady Durham and Carolyn & Robert Barnett..



Grafton Tyler Brown, *Castle Geyser, Yellowstone*, 1890. Oil paint on canvas; 21.125 x 14.375 in. The William Sr. and Dorothy Harmsen Collection at the Denver Art Museum, by exchange, 2020.657.

New Summit Room

Level 7 of the Martin Building has a new multipurpose space called the Summit Room. Generous volunteers contributed to the Volunteers with Vision Giving Circle to support this stunning destination for visitors from around the world.



View of new Architecture and Design Galleries

RENEW YOUR Membership

It's an exciting time to be a member of the Denver Art Museum with the reopening of the Martin Building and new Sie Welcome Center this fall. Renew today to ensure you're part of our opening celebrations and then take advantage of all your member benefits, including:

- Free general admission every day. Visit as often as you like to explore all our new galleries, hands-on studios, and creative spaces.
- Discounts on talks, courses, and classes. Save the date! Adult creative classes return in January 2022. Registration begins in November.
- Member Previews - Be among the first to explore new gallery spaces and special exhibitions.
- Best price to ticketed exhibitions, including *Whistler to Cassatt*, opening in November.

i For a full list of benefits or to renew online, visit denverartmuseum.org/membership.



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