

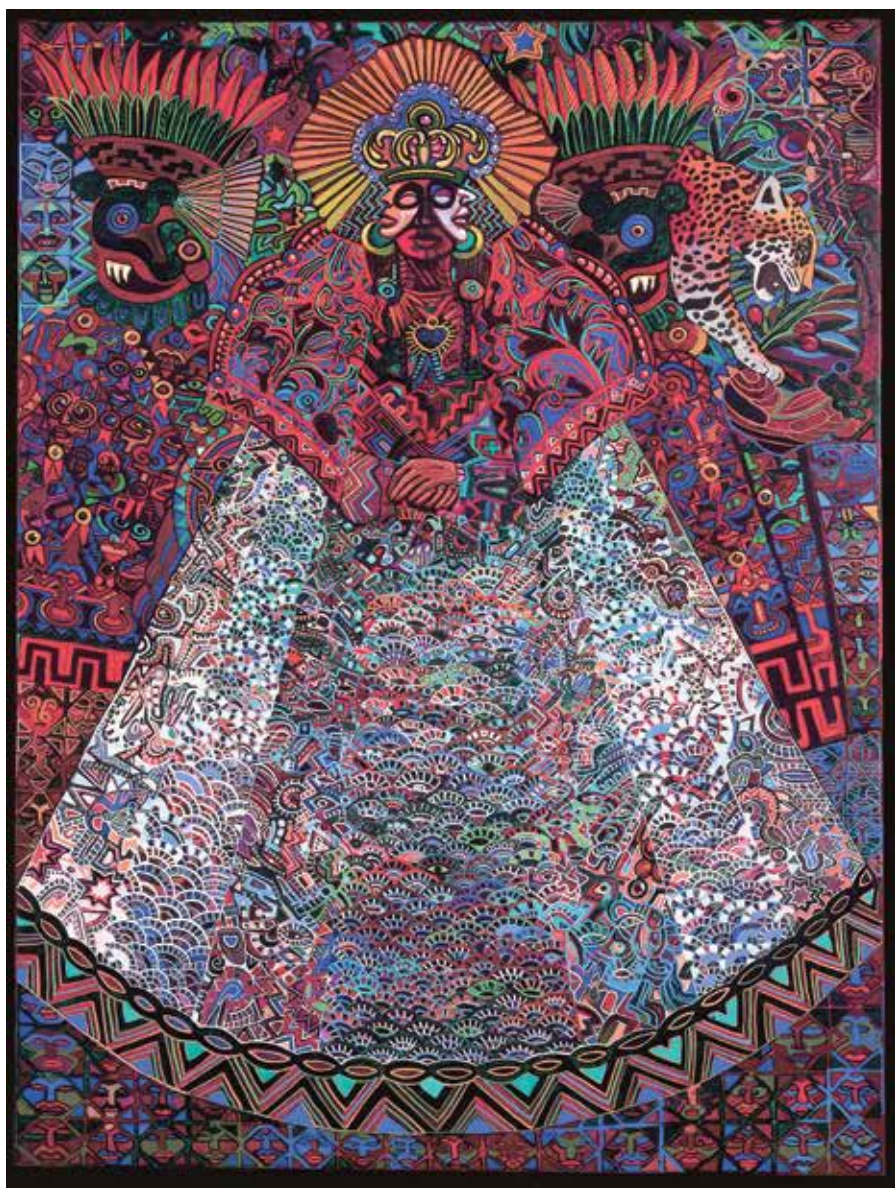


ON
&
OFF
THE
WALL

MARCH/APRIL 2022

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM

On the Cover



LA MALINCHE (CON TLALOC) (MALINCHE WITH TLALOC), BY ALFREDO ARREGUÍN

Five hundred years ago, Tenochtitlan—capital of the Aztec Empire—fell to Spanish invaders, toppling one of the most powerful Indigenous governments in the Americas. A young girl, between 11 and 16, stood center stage for this historical moment. A translator of languages and cultural interpreter for two worlds, Indigenous and European, we know her by many names—Marina, Malintzin, and Malinche. There is no record of Malinche in her own voice. Her story survives through the writing and images of those who knew her, admired her, or criticized her. Malinche has been revered as the mother of Mexico, reviled as a traitor to her Indigenous roots, and ultimately reclaimed by Chicanas and Mexicanas on both sides of the US–Mexico border. *Traitor, Survivor, Icon* is the first comprehensive exploration of Malinche's enduring image and legacy.

Alfredo Arreguín, *La Malinche (con Tlaloc) (Malinche with Tlaloc)*, 1993. Oil paint on canvas; 48 × 36 in. The Keller Family. ©Alfredo Arreguín. Image courtesy Rob Vinnedge Photo.

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, April 29.

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
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Free Days at the DAM are made possible by Your 6 Front Range Toyota Stores and the residents who support the Scientific and Cultural Facilities District (SCFD).





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Director's Column

Christoph Heinrich discusses the DAM's Latin American and Ancient American Art collections.



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Traitor, Survivor, Icon

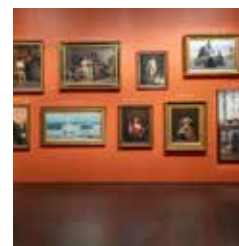
DAM curator Victoria Lyall interviews co-curator Terezita Roma.



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Contemporary art that addresses crucial issues of today.



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Learn about this new painting in the DAM's collection by Phumelele Tshabalala.



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Museum Friends

Want to deepen your support and connect with other art lovers?

Thank You Volunteers!

As Volunteer Appreciation Month in April approaches, we want to express how grateful we are for our amazing volunteers. Despite these challenging times, 300+ volunteers have been committed to the Denver Art Museum and its visitors and community. Over the past year, volunteers and staff together researched and made recommendations addressing the goals of the Strategic Plan for Volunteer Engagement. Just prior to the reopening of the Martin Building, volunteers learned how to use our new online learning platform, completed various trainings, adjusted to changes in operations and structures, and learned about our new exhibitions and learning spaces. Since the reopening, volunteers have supported staff administratively, designed event floral arrangements, provided tours to adult and student groups, and greeted our visitors with kindness and enthusiasm. The museum will host a special Volunteer Appreciation Lunch on April 19 to celebrate the time, talents, and dedication of this exceptional group of people.

EXCITING NEW OPPORTUNITIES TO EXPLORE LATIN AMERICAN ART

The Mayer Center for Ancient and Latin American Art, home to one of the most extensive collections in the country, is divided into two departments within the museum, allowing for focused scholarship and intentional collecting plans. We are fortunate to preserve, protect, and share these important Latin American Art collections with the support of many friends and donors and the oversight and expertise of our curators.

The museum's Latin American Art collection, the most comprehensive collection of its kind in the United States, is overseen by Jorge Rivas Pérez, the Frederick and Jan Mayer Curator of Latin American Art. The collection of over 3,000 objects spans more than three centuries and represents diverse cultures and geographic areas including Mexico, Guatemala, Panama, Colombia, Venezuela, Ecuador, Bolivia, Peru, Argentina, Chile, and the southwestern United States.

Victoria Lyall, the Jan and Frederick Mayer Curator of Art of the Ancient Americas, oversees our highly regarded Ancient American Art collection, which is home to about 6,000 objects and spans nearly four millennia, including examples of the artistry developed by communities throughout Mesoamerica, Central and South America, the Caribbean, and Southwestern United States.

While these busy curators were recently focused on reimagining the permanent galleries on level 4 of the Martin Building, they were also working, both together and independently, on other exhibitions currently on view in the museum. Jorge and Victoria co-curated *ReVisión: Art in the Americas*, our first exhibition in the new Bonfils-Stanton Gallery on level 1 of the Martin Building, which features almost 180 objects from our Ancient American and Latin American Art collections. *ReVisión* offers a compelling narrative about the



Victoria Lyall
FREDERICK AND JAN MAYER CURATOR
OF ART IN THE ANCIENT AMERICAS



Jorge Rivas Pérez
FREDERICK AND JAN MAYER CURATOR
OF LATIN AMERICAN ART



Raphael Fonseca
ASSOCIATE CURATOR OF
LATIN AMERICAN ART

formation of the Americas from 100 BCE to today by placing ancient, Colonial, and contemporary works in conversation to explore topics such as climate change, borderlands, race, and identity.

Victoria also curated the innovative new exhibition *Traitor, Survivor, Icon: The Legacy of La Malinche*, which opened February 6 and is the first museum exhibition to explore the visual legacy of Malinche, the Indigenous woman at the heart of the Spanish and Aztec war. The exhibition presents a positive, empowering image largely drawn from Chicana poets and artists and explores what her image has meant for the artists and others that have been inspired by her.

Recently, thanks to the vision and generosity of museum patrons John and Sandy Fox, the museum began exhibiting Modern and Contemporary Latin American Art to bridge the past with the cultural narratives of the present and the future. With this

expanded focus, we welcomed Raphael Fonseca to the team as contract Associate Curator of Latin American Art. Raphael curated *Fantasy and Experimentation: Latin American Art in the 20th and 21st Centuries* in the John and Sandy Fox Gallery on level 4 of the Martin Building.

Art has the power to create connections, bridge differences, and transform lives. These new and exciting opportunities to explore Latin American art through the contributions of the artists and artisans of the past as well as the emerging and contemporary artists of today are just one way the museum is open for conversations, connection, and wonder.



Christoph Heinrich | Frederick and Jan Mayer Director

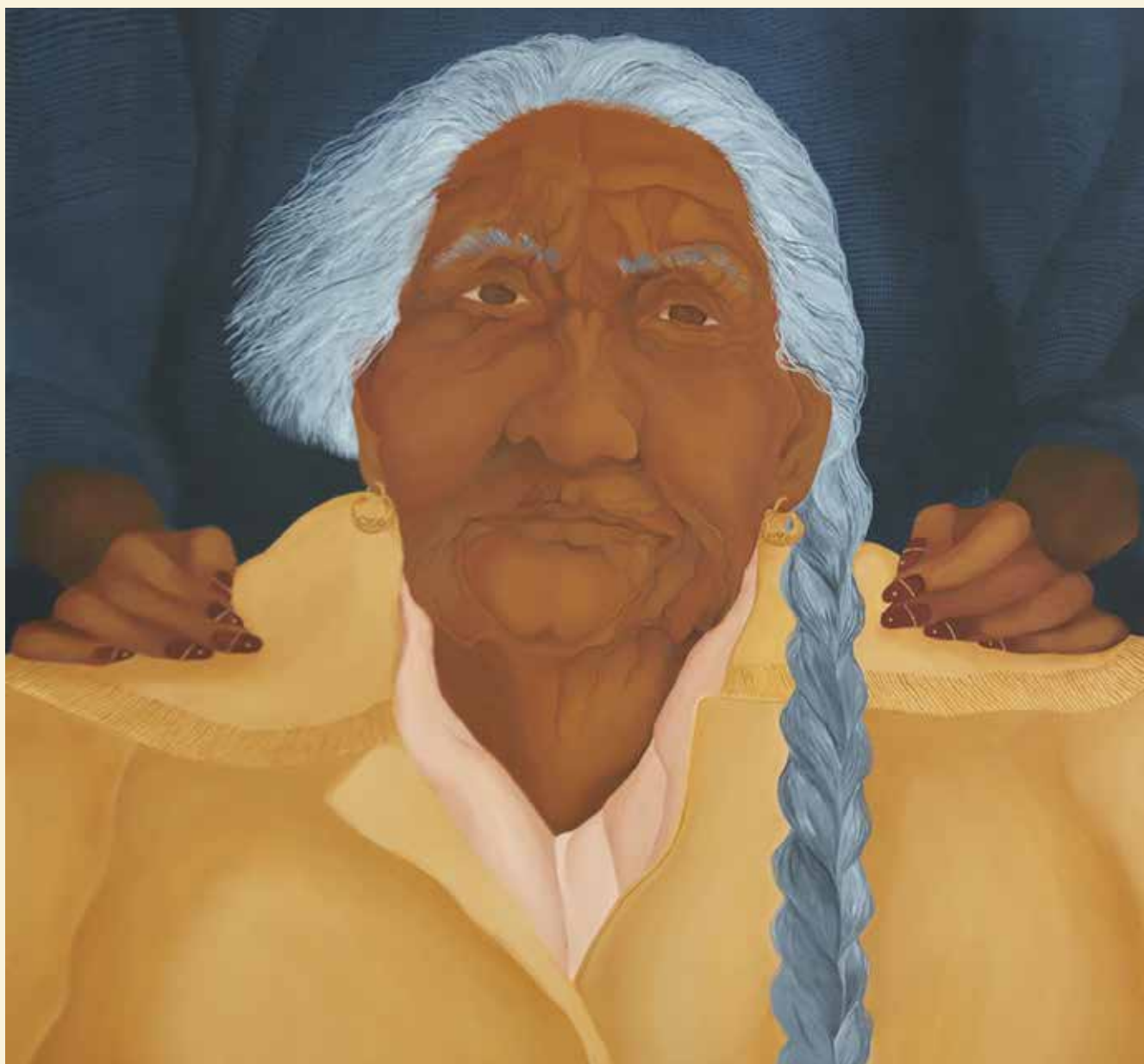


View of the Latin American Art gallery. Photo by James Florio Photography.


TRAITOR, SURVIVOR, ICON

THROUGH MAY 8, 2022
FREE FOR MEMBERS

CONVERSATION BETWEEN THE CURATORS



Gloria Osuna Pérez, *La Malinche*, 1994. Acrylic paint on canvas; 30 x 30 in. Collection of Xoxi Nayapiltzin. © and courtesy the estate of Gloria Osuna Pérez



Terezita “Tere” Romo, co-curator of *Traitor, Survivor, Icon: The Legacy of La Malinche*, is a Lecturer and Affiliate Faculty in the Chicana/o Studies Department at University of California, Davis. She has published extensively on Chicana/o art and is an independent curator who has organized numerous exhibitions of Chicana/o art.

Traitor, Survivor, Icon grew out of Romo’s exploration of Malinche’s impact as a historical figure and feminist icon. Victoria Lyall, exhibition co-curator and Jan and Frederick Mayer Curator of Art of the Ancient Americas at the DAM, interviewed Romo for *On & Off the Wall*.

Victoria: Can you describe your earliest memories and associations of Malinche? What did you learn about her story?

Tere: I grew up with the image of Malinche and Cortés in Jesús Helguera’s *La Noche Triste*. The framed print had been part of a calendar that my parents brought with us when we immigrated to the US. While I never talked to them about her or the print, the fact that it was in a prominent place in our living room made me see her depiction in a positive light.

Victoria: When did you learn that people outside of your family had negative views of Malinche?

Tere: When I was in graduate school in the early ‘70s, just as the Chicano movement was taking off. I read Octavio Paz’s *Labyrinth of Solitude*, which included his essay “The Sons of La Malinche.” I learned that Malinche was known as a traitor, not just for being an interpreter for the enemy (Cortés and the Spaniards) but also for her sexual treachery—all of which caused Mexicans, but especially males—to be cursed and traumatized by their national “Chingada” (violated) mother.

Paz’s text was brutal in terms of castigating her and her role, and, basically, blaming her. I couldn’t believe it. Later, I heard that some Chicano professors were

assigning that essay as part of their class to read. Why would you do that? I didn’t understand it.

I also heard the term “malinchista” (a term derived from Malinche, which is a slur in Mexican Spanish and means to be a traitor to one’s own) in Chicano movement meetings directed at Chicanas, but also at persons who favored Anglos. I didn’t understand why it was being leveled against Chicanas. The Chicano movement was about liberation and self-determination and these so-called “Malinches” were breaking out of limitations and restrictions, mostly in terms of gender roles. But, within the movement, they were being held back and told: you shouldn’t be looking for leadership positions; you shouldn’t think about dating who you want, even if it is a white person, because then you’re betraying your race. These were seen as acts of treason against the Chicano movement.

Victoria: I can imagine hearing that Chicano professors were assigning Paz and perpetuating this vision of women as second-class citizens, even among the Chicano movement, must have been demoralizing.

Tere: Yes, but I did get lucky. Because I was an avid reader, I came across La Raza Bookstore, a community bookstore that had been established by students from Sacramento State University. I started volunteering, and eventually I became director and curator of its gallery space. There, I was introduced to a wider variety of books, including Chicana poetry and scholarly writings. I discovered the poetry of Adalijza Sosa Riddell and Sylvia Alicia Gonzales, both of whom referenced Malinche, not only as a historical personage, but also in rebuttal to her use as an affront to Chicanas.

Victoria: If I understand you correctly, there’s a connection that bridges the centuries between them. The struggle that they see in her story mirrors the struggle that they are living in their present.



Tere: Right. Yes. I think it's important because it speaks to me about the relevance of someone like Malinche. And, so, I think part of it is the ability to take a historical figure like that and be able to see themselves in her and what she had to deal with. It's something that I think is unique to Malinche, especially for Chicanas, not only during that Chicano movement period but today.

Victoria: She re-emerges as a subject in the 1990s. Chicana visual artists feature her heavily in works created in the first half of the decade, and like the poets, she's portrayed positively. What was the catalyst? What kind of relationship do you see between the artists and their subject?

Tere: In the early '90s, with the promotion of Columbus Quincentenary celebrations, Chicana visual artists—and some male artists—first begin to create positive images of Malinche. It becomes an opportunity for Chicana/os to counteract the sanitized "discovery of the New World" media blitz and educate the public about the destruction of cultures and genocide of Indigenous people that resulted from Columbus' accidental landing in the Caribbean and subsequent European invasions.

Chicana artists took this opportunity to recover Malinche as part of the reclamation of pre-Conquest Mexican history. They participated in group exhibitions, such as the *Counter Colonialismo* (1991) and the more specific *Rethinking Malinche* (1995) at the Mexic-Arte Museum in Austin. I think that they also saw it as a way to highlight female figures left out of the Chicano-centric rewriting of Mexican and American history.

Whereas the poets and writers had given her a voice, visual artists were now giving her an image, an actual body, and a presence.

Victoria: What prompted you to embark on this project? How do you feel about where it ended up after all these years?

Tere: Personally, I think that I wanted to understand how this person, whose image I saw every day growing up as positive, could be seen as a vile traitor by the majority of Mexicans and even politicized by Chicanos. She's a complicated person who does not fall into neat positive and negative categories. Her life as a teenage female slave, within the context of cultural and political turmoil during the Spanish invasion, made for a very complex set of decisions and reactions on her part.

MORE MALINCHE

Museo de las Americas

In March, Museo de las Americas is featuring an exhibition called *Malinalli on the Rocks*, providing opportunities for Colorado artists to explore and rediscover Malinche. Visit museo.org to learn more.

Next Stage Gallery

In March, the Latino Cultural Arts Center and Next Stage Gallery present *Malintzin: Unraveled and Rewoven*, which will feature textiles to explore the story of Malinche. Malinalli and Malintzin are two other names Malinche has been known by. Visit nextstagecu.org to learn more.

As a curator and art historian who deals with images and their impact, I am fascinated with how artists throughout the last five centuries have created Malinche's image to transmit *their* story about her. Within that, it became important for me to support the art of Chicanas who not only saw themselves in her, but also an obligation to channel her side of the story—from a woman's perspective, which in the art world—here and in Mexico—is very limited.



OPPOSITE PAGE: Cecilia Concepción Álvarez, *La Malinche Tenía Sus Razones*, 1995. Acrylic paint on Indian paper; 34 ½ x 27 in. Courtesy of the artist. © Cecilia Concepción Álvarez; **THIS PAGE:** Santa Barraza, *La Malinche*, 1991. Oil paint on metal; 9 x 8 in. Private collection, Pittsburgh, PA. © Santa Barraza.

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 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. Special thanks to the National Institute of Anthropology and History and Mexico's Secretary of Culture.

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



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES



GOBIERNO DE
MÉXICO

CULTURA
SECRETARÍA DE CULTURA



PROGRAMS AND EVENTS

To see the full list of events in March and April 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.

March

1 **DRAWN TO FRANCE** **Henry Ossawa Tanner and Black Artists in Paris, c. 1900**

Join this discussion on Henry Ossawa Tanner and other Black US artists who exhibited their art in Paris and challenged racist stereotypes.

March 1 | 6–7:15 pm \$ ✨

5 **DEMONSTRATING ARTISTS**

Visit the Storytelling Studio and connect with local Denver artists, R. Alan Brooks and Jolyon Yates, as they share their own artistic processes. Get inspired to explore your own creativity through hands-on activities throughout the Studio.

March 5 & 6 | 12–3 pm

8 **LOGAN LECTURE** **with Stacey Steers**

Stacey Steers is internationally known for her process-driven, labor-intensive films composed of thousands of handmade works on paper. Steers will discuss her artistic practice and will talk about her work *Night Hunter*, 2011, which is featured in *Disruption: Works from the Vicki and Kent Logan Collection*.

March 8 | 6–7 pm \$ ✨

10 **A TALE OF TWO EXHIBITIONS** **Afterthoughts on Curating Whistler to Cassatt:** **American Painters in France**

Join curator Timothy J. Standring for the final talk before *Whistler to Cassatt* closes. He will focus on the contending agendas organizing teams face when mounting exhibitions.

March 10 | 6–7 pm \$ ✨

15 **INSIGHT: MEET THE MARTIN BUILDING SERIES** **Under the Hard Hat**

Join museum staff who worked closely with the construction team and get a glimpse of the processes to execute engineering feats like the Sie Welcome Center's special curved glass panels, adventures in debris removal, creative solutions around elevator shafts, and more. Once you see the Martin Building at its core, you'll never look at the building the same way again.

March 15 | 6–7 pm \$ ✨

19 **PRINT JAM**

Experience Mo'Print (Month of Printmaking) with demonstrations with local printmakers and hands-on workshops.

March 19 | 11 am–4 pm

22 **MEMORIES OF MALINCHE**

Terezita "Tere" Romo, the co-curator of *Traitor, Survivor, Icon*, will moderate a panel discussion of intergenerational artists and poets.

March 22 | 6 pm \$ ✨

28 **DAY AT THE DAM**

School's out, so spend a day at the museum getting creative and exploring art!

March 28 | 9:30 am–3 pm \$ ✨

29 **NATIVE ARTS SYMPOSIUM** **Dressing for the Creator: Indigenous Art and the Power of Spectacle**

The Native Arts department invites you to attend the biannual symposium. Hear artists and scholars discuss the various ways Native people signal their indigeneity to a broader public.

March 29 | 9:30 am–4:30 pm \$ ✨

THE EYE IS THE FIRST CIRCLE DEBUT AND FILM SCREENING

History has mostly been told by men, about men. In this documentary, author Mary Gabriel (*Ninth Street Women*) provides a historical and sociological context as the viewer revisits the groundbreaking exhibition by the Denver Art Museum, *Women of Abstract Expressionism*.

March 29 | 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.

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).

Dressing for the Creator: Indigenous Art and the Power of Spectacle is organized by the Denver Art Museum. Support is provided by Native American Bank.

The Logan Lecture series is sponsored by Vicki and Kent Logan.

Día del Niño is made possible by Your 6 Front Range Toyota Stores and the residents who support the Scientific and Cultural Facilities District (SCFD).



April

1 DAY AT THE DAM

School's out, so spend a day at the museum getting creative and exploring art!

April 1 | 9:30 am–3 pm \$ *

8 RECONSTRUCTING MALINCHE

Join us for a conversation between Patricia Arriaga-Jordán, creator and director of a TV series about Malinche, and historian Camilla Townsend.

April 8 | 6 pm \$ *

10 SENSORY-FRIENDLY MORNING

The museum's Sensory-Friendly Mornings is a program for kids with neurodiversity or sensory processing disorders and their families to visit the museum in a safe and fun way. The museum will open early, dim the lights, and provide tools to aid and guide a sensory-friendly experience for the whole family.

April 10 | 9–11 am

14 LUNCHEON BY DESIGN

Vogue fashion and style writer Christian Allaire is the featured speaker for this year's fundraising luncheon, which will explore the Indigenous designers breaking ground in the fashion world.

April 14 | 6–7 pm \$

19 LOGAN LECTURE with Ben Jackel

Los Angeles-based sculptor Ben Jackel works primarily in clay, wood, and stoneware to create objects that engage topics of warfare, weaponry, and disaster-relief equipment. Jackel will discuss one of his works, *Resolution Authority*, which is on view in *Disruption: Works from the Vicki and Kent Logan Collection*.

April 19 | 6–7 pm \$ *

24 DÍA DEL NIÑO

Please join us in celebrating the Denver Art Museum's 20th annual Día del Niño (Day of the Child). There will be creative programming and performances. Día del Niño in the Golden Triangle Creative District includes free admission to the DAM as well as the History Colorado Center and the Clyfford Still Museum.

April 24 | 10 am–5 pm

29 UNTITLED: CREATIVE FUSIONS

Untitled is an opportunity to connect with local artists and explore creative practices. Featured artists Bianca Mikahn and Danielle SeeWalker are collaborating with a host of other local creatives for an immersive evening full of artmaking and live performances.

April 29 | 6–10 pm



Ongoing Programs

DROP-IN DRAWING

Join artist Anna Kaye onsite in our fun and informal creative art sessions. Bring a drawing or sketching project of your own or get started on something new. All ranges of drawing experience welcome!

March 8 & April 12 | 1–3 pm

MINDFUL LOOKING

Mindful Looking invites you to slow down and spend time with a single work of art from the Denver Art Museum. Discover overlooked details, pose questions, and explore ideas as we linger, look, and explore art with each other.

March 15 & April 19 | 1–3 pm

DROP-IN WRITING

On the fourth Tuesday of the month, come onsite to explore your creativity through the written word in our informal writing sessions led by Theresa Rozul Knowles, an instructor with Lighthouse Writers Workshop.

March 22 & April 26 | 1–3 pm

Member Benefits

Discounts on talks and lectures

Don't miss upcoming talks about our newest exhibition *Traitor, Survivor, Icon: The Legacy of La Malinche*. Or, join us for Insight: Under the Hard Hat, Part 1 of the Meet the Martin Building Series. Underneath the dazzling spaces and designs of the Martin Building lies a wealth of unseen secrets that you won't want to miss!



Discounts and priority registration for adult Creative Classes

Summer/fall Creative Classes will go on sale in early May. Our winter/spring classes filled up quickly, so make sure your membership is active to take advantage of the member presale and discounted rates.

Reciprocal membership benefits

Spring break or summer road-trip plans? Family Plus level members enjoy reciprocal benefits at approximately 30 museums, including Dallas Museum of Art, New Orleans Museum of Art, and the Seattle Art Museum. Members at Contributing level and above enjoy expanded reciprocal membership at more than 500 museums, so you can enjoy art wherever you travel with your Denver Art Museum membership.



FREE admission to Untitled: Creative Fusions

Members enjoy free admission to our quarterly event featuring local artists and creatives full of dynamic and one-of-a-kind experiences. The next Untitled event takes place on Friday, April 29, from 6–10 pm.





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, and walkers are welcome in the museum. Wheelchairs and strollers may be borrowed from the visitor services desks. Gallery stools are available on each level of the museum.

COVID-19 Safety

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 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*.



Georgia O'Keeffe, *Jimsonweed (Datura stramonium)*, 1964-68, black-and-white Polaroid, Georgia O'Keeffe Museum, Santa Fe. © Georgia O'Keeffe Museum.

Georgia O'Keeffe, *Photographer* is organized by the Museum of Fine Arts, Houston, with the collaboration of the Georgia O'Keeffe Museum, Santa Fe. Support for the Denver Art Museum exhibition 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.



DENVER
art
MUSEUM

Coming Soon

Carla Fernández Casa de Moda: A Mexican Fashion Manifesto

Opens May 1

This exhibition highlights the work of the acclaimed Mexico City-based designer and fashion house, which is inspired by Mexico's rich textiles and cultural heritage and collaborates with artisans in communities all around the country.

Now On View

Traitor, Survivor, Icon: The Legacy of La Malinche Through May 8

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

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, from 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.

Curious Visions: Toward Abstract Photography

Photos made by Man Ray, Edward Weston, Imogen Cunningham, Aaron Siskind, Jungjin Lee, Laura Letinsky, and others.

Disruption: Works from the Vicki and Kent Logan Collection

See about 50 contemporary cutting-edge artworks from such artists as Glenn Ligon, Marilyn Minter, Kent Monkman, and Yang Shaobin.

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.

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.

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.

Whistler to Cassatt: American Painters in France Through March 13

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

Carla Fernández Casa de Moda: A Mexican Fashion Manifesto is organized by the Denver Art Museum. It is presented with generous support from Bridget and John Grier, 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.

Disruption: Works from the Vicki and Kent Logan Collection is organized by the Denver Art Museum 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 & Marilynn 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.



Women Photographers at the DAM this Summer

The museum will showcase some of the twentieth century's most accomplished photographers in two exhibitions this summer. Both are free for members and will feature a Member Preview. Save the dates and stay tuned for more information!

Modern Women/Modern Vision: Works from the Bank of America Collection

Opens May 1

See more than 100 photos by Diane Arbus, Imogen Cunningham, Flor Garduño, Barbara Kruger, Dorothea Lange, Neeta Madahar, Sandy Skoglund, Carrie Mae Weems, and more.

Georgia O'Keeffe, Photographer

Opens July 3

Features a trove of nearly 100 newly identified photographs by the groundbreaking artist.

Carrie Mae Weems, (American, b. 1953), *Untitled (Woman with daughter)*, from the Kitchen Table Series, 1990. Gelatin silver print. Bank of America Collection. © Carrie Mae Weems. Courtesy of the artist and Jack Shainman Gallery.

Todd Webb, *Georgia O'Keeffe with Camera*, 1959. Inkjet print, printed later, Todd Webb Archive. © Todd Webb Archive, Portland, Maine, USA.

Modern Women/Modern Vision has been loaned through the Bank of America Art in our Communities® program. It is presented with generous support from 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*.

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, Lisë 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*.



DISRUPTION

Works from the Vicki and
Kent Logan Collection



This exhibition features about 50 paintings, sculptures, photographs, and mixed-media works, including several artworks never before displayed at the museum. This outstanding collection includes many works by noted North American and international contemporary artists including Zhang Dali, Elmgreen and Dragset, Glenn Ligon, Kent Monkman, Jenny Saville, Yang Shaobin, and Agustina Woodgate.

"The amazing gift of more than 300 works that Vicki and Kent Logan started more than 20 years ago has helped turn the Denver Art Museum into a powerhouse of contemporary art in the west," said Christoph Heinrich, Frederick and Jan Mayer Director. "*Disruption* draws contemporary stories and narratives from the museum's collection that was built from this dynamic partnership with the Logans, and also adds four loans from their private collection."

The exhibition, curated by Laura F. Almeida, Doctoral Curatorial Fellow in the Modern and Contemporary Art department at the DAM, was initially conceived through the lens of the spheres we navigate in our daily lives: the private, the public, the state, the inner space, the market and the imaginary. The works in *Disruption* question the past, the world today, and the social spaces we navigate—upending political narratives, questioning our rights of freedom and access, subverting notions of identity, contesting social norms, critiquing consumer culture and imagining dystopian alternate realities. These artworks interrupt expectations and unsettle conventions.

Musical Themes

Each section is titled by referencing lyrics of former and current popular songs that address these themes throughout the exhibition.

- **"I Need a Private World,"** referencing "Private World" by the New York Dolls (1973), with works focused on disrupting societal norms and addressing the complexities of interpersonal relationships.
- **"Tell me, who's watching?"** from "Somebody's Watching Me" by Rockwell (1984), puts a spotlight on military control, surveillance, technological reach into personal lives, and power dynamics.
- **"Fight the power,"** from "Fight the Power" by Public Enemy (1989). Civic conflicts, issues of human and land rights, and protests are central to this section.
- **"Why can't I be who I wanna be?"** from "Hair" by Lady Gaga (2011), explores the concepts of identity and subjectivity.
- **"Cause we are living in a material world,"** from "Material Girl" by Madonna (1984), presents critiques of dominant economic systems, global trade, and inequality.
- **"It's the end of the world as we know it (and I feel fine),"** from "It's The End of the World As We Know It (And I Feel Fine)" by R.E.M. (1987), explores dystopian landscapes—both real and imagined—as well as a post-apocalyptic society with significant injustices.

An additional section of the exhibition features works on paper from the DAM's Logan Collection, curated by Adjunct Curator Julie Augur.

Glenn Ligon (American, born 1960 in the Bronx. Lives and works in New York City), *Hands (Diptych)* (detail), 1997. Silkscreen ink on canvas; 78 x 276 in. Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2001.776. Courtesy Regen Projects, Los Angeles © Glenn Ligon.

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.

In every issue, we highlight a recent acquisition or gift to the Denver Art Museum.

DAM Unboxed

South African artist Phumelele Tshabalala is known for creating figural works that are autobiographical and that reflect the world around him. Trained primarily as a printmaker, his works include mixed-media paintings on canvas as well as paint and collage on wood panels. Tshabalala's subject matter often comments on the sociopolitical condition of the Black population in post-apartheid South Africa and its reverberations in a global discourse. The artist intentionally puts himself in situations where he is the observer. Tshabalala generally discusses the importance of being an artist who is a catalyst for change. Very much a witness and a storyteller, he depicts conflicts, incongruities, and unspoken realities.

Tshabalala studied fine and applied arts at Tshwane University of Technology, Pretoria, South Africa (2009), specializing in printmaking and painting. His interest in printmaking developed from a long tradition of the media in South Africa and its political power. The artist explained that during apartheid—the system of racial segregation that was in place in South Africa from 1948 to 1994—printmaking was fundamental to overcoming strict state policies because it could communicate ideas without explicit text. Since the printed image was an accessible way to convey meaning to illiterate populations, and could be highly reproduced on wood, cardboard, and on walls, it became ingrained in South African culture, especially among Blacks, who suffered long patterns of exclusion from the education system.

A few years after graduating and teaching painting and printmaking to high school students, Tshabalala moved to the United States to pursue an MFA in visual arts at SUNY Purchase College in New York. For the artist, studying abroad is what catalyzed his work, allowing for a more global context, and expanding his worldview. He

developed a unique vision for addressing sociopolitical themes through figural representation, capturing the world he experiences with an expressionistic touch. For him, making art became a reflexive strategy that allows him to examine the inequities of race and the consequences of subjugation, particularly as it relates to apartheid.

The museum recently acquired Tshabalala's *A monument to the iS'pantsula as mama feeds the community* (2021), which is a significant painting that commemorates a passage in the artist's reentry into South African life. Tshabalala recounts that while driving from the wealthy district of Sandton, he passed through Alexandra, an impoverished township, and memorialized this scene onto the canvas.

The painting reveals a half-length portrait of a woman in embellished regalia with a violet aura that emanates behind her, and the face of a young boy looks directly at the viewer from the edge of the canvas. In the background, four figures stand on what appear to be elevated posts, performing *iS'pantsula*, a dance of resistance. As Tshabalala explained, *iS'pantsula* is based on the *Sotho Mqaquanga* dance and kwaito music, and it is a choreographed, fast-step street dance presented by a troupe. Developed in the 1950s when apartheid restricted the movement of Blacks, dance—ritualized, rhythmic movement—reclaimed free motion. Tshabalala was inspired by the three-generational gathering and the agency among the figures. This is the first work by Tshabalala to enter the Denver Art Museum collection and was part of his first solo show, *Becoming water from the same source*, at Pippy Houldsworth Gallery, London (2021).

- Laura F. Almeida, Doctoral Curatorial Fellow of Modern and Contemporary Art



"The creative ethos in South Africa is embedded with creative making and in telling our stories in so many different ways." - Phumelele Tshabalala

GET CLOSER TO THE ART YOU LOVE



As a membership add-on, Museum Friends gives members the chance to deepen their involvement with the Denver Art Museum and find a community of like-minded art enthusiasts. Why do members love Museum Friends so much? This program provides members additional opportunities for...

Learning!

Museum Friends enjoy FREE access to all talks by Denver Art Museum curators and visiting scholars, plus lectures from contemporary artists such as those included in the Logan Lecture Series and Anderman Photography Lecture Series. That's a full year of programming, more than 30 events every year. Plus, you can take advantage of priority registration and deeper discounts to all lifelong learning programs, including in-depth exhibition courses, creative classes, and curatorial symposia.

Connection!

When you join Museum Friends, not only can you get closer to the art you love, but you also can connect with other members who share your level of enthusiasm for the DAM. Choose one department of interest that resonates most with you. You'll receive at least three invitations per year to social events for that specific department for a closer connection with the DAM's curators, collections, and the rich creative community of Denver.



Inspiration!

In addition to your usual monthly member email and *On & Off the Wall*, Museum Friends receive quarterly e-newsletters about upcoming events, priority registration, and fun happenings around the museum. Be the first to know when tickets go on sale for talks, lectures, courses, and symposia, plus take advantage of the opportunity to take part in Museum Friends exclusive events, like curator-led walkthroughs and tours of galleries and exhibitions.



Museum Friends Basics

Museum Friends dues are paid in addition to your general membership and are \$125 for an individual or \$200 for two people.

When you join Museum Friends, choose from one of the following departments of interest for invitations to unique and exciting events:

- Friends of Architecture and Design
- Friends of Art of the Ancient Americas and Latin American Art
- Friends of Asian Art
- Friends of Modern and Contemporary Art
- Friends of Native Arts
- Friends of Painting and Sculpture
- Friends of Photography
- Friends of Textile Art and Fashion
- Friends of Western American Art
- **NEW! CultureHaus (Young Professionals)**

Not sure which department to choose? You can always change your selected department of interest or add access to one (or more!) departments of interest for additional opportunities and events (add access for \$75 for one person, or \$125 for two people per additional department of interest).

Want to learn more? See the full list of benefits at denverartmuseum.org/museum-friends, stop by a visitor services desk during your next museum visit, or call 720-913-0130.

Renew today and add Museum Friends to get more out of your membership. You also can send your Museum Friends payment along with your membership renewal through the mail.

Museum Friends benefits for two are included as a benefit for supporters at The Museum Associates \$2,500 level and above.



Support!

Members who choose to become Museum Friends help the DAM present exemplary public programs that educate and inspire. Your support is more meaningful than ever, and by choosing to be part of Museum Friends you can help the museum continue this vital mission while enriching your life through a shared love of art. As one of our members recently told us, "DAM is a great cultural asset for Denver. I am proud to support it."



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