

ON
&
OFF
THE
WALL

JANUARY/FEBRUARY 2022

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM



On the Cover

POPPIES BY ROBERT VONNOH

These are the final weeks for *Whistler to Cassatt*, which CBS4 says “dazzles” and *Westword* calls a “true tour de force.” Don’t miss the opportunity to see more than 100 paintings and drawings by artists who shaped the course of American art before these works travel to other venues.

Robert Vonnoh, *Poppies*, 1888. Oil on canvas, 13 x 18 in. (33 x 45.7 cm.) Indianapolis Museum of Art at Newfields: James E. Roberts Fund, 71.8 . Image courtesy Indianapolis Museum of Art at Newfields.

PLAN YOUR VISIT

Every day | 10 am–5 pm

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

The museum will be open late for *Untitled: Creative Fusions* on Friday, January 28.

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

Membership Office 720-913-0130
membership@denverartmuseum.org
denverartmuseum.org/membership

Adult Programs 720-913-0130
Event Rental 720-913-0148
Family & Kids Programs 720-913-0130
Información en español 720-913-0169
The Shop 720-865-4488
The Ponti 720-913-2761
School & Teacher Programs 720-913-0088
Tickets & Reservations 720-913-0130

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hcraft@denverartmuseum.org
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Photography: Unless otherwise noted, photos are by Christina Jackson, Bruce Fernandez, or Eric Stephenson.

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

Membership Office
Denver Art Museum
100 W. 14th Avenue Pkwy.
Denver, CO 80204-2788



Denver Art Museum programs are funded in large part by the residents who support the Scientific and Cultural Facilities District (SCFD).



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Director's Column

Christoph Heinrich introduces you to the DAM's team of Interpretive Specialists.



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Whistler to Cassatt

Learn more about this "richly braided story of American art."



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Programs and Events

Classes, talks, artmaking activities and more!



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Art on View

Plan your visit to the DAM with this list of current and upcoming exhibitions.



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Visitor Tips

Hang up the poster of *Sylvia's (Taniedra, Kendra, Bedelia, Crizette, De'Sean)* by Jordan Casteel or use the calendar to plan your visit to the museum.



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DAM Uncrated

A recent gift of 44 works of jewelry by many of the leading Indigenous jewelers of the late twentieth century.



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Upcoming Collaborations with Local Artists

Learn how you can engage with some of Denver's talented creatives.



16

Traitor, Survivor, Icon: The Legacy of La Malinche

New exhibition opens in February! The first to tell the story of this fascinating historical figure.

INTERPRETIVE SPECIALISTS CREATE

Connection and



Engagement

Happy New Year! 2021 was a milestone year for us as we reopened the Martin Building and debuted the Sie Welcome Center after more than four years of renovation and construction. 2022 will be another exciting year as we continue to welcome you to explore your own creativity and be inspired by art from around the world with exciting new exhibitions and programs.

The entire Denver Art Museum staff is focused on making the museum a welcoming and dynamic place, and at the forefront are the empathetic and innovative Interpretive Specialists in our Learning & Engagement department who are focused on accessibility, community connection, and visitor engagement. The Interpretive Specialists are each connected to a particular collection and play an essential role in developing compelling stories that help connect visitors to the art on view. They collaborate with the curators on exhibitions right from the start to help create experiences that spark personal connection, create relevance, or crystallize ideas in new and engaging ways. These stories might show up within the exhibition text, on object labels, in videos, or as hands-on activities. For example, this team of educators is behind the Design Studio, Thread Studio, Western Studio, and Discovery Library spaces in the Martin Building.

Stefania Van Dyke, Associate Director of Interpretive Engagement, explains, "We try to think of ways to facilitate visitors' experiences with art that perhaps get them using different parts of their brains and bodies to ignite some personal connection with an artwork, artist, or idea."

If you have visited *Whistler to Cassatt*, you may already know that the spectacular exhibition design in itself is an exciting interpretive feature of the show. Visitors are guided along a path similar to that followed by American artists in France over 100 years ago. If you haven't gone on this artistic journey through the galleries—from Paris and the Grand Salon to the French countryside—there is still time before the exhibition closes March 13.

Thank you for your continued support and participation!



Christoph Heinrich | Frederick and Jan Mayer Director

Interpretive Specialists, clockwise starting with bottom center: Ann Lambson, Danielle Stephens, Maria Trujillo, Karuna Srikureja, Stefania Van Dyke, and Lauren Thompson. Photo by Raine Chism.



DON'T MISS



WHISTLER

TO

CASSATT

AMERICAN PAINTERS

IN

France

THROUGH MARCH 13, 2022
TICKETED WITH MEMBER DISCOUNT

Whistler to Cassatt: American Painters in France displays 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. From academic training in Paris to exploration of the countryside landscape, *Whistler to Cassatt* reveals both the visual and conceptual influences of France on American painters in the nineteenth and early twentieth centuries.

Organized by the DAM and curated by Timothy J. Standing, Curator Emeritus at the DAM, *Whistler to Cassatt* is thematically organized, including a dramatic gallery reminiscent of the Paris Salon, an annual showcase of artworks that determined the success of an artist's career. Subsequent galleries highlight a wide spectrum of artistic styles championed by American artists.

"*Whistler to Cassatt* brings to the fore the richly braided story of American and French creative discourse—and how it shaped the past and present of painting in America," Standing said. "The exhibition weaves a combination of themes—philosophical, stylistic, and economic—to underscore the allure of Paris for American artists of the time and the intersections of global influences that continue to reverberate in today's American culture."

You'll see works by some of the most well-known artists of the time such as Childe Hassam, James Abbott McNeill Whistler, John Singer Sargent, and Mary Cassatt, who were among those who made up the first wave of American artists who crossed the Atlantic Ocean to Europe and to Paris—then considered the center of the art world. Works painted in France by Winslow Homer and Edward Hopper will be on display as well.

You'll also be able to experience paintings by artists that may be less familiar including Walter Gay, Henry Mosler, and Frank Myers Boggs, the first three

Did you know?

Born in Florence, Italy, to American parents, John Singer Sargent spent several years in France, during which time he painted portraits, landscapes, and beach scenes reflecting his travels throughout the country. In Paris, he participated in the private atelier of Carolus-Duran and the École des Beaux-Arts where he produced a stunning drawing of a marble plinth for one of his classes. His portrait of *Carolus-Duran* (1879) pays homage to his teacher, who encouraged Sargent to work according to his painterly inclinations, evident in his paintings *A Gust of Wind* (1883–85) and *Atlantic Storm* (1876), which defied stylistic categorization.



John Singer Sargent, *Carolus-Duran*, 1879. Oil on canvas 46 x 37 13/16 in. The Clark Art Institute, 1955.14. Image courtesy Clark Art Institute. clarkart.edu.



Childe Hassam, *Bowl of Goldfish* (detail), 1912. Oil on canvas, 24 1/2 x 29 1/2 in. David Owsley Museum of Art at Ball State University; Frank C. Ball Collection, gift of the Ball Brothers Foundation, 1995.035.073. © David Owsley Museum of Art.



**"For art and joy go together, with bold
openness, and high head, and ready hand
fearing naught and dreading no exposure."**

—James Abbott McNeill Whistler

Illuminating Stories & More Ways to Explore

Audio guides: Explore the exhibition with audio tours, available in English and Spanish. The adult tour follows the American artists developing their careers in France, highlighting artworks and stories. Listen to curator Timothy J. Standing, Colorado artist Ron Hicks, and art history professor Emily Burns share insights into the way these American artists lived and worked while in France. For the youth tour, join time-traveling emerging journalist “Adele Tanner” as she meets artists along the way while preparing to write a story about the exciting experiences they were having in Paris and the nearby countryside.

Access guide: Take a closer look at the artworks and corresponding wall text with our online access guide. Look for a QR code inside the exhibition to load the guide onto your phone or browse online ahead of your visit.

Catalog: The illustrated book that accompanies the exhibition is a revelatory look at an underexplored chapter of American art. Available in the Shop at the museum and online at shop.denverartmuseum.org.

Drawn to France Course: Learn more about the lure of France for American artists and patrons in the nineteenth and early twentieth centuries. The next sessions are January 4, January 25, and March 1. Learn more and get tickets: denverartmuseum.org/drawn-to-france

Family-related activities: In addition to the youth audio guide, all visitors will receive a livret (small booklet). When going to the original Grand Salon, visitors used a livret to identify the art on view. Like Salon visitors in the past, *Whistler to Cassatt* visitors will use a livret to find information about the artworks in two galleries that are hung in the salon style (a group of paintings hanging on multiple levels). Additionally, kids will discover two line drawings to color in after the exhibition.

Videos: Check out our website and YouTube channel for video interviews with Standing discussing Whistler, Cassatt, and Tanner.

American artists whose works were acquired by the French state after being shown at the annual Salon. In addition to Cassatt, the exhibition includes works by American women artists Elizabeth Jane Gardner, Cecilia Beaux, Lilla Cabot Perry, and Elizabeth Nourse.

The exhibition also focuses on the instruction American painters received in the official and private academies. This labor-intensive academic approach involved hours of preparation prior to the

final execution of a painting. The end result was to present a clear visual composition based on a literary narrative. By the mid-nineteenth century, many of the works accepted for the Salon focused on popular domestic themes and historical subject matter, as visitors will see throughout this exhibition. Examples include *The Young Sabot Maker* (1895) and *The Resurrection of Lazarus* (1896) by Henry Ossawa Tanner, a Black American artist who trained at the Académie Julian.



Mary Cassatt, *Child Picking a Fruit (Enfant cueillant un fruit)* (detail), 1893. Oil on canvas; 39 ½ x 25 ¾ in. (100.3 cm x 65.4 cm). Virginia Museum of Fine Arts: Gift of Ivor and Anne Massey. Photo by Travis Fullerton. © Virginia Museum of Fine Arts

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, Lisé Gander and Andy Main, 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). This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by *5280 Magazine* and CBS4.

NATIONAL TOUR SPONSOR

BANK OF AMERICA



To see the full list of events in January and February 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 ✨. Please visit our website to see the latest COVID-19 safety protocols.

January

4 DRAWN TO FRANCE (ONSITE & ONLINE) Impressionism's Summers

In this image-filled lecture, Annette Stott, Professor of Art History at the University of Denver, will discuss some of the many summer artists' colonies that the Impressionists created or transformed in Europe and the United States.

January 4 | 6–7:15 pm \$ ✨

5 EARTHWORKS: LAND ART IN THE WEST (ONSITE & ONLINE)

The Petrie Institute of Western American Art's 16th annual symposium. To mark the 50th anniversary of Christo and Jeanne-Claude's *Valley Curtain*, a dramatic installation in the Colorado landscape, this symposium will explore the history of land art in the West. Speakers at this all-day event include John N. Low, James Nisbet, Leigh A. Arnold, and James Baker.

January 5 | 10 am–5 pm \$ ✨



11 DROP-IN DRAWING (ONSITE)

Join artist Anna Kaye on the second Tuesday of every month for fun and informal creative art sessions. All ranges of drawing experience welcome!

January 11 | 1–3 pm

18 MINDFUL LOOKING (ONSITE)

Mindful Looking invites you to slow down and spend time with a single work of art from the Denver Art Museum.

January 18 | 1–1:45 pm

23 DROP-IN WRITING (ONSITE)

On the fourth Tuesday of the month, join 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.

January 23 | 1–3 pm

25 DRESSING FOR THE CREATOR: INDIGENOUS ART AND THE POWER OF SPECTACLE (ONSITE & ONLINE)

Join us for the Native Arts department's biannual symposium. Learn about the importance of dressing to show honor to the creator and community. Artists also will discuss the significance of personal adornment, including body adornment, for Indigenous people, and there will be a panel discussing the reinstatement of the Indigenous Arts of North America galleries.

January 25 | 9 am–4:30 pm \$ ✨

DRAWN TO FRANCE (ONSITE & ONLINE) Mary, Louise, and Bertha: Three American Women Who Put Impressionism on the Map

With art history and humanities instructor Giulia Bernardini as your guide, learn about the crucial roles played by artist Mary Cassatt and collectors Bertha Honoré Palmer and Louise Havemeyer.

January 25 | 6–7:15 pm \$ ✨

28 UNTITLED: CREATIVE FUSIONS (ONSITE)

Featured artists Jeff Campbell and Robert Buehler host an evening of performances and fun activities inspired by the *Whistler to Cassatt* and *Suited* exhibitions. (*Whistler to Cassatt* is a ticketed exhibition.)

January 28 | 6–10 pm

IMAGE, THIS PAGE: Christo and Jeanne-Claude, *Valley Curtain, Rifle, Colorado, 1970–1972*, 1972. Offset lithograph. Denver Art Museum: Gift of Christo and Jeanne-Claude, 1996.139.2. © Christo and Jeanne-Claude Foundation © 2022 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo: Harry Shunk. OPPOSITE PAGE: Kunié Sugiura, *Stacks - Irises B3*, 1997. Gelatin silver print; 24 x 20 in. Denver Art Museum: Funds from Frederic H. Douglas by exchange, 2019.733. © Kunié Sugiura

February

5 MEMBER PREVIEW *TRAITOR, SURVIVOR, ICON (ONSITE)*

Members see it first! Enjoy a preview of *Traitor, Survivor, Icon: The Legacy of La Malinche* before it opens to the public. Learn more about this exhibition on page 16. Enjoy 20% off in the Shop during the Member Preview.

February 5 | 10 am–5 pm

8 DROP-IN DRAWING (ONSITE)

Join artist Anna Kaye on the second Tuesday of every month for fun and informal creative art sessions. All ranges of drawing experience welcome!

February 8 | 1–3 pm

WAS WINSLOW HOMER MODERN? (ONSITE)

This talk with Henry Adams from Case Western Reserve University will explore the question of French and other modern influences on Homer's work and propose a new way of viewing and assessing his achievement.

February 8 | 6–7:15 pm \$ *

DAM SUMMER CAMP REGISTRATION

Members can register kids for art-inspired Summer Camps beginning February 8, one week before nonmembers.

February 8 | 10 am \$

12 MAYER CENTER SYMPOSIUM (ONSITE & ONLINE)

Inspired by the exhibition *ReVisión: Art in the Americas*, the 20th Annual Mayer Center Symposium will explore the art of the Americas as a single interwoven story by collapsing time and distance and connecting history, legend, memory, and the present.

February 12 | 10 am–7:30 pm \$ *

13 SENSORY-FRIENDLY MORNING (ONSITE)

We invite kids with neurodiversity or sensory processing disorders and their families to visit the museum in a safe and fun way. The Hamilton Building will open early, dim the lights, and provide tools to aid and guide a sensory-friendly experience for the whole family. The Martin Building will open at 10 am at regular capacity, lighting, and audio levels.

February 13 | 9–11 am

15 MINDFUL LOOKING (ONLINE)

Mindful Looking invites you to slow down and spend time with a single work of art from the Denver Art Museum.

📺 ZOOM LINK:

Visit denverartmuseum.org/calendar/mindful-looking-online and click "Join us Zoom" to participate.

February 15 | 1–1:45 pm

22 DROP-IN WRITING (ONSITE)

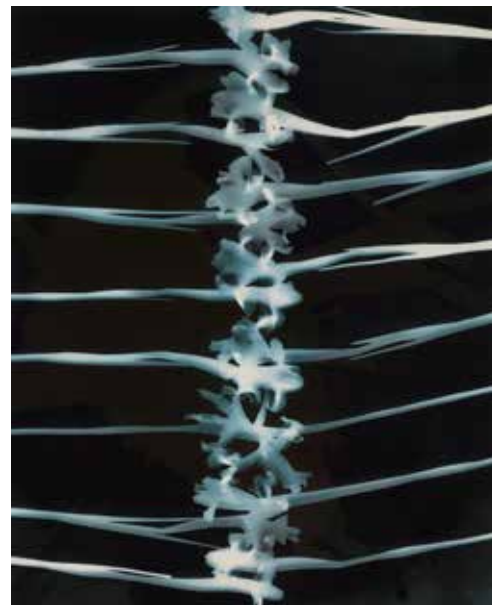
On the fourth Tuesday of the month, join our informal writing sessions led by Theresa Rozul Knowles, an instructor with Lighthouse Writers Workshop. Open to all levels, from published authors to the occasional journaler.

February 22 | 1–3 pm

ANDERMAN PHOTOGRAPHY LECTURE (ONSITE)

In a career spanning more than five decades, photographer Kunié Sugiura has continually explored the possibilities of the photographic medium. By combining elements of painting with photography and using processes of photocollage and photogram, Sugiura merges aspects of the material world with ideas of abstraction. Her compositions are often infused with symbolism and touch on themes such as nature, fragility, and time.

February 22 | 6–7 pm \$ *



Sensory-Friendly Mornings are supported by The Blue Ribbon Arts Initiative, Autism Community Store, and The Autism Society of Colorado Opening Doors™ Program.

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

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).

Member Benefits

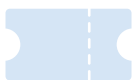
Member Previews

Members see exhibitions first! Don't miss your chance to see *Traitor, Survivor, Icon: The Legacy of La Malinche* during the Member Preview on Saturday, February 5.



The Best Ticket Prices

Members enjoy the best prices for ticketed exhibitions, including half-price tickets to *Whistler to Cassatt*, plus free general admission every day to explore the museum's expanded campus, and free guest passes to share with friends and family.



Discounts in the Shop

Don't forget to stop by the Shop during your next visit. Members always receive a 10% discount on purchases in the Shop, and a 20% discount on Member Preview days.



Member Collection Tours

Led by a specially trained docent, these free 45-minute tours explore the museum's newly reinstalled collection galleries. Tours are held on Tuesday evenings, Wednesday afternoons, and Saturday mornings. Advance reservation recommended.



Member Mornings

See *Whistler to Cassatt* before the museum opens to the public during this special time reserved just for members. The final Member Morning for *Whistler to Cassatt* is on January 15 starting at 9 am. Space is limited. Advance purchase recommended.





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

Please visit our website for the most up-to-date information about safety protocols: denverartmuseum.org/plan-your-visit

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 at thepontidenver.com) 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.

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*.



Jordan Casteel, *Sylvia's (Taniedra, Kendra, Bedelia, Crizette, De'Sean)*, 2018. Oil point on canvas; 90 x 78 in. Denver Art Museum: Purchased with Funds from CultureHaus, Burgess Services, Maude B. Lofton M.D., Robert F. Smith Family, Tina Walls, and Contemporary Alliance, 2019/20. Image is courtesy of the artist and Casey Kaplan, New York. © Jordan Casteel. On view in the Sturm Grand Pavilion in the Martin Building.

January

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**Member Tour
By Design**
11 am



Photo courtesy of
Instagram user @monika_gzen303

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**Member Tour
Indigenous Arts of
North America**
5:30 pm
**Drawn to France:
Impressionism's Summers**
6 pm

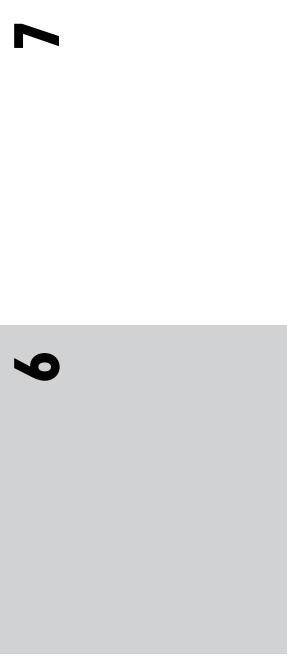
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**Member Tour
Asian Art**
11 am



15

22

FREE DAY
Drop-In Drawing
1-3 pm
**Member Tour
Western American Art**
5:30 pm

12

20

21

29

**Member Morning
Whistler to Cassatt**
9-10 am
**Member Tour
Indigenous Arts of
North America**
11 am



Photo by James Florio Photography

23

24

Mindful Looking
1-1:45 pm
**Member Tour
Latin American Art/
Art of the Ancient
Americas**
5:30 pm

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**Member Tour
European Art
before 1800**
11 am



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**Member Tour
Latin American Art/
Art of the Ancient
Americas**
11 am

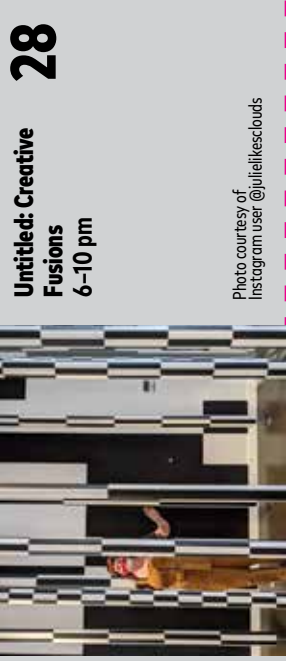


Photo courtesy of
Instagram user @julielikesclouds

February

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Asian Art**
5:30 pm

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**Member Preview
Traitor, Survivor, Icon**
10 am-5 pm
**Member Tour
Western American Art**
11 am



Santa Barraza, *La Mainiche* (detail), 1991.
Oil paint on metal; 9 x 8 in. Private collection,
Pittsburgh, PA. © Santa Barraza.

6

7

FREE DAY
Summer Camp registration
10 am
Drop-In Drawing
1-3 pm
**Member Tour: Indigenous Arts of
North America**
5:30 pm
Talk
Was Winslow Homer Modern?
6 pm

9

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**Member Tour
By Design**
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**Mayer Center
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Photo courtesy of
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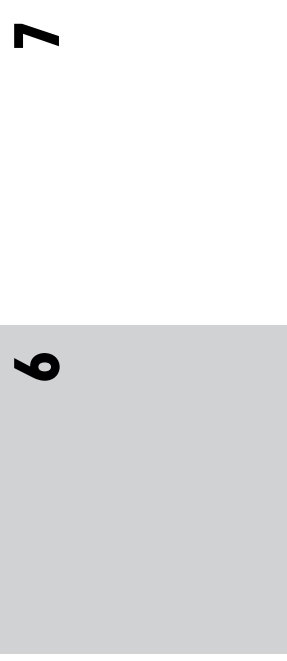
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Photo courtesy of
Instagram user @julielikesclouds

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1-1:45 pm
**Member Tour
European Art
before 1800**
5:30 pm

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**Member Tour
Asian Art**
11 am



Gallery view of Whistler to Cassatt

Coming Soon

Disruption: Works from the Vicki and Kent Logan Collection

Opens January 13

The exhibition celebrates 20 years of partnership between Vicki and Kent Logan and the Denver Art Museum. It will feature about 50 contemporary cutting-edge artworks including paintings, sculptures, photographs, and mixed-media works from the museum's collection as well as from the collection of the Logans.

Traitor, Survivor, Icon: The Legacy of La Malinche

Opens February 6

This exhibition examines the historical and cultural legacy of Malinche, an enigmatic figure whose legacy has been the subject of controversy and adulation from the 1500s through the present day.

Now On View

Whistler to Cassatt: American Painters in France

Through March 13

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

Architecture and Design

By Design: Stories and Ideas Behind Objects, *Gio 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.

Disruption: Works from the Vicki and Kent Logan Collection is organized by the Denver Art Museum. The exhibition is presented with the generous support of Vicki and Kent Logan. Additional funding is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.

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.

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.

Latin American Art

The Latin American Art gallery features 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.

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.

Closing Soon**Suited: Empowered Feminine Fashion Through March 6**

This exhibition shows how a new type of clothing, the suit, revolutionized the female wardrobe.



IMAGES: Gallery view of *Suited: Empowered Feminine Fashion*. Photo by James Florio Photography; **Eduardo Sarabia**, *Ceiba Sagrada*, (featuring the *Roseate Spoonbill*, *Lovely Continga*, *Quetzal*, and the *Squirrel Cuckoo*) 2016 (detail). Acrylic paint, India ink, and set of 26 red clay, white ceramic, fiber glass, and cast metal birds; overall: 25.19 x 66.14 in. © and courtesy of the artist. Photo by Raine Chism.

**Community Art**

See two community showcases in the Martin Building. *The Photography and Memory Project: Connecting Generations Through Stories and Images* Community Spotlight exhibition is on display on level 1 in the Creative Hub through Spring 2021. *Youth Artists on the Spectrum: A Celebration of Neurodiversity at the Denver Art Museum*, in collaboration with Blue Ribbon Arts Initiative is on view through January 21, in the Wonderscape space on the lower level.

In every issue, we highlight recent acquisitions or gifts to the Denver Art Museum.
Two necklaces from this gift (not photographed) are on view on level 3 of the Martin Building.

DAM Unboxed

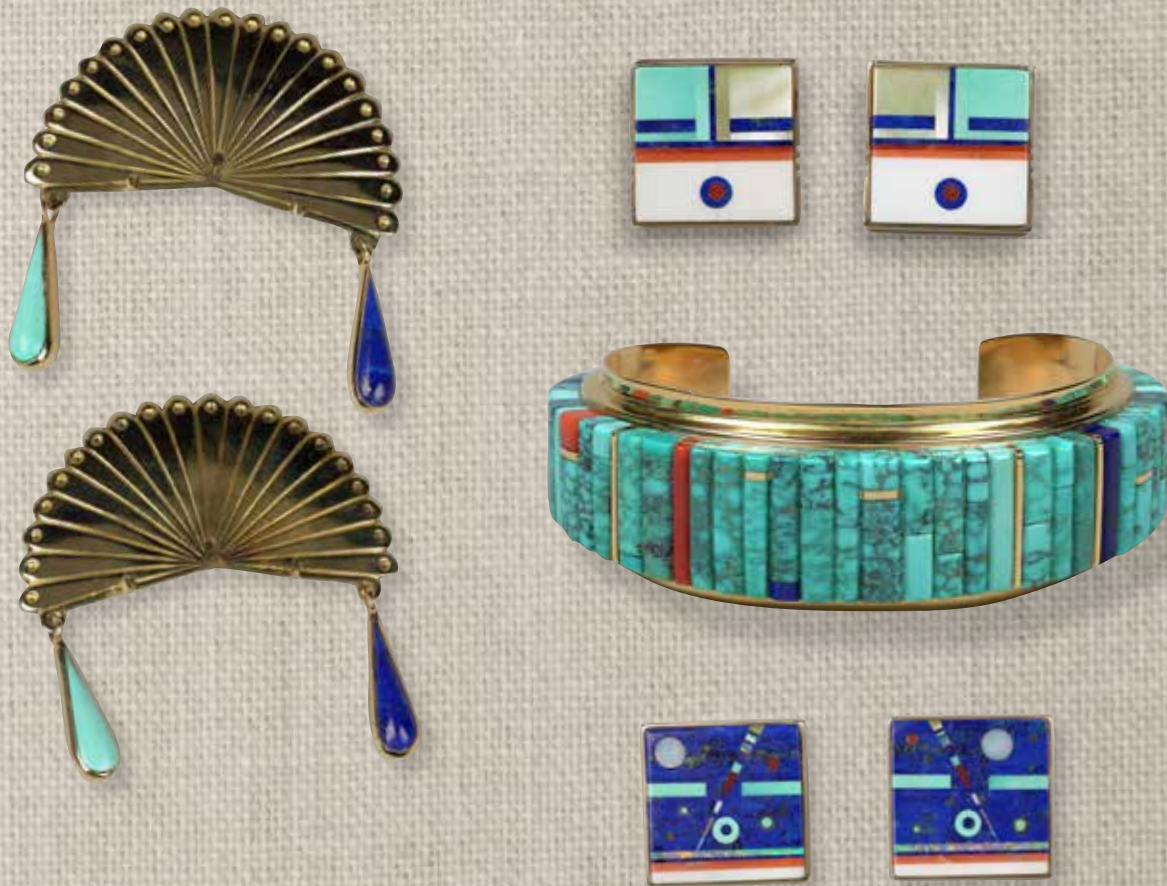


Virginia Vogel Mattern (1933–2021) became interested in southwestern pottery by Pueblo artists while visiting her sister in Santa Fe, New Mexico, in the 1980s. This began a decades-long passion for collecting. Denver Art Museum Trustee, Nancy Lake Benson, helped to connect her friend, Mrs. Mattern, with the museum, which led to significant gifts of Indigenous art.

In 2003, the DAM received a transformative gift of around 350 works of Indigenous contemporary art including ceramics, paintings, and textiles from Mrs. Mattern's collection. That gift filled a substantial need within the museum's collection for contemporary Indigenous art, especially contemporary ceramics by Pueblo artists. In April 2021, Mrs. Mattern invited me to visit her at her home to review and inventory her remaining collection to make another lasting gift to the museum. Sadly, within two weeks of this visit,

Mrs. Mattern passed away, but her legacy and generosity live on through her collection, which we now proudly share with the world.

Included in this gift are 44 works of jewelry by many of the leading Indigenous jewelers of the late 1900s including Gail Bird (Laguna) and Yazzie Johnson (Navajo), Richard Chavez (San Felipe), Andy Lee Kirk (Isleta), Charles Loloma (Hopi), Jessie Monongya (Navajo), Verma Nequatewa (also known as Sonwei) (Hopi), Norbert Peshlakai (Navajo), Denise Wallace (Sugpiaq), Lee Yazzie (Navajo), and many others. These works are made from gold, silver, turquoise, lapis, coral, pearls, fossilized walrus ivory, sugilite, opal, and other materials. For many of these artists, these works are the first to join the DAM's world-renowned collection and tie in closely to the major themes presented in our Indigenous arts galleries. This is seen,



for example, in the belt buckle titled *Sedna and the shaman* (2004) (shown on opposite page) by Denise Wallace who notes, "I hope to create pieces that speak to people... pieces that have a life of their own and become part of the world. I have always wanted the pieces to tell a story about our land, our people, and some small song or story about the world we live in."

Like the gift in 2003 from Mrs. Mattern, this equally significant gift of jewelry provides the DAM with a substantial basis for growing a collection of Indigenous jewelry—a specific area of collection Dakota Hoska, Assistant Curator of Native Arts, and I identified in our most recent collecting plan. Jewelry is the single

most collected form of Indigenous art, so our intention moving forward is to grow this part of the collection. In addition to these works of jewelry, three sculptures including two from Roxanne Swentzell (Santa Clara), the artist behind our beloved sculpture *Mud Woman Rolls On*, and one by Arlo Namingha (Hopi/Tewa), as well as a major collaborative glass jar by Preston Singletary (Tlingit) and Tammy Garcia (Santa Clara) complete the gift.

- John P. Lukavic,
Andrew W. Mellon Curator of Native Arts

FROM LEFT TO RIGHT, TOP TO BOTTOM: Denise Wallace (Aleut), *Sedna and the shaman*, 2004. Sterling silver, gold and fossilized walrus ivory, 2½ x 3½ in. (6.4 x 8.9 cm), Denver Art Museum: Gift of Virginia Vogel Mattern, 2021.306; Jessie Monongya (Navajo), *Pair of Fan Attachments for Earrings*, No date. Gold, lapis lazuli, and turquoise, 1¾ x 1¾ in. (4.5 x 4.5 cm), Denver Art Museum: Gift of Virginia Vogel Mattern, 2021.296.3A-B; Jessie Monongya (Navajo), *Set of Earrings*, No date. Gold, lapis lazuli, turquoise, coral, and shell, ¾ x ¾ in. (1.6 x 1.6 cm), Denver Art Museum: Gift of Virginia Vogel Mattern, 2021.296.2A-B; Verma Nequatewa (Hopi), *Bracelet*, 2004. Turquoise, gold, red coral, 1 x 3 ⅓ in. (2.5 x 7.9 cm), Denver Art Museum: Gift of Virginia Vogel Mattern, 2021.276; Jessie Monongya (Navajo), *Set of Earrings*, No date. Gold, lapis lazuli, turquoise, coral, and shell, ¾ x ¾ in. (1.6 x 1.6 cm), Denver Art Museum: Gift of Virginia Vogel Mattern, 2021.296.1A-B.

Engage with Local Creatives

Creativity is an essential part of building connected communities. We collaborate with the creative community to develop programs and experiences for visitors to engage with artists and their creative practices. Denver has a rich and vibrant creative community from talented musicians to visual artists, muralists, performers, dancers, and so many other creative practices. We work with over 100 local creatives a year to support being a platform for their voice and work, to create a space of connection, and to inspire conversation and reflection. The creatives' voices, perspectives, and practices provide a unique lens into the museum's collection and activate the museum in participatory ways. Our goal is to create connections between the community and artists to inspire the creative spark that exists in all of us. Following are a just a few examples. Please watch your member email and the website for more ways to engage with local artists at the DAM this year.

**"It's beautiful when art is given the permission to shift position within culture and be re-contextualized. I think anytime we are able to apply varied perspectives to existing works and collections, we make room for expanded understanding."
– Robert Martin**



Photo by David Stevens



Photo by Nathan Michielson

Jeff Campbell & Robert Martin

Untitled: Creative Fusions happens four times a year. The January 28 event features Jeff Campbell, playwright, storyteller, and founder of Emancipation Theater Company, and Robert Martin, a visual artist who uses rural American imagery to address notions of identity. They will lead an evening of performances, artmaking activities, and other events inspired by *Whistler to Cassatt* and *Suited: Empowered Feminine Fashion*. Campbell and Martin will be collaborating with many other local creatives as well.



Moe Gram & Frankie Toan

Over the course of more than two years, the Learning and Engagement team collaborated with Moe Gram and Frankie Toan on the design of activities and experiences throughout the Morgridge Creative Hub, a dynamic space that invites people to engage with their art with fun prompts. For example, "Shred Your Expectations" asks visitors to reflect on what keeps them from being creative, and shred their fears/worries or display them for others. At the "Experimentation" area, visitors spin a wheel to choose a prompt for a fun activity to stretch their creative muscles.

"In early meetings, the DAM asked Frankie and I a lot of questions about the creative process. From there, we used those notes to generate ideas or brainstorm for possibilities for activities. Conversations would spark new ideas, edits, and/or adjustments until finally, we were able to land on some great activities for visitors to participate in."
– Moe Gram

**"I see this project as a form of cross-cultural connection. I'm hopeful that people who participate in the project feel like they are invested, or part of something that reflects who we are as a community."
 – Steven J. Yazzie**

Steven J. Yazzie

Steven J. Yazzie (Navajo and Laguna Pueblo), a multidisciplinary artist who lives and works in Denver, is the 2021-2022 Native Artist-in-Residence. For his residency, Yazzie is developing a data-driven, community-designed film project that explores Denver's diverse cultural landscape.

In the lounge near his studio at the DAM, there are prompts that Yazzie has developed for DAM visitors to consider and respond to in the galleries. For example: What is the best time of day to experience Denver? Describe a memorable experience you've had in Denver. Imagine Denver as a Color. What would it be? What is the most critical issue facing Denver today? Between January and May, Yazzie will develop a series of public programs and hold intimate focus groups to dig deeper into the stories and experiences of the Denver community. All of these contributions will inform the film he will create and share at the end of his residency.



Photo by Gabe Fermin



OPENS FEBRUARY 6
MEMBER PREVIEW FEBRUARY 5

Traitor, Survivor, Icon: The Legacy of La Malinche

Both reviled as a traitor and hailed as the mother of Mexico, Malinche is an enigmatic figure whose legacy has been the subject of controversy and adulation from the 1500s through the present day.

An enslaved Indigenous girl who became Hernán Cortés' interpreter and cultural translator, Malinche stood center stage in one of the most significant events of modern history: the Spanish and Aztec war. She was a linguistically gifted woman who played a key role in the transactions, negotiations, and conflicts between the Spanish and the Indigenous populations of Mexico that impacted the course of global politics for centuries to come. Significantly, as mother to Cortés' first-born son, she became the symbolic progenitor of a modern Mexican nation, built on both Indigenous and Spanish heritage.

While Malinche has been the subject of numerous historical publications and works of art, *Traitor, Survivor, Icon* is the first museum exhibition to present a comprehensive visual exploration of Malinche's enduring impact. Five hundred years after her death, her image and legacy remain relevant to conversations around female empowerment, Indigeneity, and national identity

throughout the Americas. *Traitor, Survivor, Icon* will establish and examine her symbolic import and the ways in which artists, scholars, and activists through time have appropriated her image to interpret and express their own experiences and agendas.

Traitor, Survivor, Icon is organized by the DAM and co-curated by Victoria I. Lyall, Jan and Frederick Mayer Curator of Art of the Ancient Americas at the DAM, and independent curator Terezita Romo, with Matthew H. Robb, Chief Curator at the Fowler Museum, UCLA.

"For five centuries Malinche has remained a contentious figure, revered and reviled on both sides of the Mexico-U.S. border," Lyall said. "She is a historical figure about which very little factual and biographical documentation exists. In examining and presenting the legacy of Malinche from the sixteenth century through today, we hope to illuminate the multifaceted image of a woman unable to share her own story, allowing visitors to form their own impressions of who she was and the struggles she faced."

This exhibition is included with general admission, which is free for members.

Alfredo Ramos Martínez, *La Malinche (Young Girl of Yalala, Oaxaca)*, 1940. Oil paint on canvas; 50 x 40 1/2 in. (127 x 103 cm). Phoenix Art Museum: Museum purchase with funds provided by the Friends of Mexican Art, 1979.86. ©The Alfredo Ramos Martínez Research Project, reproduced by permission.

Traitor, Survivor, Icon: The Legacy of La Malinche is organized by the Denver Art Museum. This exhibition has been made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. Additional funding is provided by Furthermore: a program of the J. M. Kaplan Fund, University of Denver: College of Arts, Humanities & Social Sciences, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS4.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.





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