



ON
&
OFF
THE
WALL

NOVEMBER/DECEMBER 2021

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM

Mary Cassatt



Mary Cassatt, *Mother and Child*, 1893. Oil on canvas; 35 1/8 x 25 1/8 in. Wichita Art Museum: Roland P. Murdock Collection, M109.53. Image courtesy Roland P. Murdock Collection, Wichita Art Museum, Kansas

On the Cover

MOTHER AND CHILD **BY MARY CASSATT**

Mother and Child functions as the anchor for the overarching theme of our exhibition, namely the particularly American response to the combination of Beaux-Arts training and exposure to contemporary French art. This painting reflects Cassatt's concentration on a maternal image, in part drawn from the contemporary influence of Japanese art on her artistic sensitivities. *Mother and Child* is also notable for its deliberately unfinished nature: Cassatt has painted only as much as was necessary to clearly define her basic motif leaving some of the canvas visible, giving the viewer an unexpected glimpse of the support.

A fully illustrated catalog edited by Timothy J. Standring, Curator Emeritus, is available in the Shop and in our online shop. Use the coupon on the back to save 20% on the catalog in the Shop, or buy it during the Member Holiday Shopping period (November 26-December 24) and save 25%.

PLAN YOUR VISIT

Every day | 10 am–5 pm

The museum is open 10 am–9 pm on Tuesdays.

TICKETS

Whistler to Cassatt is discounted for members, and includes admission to the entire museum. General admission tickets, which are free for members, do not include admission to *Whistler to Cassatt*.

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.

CONTACT US

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Send change of address with mailing label six weeks in advance to:

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 Denver, CO 80204-2788



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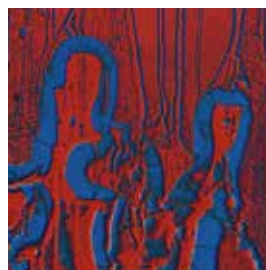
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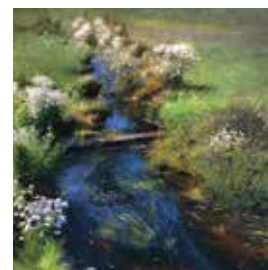
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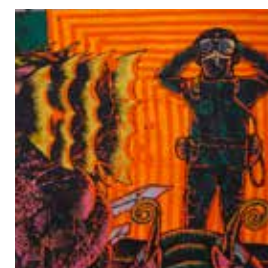
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A More Inclusive
Museum

Art in You

Creativity is an essential part of our everyday life. Your support makes it possible to offer artist-led programs, provide new spaces for experimentation, and continue inspiring our visitors. Give a 100% tax-deductible gift now at denverartmuseum.org/artinyou.

Dedication & Knowledge

We are delighted to be welcoming our members and visitors to the long-awaited new Sie Welcome Center and renovated Martin Building. It is such a pleasure to see the galleries filled with people enjoying the art from our nine wonderful collections again.

Years of dedication and hard work have gone into bringing the vision of the reimagined Denver Art Museum to life and every member of the museum staff played an important role. Our stellar team of curatorial assistants are among those most involved in the reinstallation of the galleries. Today, I want to recognize and thank this team for their efforts and give you some insight into the important role they play at the museum. Each collection has a curatorial assistant, who supports the curators in all areas of their duties including acquisitions, loans of artworks, exhibitions, collections records, research, and programming. The curatorial assistants conduct research on potential and new acquisitions, contribute

Gallery Insights from Curatorial Assistants

I am most excited about the display of Shirin Neshat's photographs from her *Land of Dreams* series, which was a recent purchase made by the Modern and Contemporary department. Neshat's photographs capture portraits of New Mexico residents for whom she asked, 'Will you sit for a portrait; will you tell me your dreams?' These photographs will be on view in the Western American Art galleries on the 7th floor.

-Caitlin Swindell, Curatorial Assistant, Modern and Contemporary Art



The many cultures represented in the Asian Art galleries are shown to be both unique and interconnected, and ancient objects are often displayed with modern and contemporary works, showing how cultures across Asia have transformed through the ages.

-Douglas Wagner, Curatorial Associate, Asian Art

One aspect of the redesigned Bernadette Berger Discovery Library I find particularly interesting is its large-scale map illustrating the global origins of pigments (with physical examples of those elements the pigments are made from also on display).

-Emily Willkom, Senior Curatorial Assistant, Painting and Sculpture

View of Asian Art gallery on level 5

to gallery labels, and work with the curator on the creation and coordination of departmental publications. In fact, on page 14 you can learn about a new acquisition in the Asian Art collection from Douglas Wagner, Curatorial Associate.

It is their extensive knowledge of the collections, organizational prowess, ability to keep multiple projects moving seamlessly, and attention to detail that helped us reach the finish line on each of their reinstalled galleries. A special thanks to each of them for their hard work getting us here—and going forward! We asked the curatorial assistants what they are most excited about with the reopening of the collection galleries. Read on to hear what some of them had to say.

Thank you for your support and we hope to see you at the museum soon.



Christopher Heinrich | Frederick and Jan Mayer Director

Due to the Architecture and Design collection's expanded footprint, the public can see more of our wonderful collection, including some fantastic new acquisitions.

-Jessica Boven, Curatorial Assistant, Architecture and Design



I am excited about our new photography galleries, which nearly double the space we had before and expand the exhibition possibilities for the future. *Curious Visions: Toward Abstract Photography*, the inaugural exhibition in this new space, will include several works from our collection that have never been on view before, so I am also thrilled for visitors to see this work in the galleries for the first time.

-Kimberly Roberts, Senior Curatorial Assistant, Photography

I hope the themes presented in our gallery will resonate with people and remind them that the past is not so far removed from the present. Visitors might be surprised to learn that ancient American artists shared similar challenges, triumphs, and beliefs.

-Jesse Laird Ortega, Senior Curatorial Assistant, Art of the Ancient Americas



View of Architecture and Design gallery on level 2; **Minor White, *Capital Reef, Utah***, 1962. Gelatin silver print; 9 5/8 x 7 3/4 inches. Denver Art Museum: Funds from an anonymous donor, 2016.268. Reproduced with permission of The Minor White Archive, Princeton University Art Museum. © Trustees of Princeton University; **Unknown Maya artist** (Alta Verapaz region, Southern Highlands, Guatemala). ***Ocarina in the Form of a Female Figure with Monkey and Child***, 550-950 CE. Ceramic with pigment applied after firing. Gift of Exeter Drilling Company and Mr. and Mrs. Morris A. Long, 1979.3.

COMING SOON!

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

Whistler to Cassatt

AMERICAN PAINTERS IN FRANCE

The major challenge of mounting *Whistler to Cassatt* was trying to identify a common theme; many of the artists in the show went about their profession as if they were a herd of cats. Whistler began copying Gustave Courbet's realism, but soon turned to painting his oils as if they were watercolors. John Singer Sargent, who began his career in Florence, adopted a multitude of styles after his Parisian sojourn. During her early career, Mary Cassatt's painting encompassed Spanish and Italian influences as well as French. Thomas Eakins struggled with mixing colors while in Jean-Léon Gérôme's atelier. Winslow Homer simply used his time in Paris sightseeing. Henry Ossawa Tanner decided to remain in Paris instead of heading on to Rome as originally planned. After visiting the French capital, William Meritt Chase replaced his original palette in favor of one that was lighter. Robert Henri began to embrace a modernist sensibility while Edward Hopper overtly avoided such a direction.

Americans in Paris

The individualism of American artists and others that you'll see in this exhibition is one of the strengths of this period of American painting. From about 1850 to 1920, a cadre of American artists journeyed to France for the opportunity to become recognized internationally, and when they

returned to the United States, they continued to become more popular. (The paintings in this show date from about 1855 to 1913.) They did so by attending private and institutional ateliers, such as the Académie Julian in Paris, adeptly painted by Jefferson David Chalfant in *Bouguereau's Atelier at the Académie Julian, Paris* (1891). In such settings, they mastered the human figure by taking life-study classes, which were, alas, segregated between sessions for male and females. Women were not shown the figure nude, as you can see in Cecilia Beaux's *Standing Male Figure* (about 1889) (shown on page 6). Such training would allow them to arrange multifigured compositions, such as Sargent's *Fishing for Oysters at Cancale* (1878).

Religious themes

Many artists in this exhibition aspired to produce art worthy of being juried into the annual Paris Salon. Some works alluded to a religious text—such as Henry Mosler's *Return of the Prodigal Son* (1879) or Elizabeth Jane Gardner's *The Shepherd David* (about 1895). The African American artist Henry Ossawa Tanner produced *The Young Sabot Maker* (1895), which alluded to Christ's childhood under the guise of turning wooden clogs in a picturesque village workshop in Brittany.

Henry Ossawa Tanner, *The Young Sabot Maker* (detail), 1895. Oil on canvas, 47 7/8 x 35 3/8 inches (120.3 x 89.9 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust through the George H. and Elizabeth O. Davis Fund and partial gift of an anonymous donor, 95-22. Photo: Jamison Miller





On the other hand, many artists found their métier in painting pastoral themes. Exhausted from the rigors of their academic training, Americans decamped to the countryside during the summer months as their French colleagues did. They tended to congregate in the villages of Grez-sur-Loing, Pont-Aven, and Giverny where they produced landscapes that captured the bucolic surroundings. Such were Willard Leroy Metcalf's *Landscape at Grez* (about 1884–85), Theodore Robinson's *A Hillside, Giverny* (1887), or Guy Rose's *Late Afternoon, Giverny* (about 1905–1913).

The Ten

This exhibition also charts a chapter of American art history in which the private gallery emerged as a participant in furthering the career of an artist, such as Mary Cassatt. As a result, you'll see a gallery filled with 17 works by Cassatt, the only American who exhibited with the French Impressionists. Moreover, as American patrons clamored for works by the French Impressionists, American artists took up this style of painting and produced works that merited considerable attention, such as Frank Weston Benson's *Portrait of My Daughters* (1907) and Frederick Carl Frieseke, *The House in Giverny* (about 1912). Both Benson and Frieseke collaborated with other artists who formed a group known as The Ten who, surprisingly rejected from the annual exhibition held at the National Academy in New York, preferred to hold their own annual exhibitions on American soil.



Rebuffing criticism that their paintings were too “Frenchified,” the artists of The Ten nonetheless achieved critical and popular success and inspired an entire generation of American artists. Another group shown in the exhibition were known as The Eight. They exhibited only once as a group, in 1908. Largely inspired by Robert Henri, this band of artists garnered inspiration from the old masters as well as from the avant-garde European artists. They held that each artist had the right to craft a completely individual approach to his or her stylistic inclinations, exemplified in the works of Maurice Prendergast’s *Lighthouse at St. Malo* (about 1907) or William Glackens’ *Girl with Apple* (1909–1910).

By focusing on this Franco-American narrative, the exhibition intends to shed further light on what constituted American art during the late nineteenth century, a topic of great interest to critics, patrons, and artists, then as it is now.

-Timothy J. Standring, Curator Emeritus, Denver Art Museum

Whistler to Cassatt: American Painters in France is ticketed with a member discount.

IMAGES, THIS PAGE: Frank Weston Benson, *Portrait of My Daughters*, 1907. Oil paint on canvas; 26 x 36 1/8 in. (66 x 91.8 cm). Worcester Art Museum, Worcester, MA, Museum Purchase, 1908.4. Worcester Art Museum, Massachusetts/Bridgeman Images. ©The Frank W. Benson Trust; **Maurice Brazil Prendergast, *Lighthouse at St. Malo*** (detail), about 1907. Oil on canvas, 26 1/8 x 31 x 2 1/2 in (framed). The William Benton Museum of Art, University of Connecticut, Storrs, 1972.31; **OPPOSITE PAGE:** Cecilia Beaux, *Standing Male Figure* (detail), about 1889. Pencil and chalk on paper; 27 3/8 x 19 1/4 in. Private collection. Photography by Denver Art Museum.

Whistler to Cassatt: American Painters in France is organized by the Denver Art Museum. National tour sponsored 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.

NATIONAL TOUR SPONSOR

BANK OF AMERICA



Free for Kids

Starting in November, the Denver Art Museum is welcoming school groups back to the campus on Tuesday, Wednesday, and Thursday mornings to see *Whistler to Cassatt: American Painters in France*. Thanks to Bellco Credit Union and the Free for Kids program, field trips to the museum are accessible and affordable. The program caps the cost for ticketed exhibitions for youth at \$5 per student, and bus subsidies make transportation reasonable for any school.

Every day, the Free for Kids program does even more:

- Kids 18 and under receive free general admission, making family visits more affordable
- Youth community groups visit at no cost
- Students, parents, and teachers have access to a variety of complimentary digital learning tools on the DAM’s Creativity Resource section of our website
- It demonstrates our commitment to families

The DAM is thankful to partners like Bellco Credit Union for supporting our efforts to welcome all kids, from toddlers to teens, and school and community youth groups, to the museum.

BELLCO CREDIT UNION The Free for Kids program at the Denver Art Museum is made possible by Scott Reiman and presented by Bellco Credit Union.



Visit Tips

We look forward to seeing you at the museum! With our new expanded campus, there's so much to explore. We offer several guides to help plan your visit, both onsite and online. Learn more on our website at denverartmuseum.org/plan-your-visit.

Access

Wheelchairs, strollers, scooters, canes, walkers, and other mobility devices are welcome in the museum. Wheelchairs and strollers may be borrowed from the visitor services desks. Portable gallery stools are available on each level of the museum.

COVID-19 Safety

Face coverings are strongly encouraged inside the museum. Automatic hand-sanitizing stations can be found on every floor. Gallery stools and audio guide devices are cleaned between each use. Learn more about COVID-19 safety protocols on our website.

Dress

Please dress comfortably and in layers to adapt to the changing weather and the different temperatures in the museum.

Entrance

Use the Hamilton Building entrance for the Shop, the Storytelling Studio, and ticketed exhibitions like *Whistler to Cassatt*. Use the Sie Welcome Center entrance to visit the restaurant, café, and Bartlit Learning and Engagement Center. A bridge over 13th Avenue connects the buildings.

Food & Drink

We offer two dining options in the Sie Welcome Center: The Ponti restaurant (advance reservations can be made via OpenTable) and Café Gio.

Lockers

Large bags are not allowed in the galleries. Lockers are available in the Hamilton Building and the Martin Building.

Parking

The most convenient place to park is the Cultural Center Complex Garage at 12th Ave and Broadway. (The DAM does not own or operate this garage.)

Photography

Snap those photos! But to protect the artwork, please don't use your flash. Selfie sticks, tripods, monopods, or similar equipment is not allowed. Personal videography is not allowed anywhere in the museum without prior permission.

Tickets

Tickets to *Whistler to Cassatt* include access to the whole museum. General admission tickets (free for members) allow you access to the Hamilton Building and Martin Building, but do not include *Whistler to Cassatt*.



Fold
Perf.

November

S	M	T	W	T	F	S
		1 By Design Tour 5:30 pm Insight: A View from Under the Hard Hat 6 pm	2 Indigenous Arts of North America Tour 2 pm	3 Indigenous Arts of North America Tour 2 pm		6 Latin American Art Tour 11 am FREE DAY and Night at the Museums (does not include Whistler to Cassatt) 10 am-10 pm
	7	8	9 FREE DAY Asian Art Tour 5:30 pm Drop-In Drawing Online 1-3 pm Anderman Photography Lecture: Evan Whale 6 pm	10 European Art Before 1800 Tour 2 pm	11 European Art Before 1800 Tour 2 pm	13 Western American Art Tour 11 am Whistler to Cassatt Member Preview 10 am-5 pm
		16 Indigenous Arts of North America Tour 5:30 pm Mindful Looking Online 1-1:45 pm	17 Latin American Art Tour 2 pm	18 Latin American Art Tour 2 pm	20 Asian Art Tour 11 am	27 Member Morning Whistler to Cassatt 9-10 am By Design Tour 11 am
28	29	30 Latin American Art Tour 5:30 pm Drawn to France Course Session 1 6 pm <small>Kevin Red Star, Kawai Her Medicine Crow Indian (died), 1981, United States, 42 in. x 32 in. William Sr. and Dorothy Hammen Collection, H199811.83 © Kevin Red Star</small>	23 European Art Before 1800 Tour 5:30 pm Drop-In Writing Online 1-3 pm <small>Photo courtesy of Instagram user @galileo</small>	24 Western American Art Tour 2 pm	25 Museum closed for Thanksgiving	26

November is **Native American Heritage Month**. We invite you to celebrate and learn more about Indigenous arts and culture with a visit to the newly reinstalled galleries on levels 2 and 3 of the Martin Building.

December

S	M	T	W	T	F	S
		1 Asian Art Tour 2 pm	2 By Design Tour 2 pm	3 Asian Art Tour 2 pm	4 European Art Before 1800 Tour 11 am	6 European Art Before 1800 Tour 11 am
5 Sensory-Friendly Morning 9-11 am	7 Western American Art Tour 5:30 pm Online Talk: A Case of Cultural Appreciation 6 pm <small>Photo courtesy of Instagram user @binghuerie</small>	8 By Design Tour 2 pm	9 FREE DAY Asian Art Tour 5:30 pm Drop-In Drawing Online 1-3 pm	10 European Art Before 1800 Tour 2 pm	11 Indigenous Arts of North America Tour 11 am	18 Western American Art Tour 11 am Member Morning Whistler to Cassatt 10 am-5 pm
	12 Sensory-Friendly Morning 9-11 am	13	14 FREE DAY Asian Art Tour 5:30 pm Drop-In Drawing Online 1-3 pm	15 European Art Before 1800 Tour 2 pm <small>Photo courtesy of Instagram user @vada_tanuk</small>	22 Indigenous Arts of North America Tour 2 pm	23
19	20	21 Day at the DAM 10 am-3 pm Mindful Looking Online 1-1:45 pm By Design Tour 5:30 pm Talk: The Greatest Unknown American Painter 6 pm	28 European Art Before 1800 Tour 5:30 pm	29 Day at the DAM 10 am-3 pm Western American Art Tour 2 pm	30	31
26 Latin American Art Tour 11 am <small>Photo courtesy of Instagram user @parchland</small>	25 Museum closed for Christmas Day	24	29 European Art Before 1800 Tour 5:30 pm	30	31	25 Museum closed for Christmas Day

Holiday Hours
The museum is open Veterans Day, Christmas Eve, and New Year's Day. We are closed Thanksgiving Day and Christmas Day.



Member Benefits

Member Previews

Members see exhibitions first! Enjoy *Whistler to Cassatt: American Painters in France* on Saturday, November 13. Plus, members receive a 20% discount at the Shop on Member Preview days.



The Best Ticket Prices

Members enjoy the best prices for ticketed exhibitions and free general admission to explore the expanded museum campus, plus free guest passes to share with family and friends.



Member Holiday Shopping 11/26-12/24

During this time, members receive 25% off in the Shop.

During the sale period, you also can shop online and enjoy 25% + free shipping on all orders (no minimum order).



Advance registration for Creative Classes

With the return of Creative Classes in January, members enjoy both a discount and the opportunity to register for classes first. Reservations open up to Museum Friends on November 1, all members on November 3, and the public on November 5.



Member Mornings

See *Whistler to Cassatt* during these special times reserved just for members. See the exhibition on select Saturday mornings before the museum opens to the public: November 27, December 18, and January 15 starting at 9 am.



Coming Soon

Whistler to Cassatt: American Painters in France
November 14, 2021–March 13, 2022

See more than 100 paintings from James Abbott McNeill Whistler, Mary Cassatt, Childe Hassam, John Singer Sargent, Edward Hopper, Lilla Cabot Perry, and others.

Now On View

Architecture and Design

By Design: Stories and Ideas Behind Objects, Go Ponti: Designer of a Thousand Talents, and Cast in Light: Czech Studio Glass showcase 350 objects from this collection.

Art of the Ancient Americas

The Art of the Ancient Americas gallery presents artwork made by Indigenous communities from across the Americas, the Southwestern United States to the Andes, beginning in 2,000 BCE.

Asian Art

With a mix of treasures from the past and exciting contemporary additions, more than 850 artworks on view emphasize the continuity and connections between Asian artistic traditions. *Fantastic Brush*, featuring twentieth-century Chinese ink art from the Robert and Lisa Kessler Collection at the DAM, is also on view.

European Art Before 1800

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

Indigenous Arts of North America

The DAM is home to a world-renowned and comprehensive collection of Indigenous Arts of North America. A dedicated gallery titled Home/Land honors the local Ute, Arapaho, and Cheyenne communities.

Cast in Light: Czech Studio Glass is made possible by Judy and Stuart Heller.

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.

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 and 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.

Latin American Art

The Latin American Art gallery will feature artwork created in Latin America between the 1500s and the early 1900s. *Fantasy and Experimentation: Modern and Contemporary Latin American Art*, presenting Surrealism in Latin America from the 1940s to today, is also featured.

Memory Mirror

An interactive installation by local artist Lares Feliciano invites visitors to explore their relationship with memory through animation, shadow boxes, and interactive storytelling.

The 19th Century in European and American Art

Works from the museum's collection created in the 1800s including paintings by Claude Monet, Vincent van Gogh, Berthe Morisot, Paul Cézanne, Pierre-Auguste Renoir, and others.

ReVisión: Art in the Americas

Another way to enjoy the museum's ancient American and Latin American art collections. This exhibition considers 2,500 years of artworks exploring land, people, and place.

Textile Art and Fashion

Suited: Empowered Feminine Fashion shows how a new type of clothing, the suit, revolutionized the female wardrobe.

Photography

Curious Visions: Toward Abstract Photography features photos made by Man Ray, Edward Weston, Imogen Cunningham, Aaron Siskind, Jungjin Lee, Laura Letinsky, and others.

Western American Art

The DAM's collection stands as one of the finest of its kind that presents the complex and inherently diverse story of western American art.



Henry Holmes Smith, *Mother and Son*, 1970. Dye transfer print; 10 x 8 inches. Denver Art Museum: Funds from the Photography Acquisitions Alliance, 2020.216. © Smith Family Trust, courtesy Gitterman Gallery; Gallery view of Western American Art collection on level 7; View of Architecture and Design collection on level 2; Gallery view of Northwest and Alaskan Art collection on level 2; Darío Escobar (Guatemala), *Untitled*, 2000/2007. Silver and tin embossed on wood and plastic. 5 x 8 x 31 in. Collection Pérez Art Museum Miami: Museum purchase with funds provided by PAMM's Collectors Council. © Studio Darío Escobar, Guatemala City. © sidphoto.com; Gallery view of Asian Art collection on level 5; Jacques Fath, *Shawl-Collar Coat*, Haute Couture 1951. Wool. Denver Art Museum: Neusteter Textile Collection 1978.70

PROGRAMS AND EVENTS

To see the full list of events in November and December, 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 ✨.

November

2 INSIGHT TALK A View from Under the Hard Hat

Take a close look into the process of bringing the newly renovated Martin Building to fruition. Christoph Heinrich, Frederick and Jan Mayer Director of the Denver Art Museum; Erin Ross, Senior Project Manager; Andrea Kalivas Fulton, Deputy Director and Chief Strategy Officer; and Chris Grundy, President of Grundy Construction Management and Consulting, provide a glimpse behind the scenes of the construction.

November 2 | 6–7 pm \$ ✨

9 ANDERMAN PHOTOGRAPHY LECTURE

Photographer Evan Whale utilizes experimental techniques and at times combines media to create pictures composed of vibrant colors, bold forms, dynamic lines, and palpable textures. One of his photographs is featured in *Curious Visions*.

November 9 | 6–7:15 pm \$ ✨

DROP-IN DRAWING ONLINE

See sidebar.

November 9 | 1–3 pm

13 MEMBER PREVIEW Whistler to Cassatt

Members see it first! Enjoy *Whistler to Cassatt: American Painters in France* before it opens to the public.

November 13 | 10 am–5 pm \$

16 MINDFUL LOOKING

See sidebar.

November 16 | 1–1:45 pm

23 DROP-IN WRITING ONLINE

See sidebar.

November 23 | 1–3 pm

27 MEMBER MORNING Whistler to Cassatt

Enjoy this special hour reserved just for members! See *Whistler to Cassatt: American Painters in France* an hour before the museum opens for the day.

November 27 | 9–10 am \$

30 DRAWN TO FRANCE COURSE Whistler to Cassatt: The Making of an Exhibition

Join us for an engaging lecture with Timothy J. Standring, Curator Emeritus. Standring will discuss the challenges involved in creating the exhibition, and share dazzling images of paintings by Whistler, Sargent, Cassatt, and others. The lecture will take place at the museum and is also available online.

November 30 | 6–7:15 pm \$ ✨

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

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 Online 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.

November 9 and December 14 | 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.

November 23 | 1–3 pm

MINDFUL LOOKING

Slow down and spend time with a single work of art. In November and December, take a closer look at Henry Ossawa Tanner's dramatically rendered religious scene, *The Resurrection of Lazarus*. 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.

November 16 and December 21 | 1–1:45 pm



New! Member Collection Tours

Beginning in November, members can enjoy free 45-minute tours of the museum's newly reinstalled collection galleries in the Martin Building. See dates, times, and locations on the calendar insert. Visit our website to sign up.

December

7 **A CASE OF CULTURAL APPRECIATION: THE VIRGIN OF GUADALUPE FROM MEXICO TO SPAIN**

Shortly after the miraculous image of the Virgin of Guadalupe appeared in Mexico during the 1530s, the cult of the Virgin of Guadalupe spread to Spain. In this talk, join Professor Francisco Montes from the University of Sevilla for this online talk in which he charts the path of this miraculous image and its subsequent rise in popularity and veneration in Spanish society.

December 7 | 6–7 pm \$ *

12 **SENSORY-FRIENDLY MORNING**

This program is a chance for kids with autism or sensory sensitivities and their families to visit the museum in a safe and fun way.

December 12 | 9–11 am

14 **DROP-IN DRAWING ONLINE**

See sidebar.

December 14 | 1–3 pm

18 **MEMBER MORNING Whistler to Cassatt**

Enjoy this special hour reserved just for members! See *Whistler to Cassatt: American Painters in France* an hour before the museum opens for the day.

December 18 | 9–10 am \$

21 **DAY AT THE DAM**

A daylong camp for kids to explore the galleries, talk about art, and make art at the museum.

December 21 | 10 am–3 pm \$

MINDFUL LOOKING

See sidebar.

December 21 | 1–1:45 pm

THE GREATEST UNKNOWN AMERICAN PAINTER: DENNIS MILLER BUNKER AND HIS WILD ASTERS

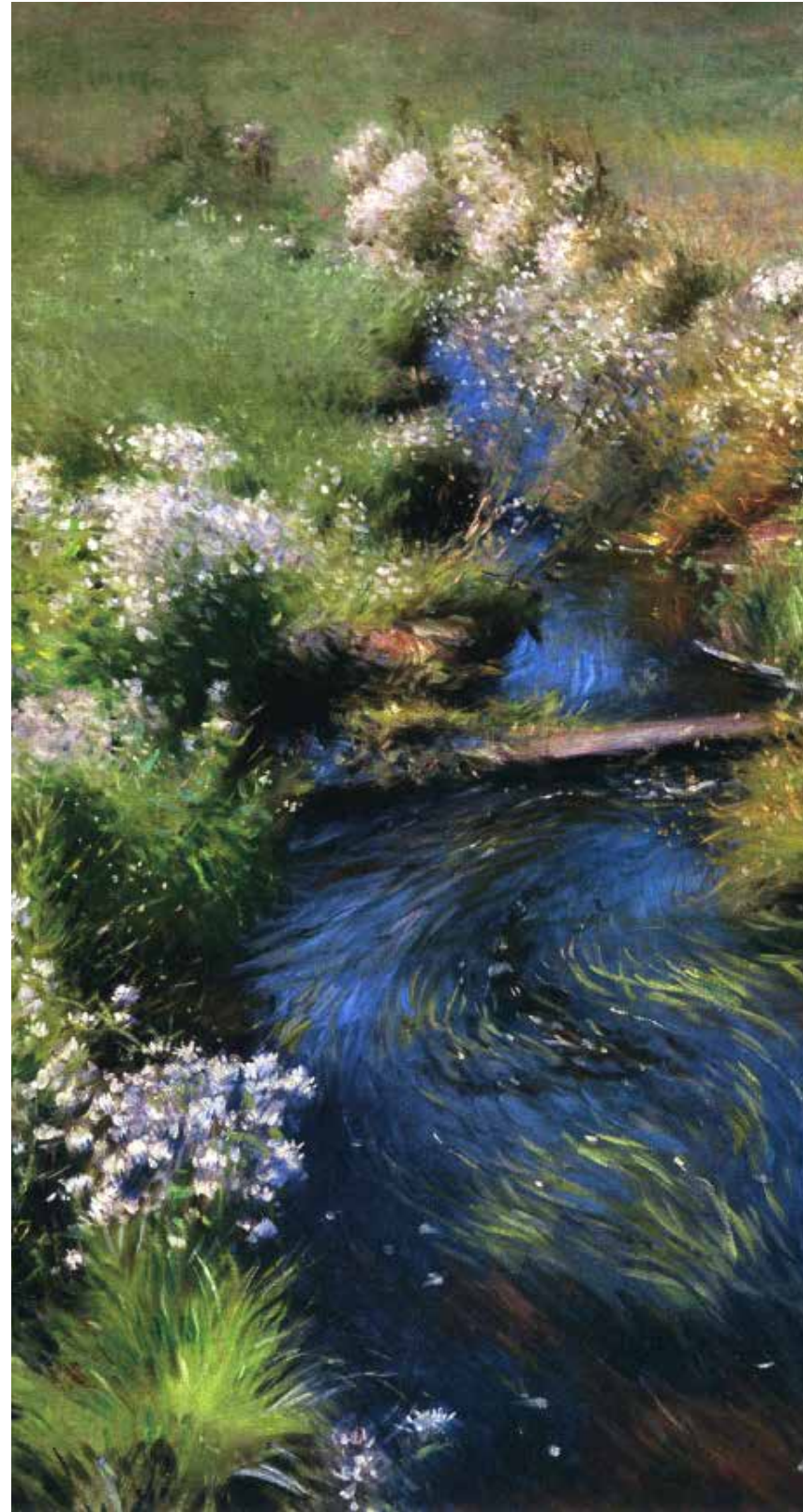
In this talk, dive deep into the work of artist Dennis Miller Bunker with art historian Alexander Nemerov. Bunker's work will be shown in the exhibition *Whistler to Cassatt: American Painters in France*.

December 21 | 1–1:45 pm

29 **DAY AT THE DAM**

A daylong camp for kids to explore the galleries, talk about art, and make art at the museum.

December 29 | 10 am–3 pm \$



Dennis Miller Bunker, *Wild Asters* (detail), 1889, 25 × 30 in, Oil on canvas. Courtesy Crystal Bridges Museum of Art, Bentonville, Arkansas.

Winter/Spring Adult Classes

Time to Get Creative

All new adult Creative Classes are back with a fresh roster of teaching artists at the helm. With a semester-style selection of experimental and traditional practices, these classes aim to inspire novices and more experienced folks alike. Each course has been developed by currently practicing Colorado creatives who are excited to share their expertise with students. Learn from nationally recognized instructors at each of the unique offerings. Connect with the creative community and expand your own practice. Choose a four-week or six-week class for greater in-depth exploration, or a one-day workshop to try out a new technique. No prior experience necessary. Creative Classes will be held in a fully functional studio art space inside the new Bartlit Learning and Engagement Center in the Martin Building.

The Winter/Spring 2022 semester runs January–May and features such classes as Off-Loom Weaving, Art into Words: Using Art as Inspiration for Writing, and Memory, Space, and Mixed-Media Collage. Registration opens for members on November 3, 2021, with pricing ranging \$60–\$180 depending on the length of class. Museum Friends enjoy priority registration beginning November 1. Look for more information in your member mailer and on the DAM website.

Winter/Spring 2022 Educators: Elle-Han Collings, Charis Fleshner, Jennifer Ghormley, Jade Hoyer, Samara Johnson, Elizabeth Morisette, Sarah Palmeri,

Top to bottom: Artworks by Charis Fleshner, Elle-Han Collings, and Jennifer Ghormley



HOLIDAYS

The Gift of Membership

Treat creative and art-loving friends and family members to a year of free general admission, special discounts, invitations to exclusive members-only events, and more. A gift of membership means your recipient will be able to explore the galleries of the Martin Building for free and receive the best price for *Whistler to Cassatt*. Your loved ones also will be able to enjoy free tickets for the upcoming exhibition *Traitor, Survivor, Icon: The Legacy of La Malinche* (which opens in February).

Purchase a gift membership by December 15 to ensure delivery by December 24. Order online at denverartmuseum.org/membership, call the membership office at 720-913-0130, or visit one of the visitor services desks at the museum.

Holiday & Special Extended Hours

November

The DAM is closed on Thanksgiving. In addition to normal hours for the Martin Building, on November 26 and November 27, the Hamilton Building will be open 9 am–8 pm for *Whistler to Cassatt* (last entry is at 6:30 pm).

December

The DAM is closed Christmas Day. The museum is open on Christmas Eve, New Year's Eve, and New Year's Day. In addition to normal hours for the Martin Building, on December 26, 27, 29, 30, the Hamilton Building will be open 9 am–8 pm for *Whistler to Cassatt* (last entry is at 6:30 pm). Remember, the entire museum is open until 9 pm on Tuesdays.

Day at the DAM—New!

On December 21 and December 29, we have a new program for kids age 6 to 11. With school out and your days free, spend a day at the museum exploring, discussing, and creating art. Discover art in the galleries and make art in the DAM's brand new classroom spaces. Watch for news in your email inbox and learn more on our website.



Member Holiday Shopping

Get your holiday shopping done at the DAM! On November 26–December 24, members will save 25% on unique, artistic items in the Shop and online. Visit in person, and the team in the Shop will be happy to recommend creative and fun gift ideas (including items inspired by *Whistler to Cassatt*) to take the stress out of shopping this holiday season. For adults, select from books, puzzles, jewelry, home and kitchen items, purses, wallets, and more. For the kids, look for art-inspired books, games, and toys. Members who shop online November 26–December 24 receive free shipping.

NEW TO THE COLLECTION

In every issue, we highlight recent acquisitions or gifts to the Denver Art Museum. This painting is on view on level 1 of the Martin Building.

DAM Uncrated



The vibrant works of Indonesian artist Eko Nugroho are a union of street art, manual craft, and social commentary. His embroidery painting *Family Dinner After Democracy* is new to the Denver Art Museum's collection. It features the artist's signature graphic style and speaks to many challenges faced by people across the world.

Eko Nugroho started his career as a street artist producing subversive, yet humorous, images. He began employing embroidery as a medium while studying at the Indonesian Institute of the Arts in the Special Region of Yogyakarta in 2000, collaborating with commercial embroidery artists who precisely stitched over small images painted on fabric. These patch-like pieces were posted throughout Yogyakarta, challenging traditional media commonly used in street art. This foundation remains evident in the embroidered canvases Nugroho produces today. His visual language also appears in paintings, drawings, installations, costumes, animation, and comic magazines.

His recent embroidered works maintain a critical perspective, and are often monumental in scale; *Family Dinner After Democracy* is over 10 feet wide. Like his smaller works, these pieces begin as acrylic paintings on thin canvas. The paintings are then passed to embroiderers who match the colors and patterns of the paintings precisely, covering them with densely applied thread using embroidery machines. Every detail of the paintings are faithfully reproduced, including brush strokes and drips of color, preserving the feeling of painted works. Because the works are manually embroidered, each piece is unique, even if an image is used again. Computer-controlled machines are unable to manipulate such large canvases, offering another advantage to manual embroiderers.

These embroidery artists are primarily from Tasikmalaya, a city in West Java, where their trade was once a prominent economic activity, but is now in decline. Following the global economic crisis in 2008, many were forced from their jobs as companies computerized their operations and began replacing human workers. By continuing to employ these people in his artistic projects, Nugroho hopes to preserve the unique skills they possess and pass them on to future generations.

Nugroho grew up in a challenging period of Indonesian history, at the tumultuous end of the long rule of President Haji Muhammad Suharto. Suharto was a central, but controversial, figure in establishing democratic Indonesian sovereignty after centuries of colonization by the Dutch and Japanese. Decades of authoritarian rule by Suharto brought modernization and economic growth to Indonesia, but also strict national policy, political purges, ethnic assimilation, and corruption. Economic crisis in the late 1990s sparked student demonstrations and political upheaval in Indonesia that eventually forced Suharto from the presidency in 1998.

These political and social challenges, their continuing effects, and the current social climate inspire Nugroho's work. About *Family Dinner After Democracy*, he says: "I wish to narrate how the meaning of democracy is very wide-ranging. All the elements in this work try to reflect how democracy can impact even a small-scale realm such as the family space. *Family Dinner* [speaks] about how in a nation with the same ideology system of democracy, unpleasant acts to watch such as anarchism, conflicts, and other forms of violence still take place even though they are part of the democracy realm itself. There are certain dominating values that persist in a democratic system."

While the scene may be set in Indonesia, viewers of this piece in Denver will find similarities to local circumstances. Members of a family—a symbol for the nation—are shown fighting, conspiring against one another, consuming others' ideologies, or remaining watchful and leveraging their authority. In spite of these acts, there is hope in the image, as well. People and collaboration are at the heart of the artist's work, whether struggling in difficult times, participating in the production of the piece, preserving traditions and providing opportunity, or stopping to consider the artist's message to make positive change.

-Douglas Wagner, Curatorial Associate, Asian Art



Making the Museum More Inclusive

The DAM aims to provide a platform where people can connect with one another through art in addition to creating a safe space for the exchange of diverse ideas. Creating a sense of belonging and welcome have long been our goals with our campus, exhibitions, and programs. The recent renovation of the Martin Building as well as the creation of the Sie Welcome Center afforded an opportunity for the DAM to imagine new ways of welcoming audiences of all ages, lifestyles, backgrounds, and levels of art appreciation or knowledge.

Planning with diversity and inclusion in mind was critical as we set out to conceive, design, and build new experiences for visitors. As we continue our efforts to be a place that represents the broadest spectrum of our community, we know that the stories we tell and in what ways we tell them matters.

For many of the galleries and creative spaces, the museum invited input from local folks, including the Indigenous Advisory Committee, the Creative Hub Collective (a diverse group of local creatives), the Latino Audience Alliance, and 13 external readers to review Asian Art labels and gallery text for cultural sensitivity, and accuracy. These community members contributed many ideas and insights that we are deeply grateful for and believe have improved our presentations.



Definitions

These are the institutional definitions the DAM is using, which are derived from our work with The Equity Project.

Diversity: Honoring the richness and beauty of the differences in all of us.

Inclusion: What we do with our diversity— leveraging the skills, abilities, talents, and diversity of all of us.

Equity: Creating systems where everyone can thrive—people don't get the same thing; they get what they need.



Following are only a few examples of the ways we are striving to be more inclusive:

Centering Indigenous Voices

In the Northwest Coast and Alaska Native galleries and Indigenous Arts of North America galleries, visitors can watch video interviews with artists and a video with local Ute, Arapaho, and Cheyenne community members. There are also Community Labels on which Indigenous community members offer their own perspectives on works of art in the galleries.

Space for Reflection

In January 2020, several museum employees traveled to the 9/11 Memorial and Museum, United States Holocaust Memorial Museum, National Museum of the American Indian, and the National Museum of African American History and Culture to see how they approach the interpretation of difficult subjects and provide onsite care for their visitors. They realized that the museum needs to provide a space for quiet contemplation and respite for those viewing works that could trigger past or current traumas. This led to the development of a Reflection Space in the Indigenous Arts of North America galleries.

Diverse Content & Activities

In the Latin American Art and Asian Art galleries, visitors can watch animated maps that help give context to the history and cultures of the art on view. In the Art of the Ancient Americas galleries visitors can watch videos that offer a dynamic introduction to ancient cultures, including narration in Indigenous languages. In the Asian Art galleries, visitors are invited to explore artmaking activities inspired by Korean, Southeast Asian, and Japanese art forms. In the Western American Art galleries, look for a digital comic by R. Alan Brooks about Nat Love, one of the most famous Black figures in the Old West.

Bilingual Campus

To welcome Spanish-speaking visitors, the museum features bilingual text including signage, object labels, exhibition guides, museum maps and guides, video subtitles, and instructions for family games. In addition, the audio tours for *Whistler to Cassatt* are also available in Spanish. In order to accomplish this task, a team of professional translators from different Spanish-speaking countries continues to work diligently to translate, in particular, information about the works of art and the diverse cultures that produced them. Furthermore, many of our gallery hosts and frontline staff speak Spanish (look for the buttons on their lanyards that say "Hablo español").

Multisensory Experiences & Spaces

To the greatest extent possible, we design exhibitions and programs according to the principles of universal design so they are usable by all people. We consider the varied physical needs of visitors with disabilities when in a space, and support people's ability to move around and engage comfortably and safely through accessible seating, ample space for mobility devices to maneuver, and consistent heights of interactive activities. We also support diverse cognitive engagement by conveying information through a range of multisensory and multimodal means (visual, auditory, tactile, and participatory). For example, in our Asian Art galleries, we have a sculpture of the Hindu god Ganesha that visitors can touch to explore. We also support the social needs of visitors by integrating these hands-on and multisensory moments throughout the galleries, rather than placing them in a separate space.





THE PONTI

The Ponti presents a locally sourced and inspired menu, emphasizing vegetables, ancient grains, and heirloom legumes, complemented by handmade pastas, fish, and meat. Open for lunch, drinks, and small bites every day and dinner on Tuesdays. Reservations recommended.

LUNCH | 11 AM-2 PM
DAILY | **BAR MENU**
2-5 PM
DAILY | **DINNER** | 5-9 PM
TUESDAYS ONLY

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Let us know at info@denverartmuseum.org.