



ON
&
OFF
THE
WALL

MAY/JUNE 2022

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM

On the Cover

UNTITLED, BY HELLEN VAN MEENE

Drawn from Bank of America's extensive photography collection, *Modern Women/Modern Vision* reveals the bold and dynamic ways women have contributed to the evolution of photography from the early twentieth century to the present.

Hellen Van Meene is a Dutch artist with two works in the show. With their natural lighting and uncomplicated compositions, Van Meene's photographs may appear to be spontaneous snapshots, but she plans them meticulously to suggest the awkwardness and vulnerability of adolescence. "I arrange everything, to the smallest detail, such as the nail polish on their fingers," she explains. Like a film director, Van Meene also asks her models to act out a particular emotion or idea.



Hellen van Meene (Dutch, b. 1972), *Untitled*, 2000. Color Chromogenic print. Bank of America Collection. © Hellen van Meene. Courtesy of the artist and Yancey Richardson Gallery, New York.

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, June 17.

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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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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See more than 100 photos from the Bank of America Collection.



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New fashion exhibition explores the Mexico City-based designer's collaboration with master artisans.



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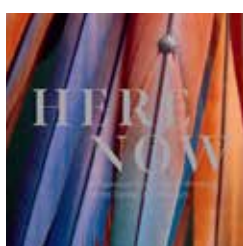
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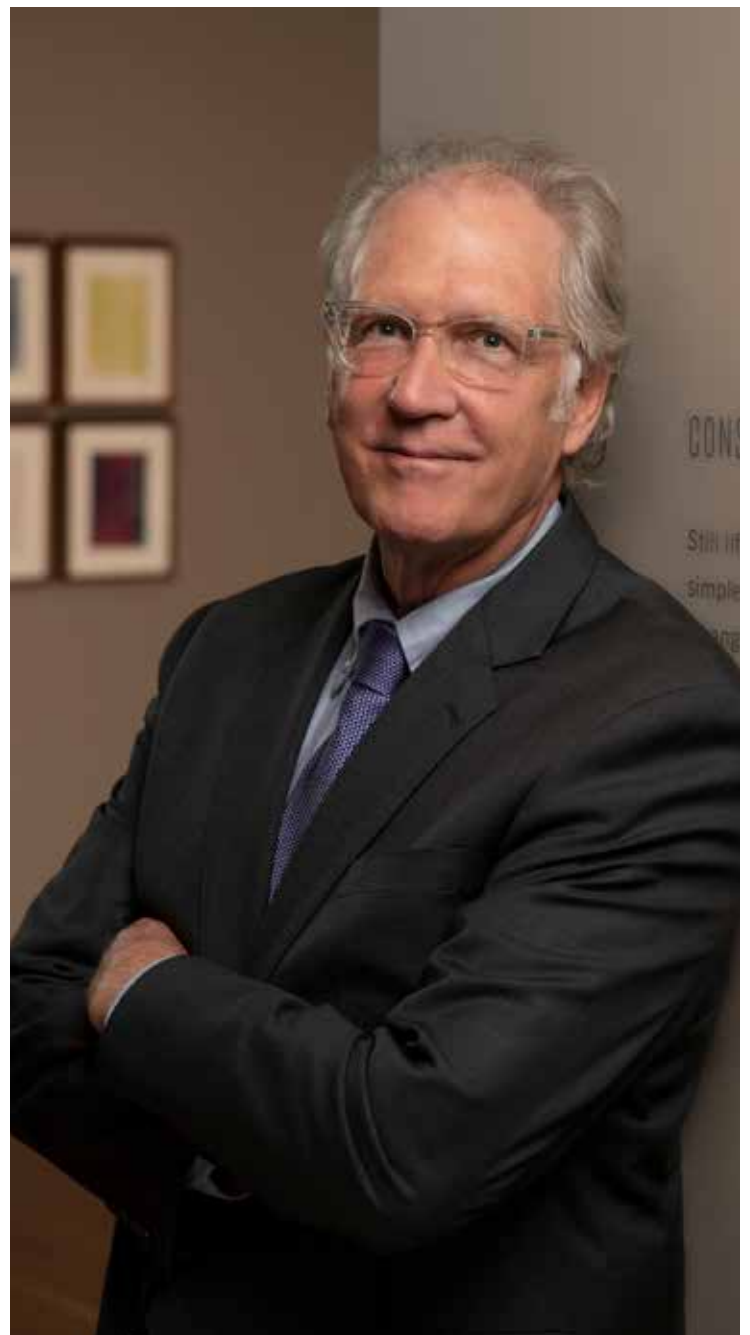
Busy Time for Photography Curator

The reimagined Martin Building has been open for about six months and I sincerely hope you have had a chance to visit. And with so much opening across the museum campus in the next few weeks it is a wonderful time to visit—or visit again—to see what's new.

Eric Paddock, Curator of Photography, has been at the DAM for close to 14 years, and I will venture to guess this has been one of the busiest times in his tenure. In addition to reinstalling the new photography galleries on level 6 of the Martin Building, which give us more space to feature works from our own permanent collection as well as provide new ways to juxtapose artists and explore themes in more depth, we have a couple of photography exhibitions on view this summer.

While we are preparing our photography galleries for a new rotation of works from our own collection later this year, there will be two opportunities to explore photography featuring the vision and creativity of women. Women have contributed to photography's technology and creative practice since the 1840s. *Modern Women/Modern Vision: Works from the Bank of America Collection*, which opens on May 1, offers visitors a chance to see more than 100 images by an incredible list of photographers that includes Diane Arbus, Flor Garduño, Dorothea Lange, Neeta Madahar, Sandy Skoglund, and Carrie Mae Weems. This exhibition showcases iconic photographs from the last 110 years alongside spellbinding pictures that we rarely get to see.


In July, we will present *Georgia O'Keeffe, Photographer*, which explores how photography energized and informed O'Keeffe's ongoing work as a painter and shows how she returned to photograph the same subjects time and time again. Of this exhibition, Eric told me, "It's inspiring to see how tireless O'Keeffe was in her search for beauty and meaningful form."



Eric Paddock
CURATOR OF PHOTOGRAPHY

Finally, as Eric reminded me, and I want to pass along to you: the pleasures of these photographs don't reveal themselves all at once. Take your time, and don't feel you have to see everything in a single visit—break for lunch or come back another day. All of the shows on view this summer are included with general admission, which is free for members. You also can enhance your visit by learning more about women photographers in a special three-part course this summer. Learn more on page 8.

See you at the museum,



Christoph Heinrich | Frederick and Jan Mayer Director

New Curators

The museum recently announced new appointments to our curatorial staff. Associate curator JR (Jennifer R.) Henneman has been promoted to the role of Curator of Western American Art and Director at the Denver Art Museum's Petrie Institute of Western American Art. JR has been an integral part of strengthening our world-class collection of western American art, and we're thrilled to see her step into this leadership role.

Additionally, Rory Padeken is joining the DAM as the Vicki and Kent Logan Curator of Modern and Contemporary Art. Rory's community-centered approach to his work makes him a natural fit to lead our Modern and Contemporary Art department.

"My hope is that visitors will enjoy seeing the photographs, think about what they say about human experience, and leave with a greater appreciation of how women have contributed to the medium and shown us important ways of seeing the world."

-Eric Paddock, Curator of Photography

NEW ON VIEW

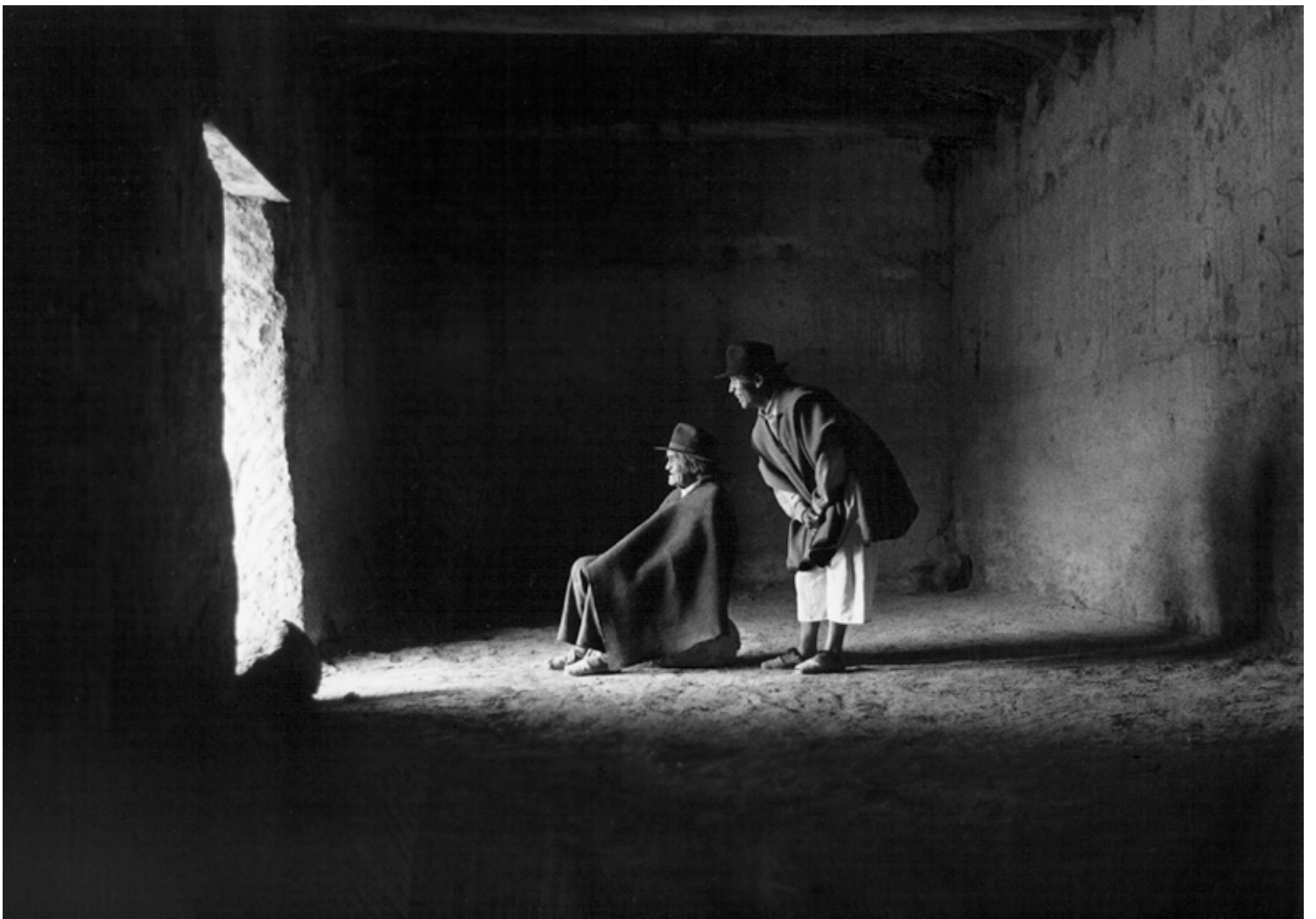
MAY 1–AUGUST 28
FREE FOR MEMBERS

MODERN WOMEN

MODERN VISION

WORKS FROM THE BANK OF AMERICA COLLECTION

MEMBER PREVIEW
APRIL 30



Flor Garduño (Mexican, b. 1957), *Taita Marcos, Cotacachi, Ecuador*, 1988. Gelatin silver print. Bank of America Collection. © Flor Garduño Photography

This summer, we invite members to explore photos by some of the twentieth century's foremost photographers including Diane Arbus, Margaret Bourke-White, Barbara Kruger, Dorothea Lange, DoDo Jin Ming, Cindy Sherman, and Carrie Mae Weems. *Modern Women/Modern Vision: Works from the Bank of America Collection* celebrates the bold and dynamic contributions of women to the development and evolution of photography in the twentieth century.

"Women embraced the medium early on, in part because photography had fewer barriers for female participation, compared with more traditional art forms such as painting and sculpture. We're delighted to share these images which, through their creative processes, reflect Modernist principles and tell stories of social, political and economic change," said Christoph Heinrich, Frederick and Jan Mayer Director.

The exhibition is divided into six sections:

Modern Innovators

In the early twentieth century, pictorialism—echoing the visual language of traditional painting—dominated photography in many countries. By the mid-1920s, most art photographers rejected this style in favor of a new approach. The artists in this section use innovative viewpoints and lighting to emphasize formal elements such as shape, texture, and value.

Powerful Witness: Documentary Photography and the New Deal

Photographs in this section, documenting the series of public work projects and other reforms led by President Franklin D. Roosevelt in the 1930s, highlight the persuasive and documentary powers of photography. Photographers fanned out across the country to record the challenging and often dire circumstances found in rural communities to help garner public support for New Deal programs to rebuild the U.S. economy.

Social Consciousness: The Photo League

This cooperative of amateur and professional photographers played a significant role in the evolution of documentary and urban street photography. Active between 1936 and 1951, the organization

offered classes, exhibition space, darkrooms and fellowship. During a time when women were excluded from many photo clubs, more than 100 women were members of the Photo League. Many members were young, predominantly Jewish, first-generation Americans from working-class neighborhoods.

Modern Masters: Expanding Expression

In the decades following World War II, straight photography continued as a dominant aesthetic; however, the previous focus on objectivity gave way to more subjective views grounded in artists' experiences or concerns. Women contributed to these developments, and their work helped extend and evolve social documentary and photojournalism into viable means for personal expression. Capturing daily life unfolding in villages or urban communities is evident in works by Graciela Iturbide and Flor Garduño, whose images in this section portrayed life and rituals of Indigenous populations in Mexico and other countries in the Americas. During the rise of feminism in the 1960s and 1970s, women photographers also used the medium to shift focus from capturing external environments and subjects to working more conceptually inventing spaces and environments.

Exploring the Environment

Historically, social and cultural norms discouraged women from venturing to work in public unchaperoned. This gave male photographers an advantage in landscape photography, but women ultimately flouted those customs and began capturing images of the wider world toward the last quarter of the twentieth century. Works in this section feature aerial points of view, as well as remote settings and unique angles.

The Global Contemporary Lens

In this section, you can find works by contemporary photographers from around the world. Subjects range from portraiture, documentation, and designed sets to completely imagined scenarios that could only exist through digital manipulation. Traditional techniques evolving to new ways of imaging—including digital platforms, editing software, and large-scale printing—are represented.

Modern Women/Modern Vision: Works from the Bank of America Collection has been loaned through the Bank of America Art in our Communities® program.

This exhibition 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.

BANK OF AMERICA 

MAY 1–SEPTEMBER 5
FREE FOR MEMBERS

CARLA FERNÁNDEZ CASA DE MODA A MEXICAN FASHION MANIFESTO



The acclaimed Mexico City-based fashion brand, Carla Fernández, established in 2002, is a couture house that aims to bring new meaning to the luxury world as an agent of social and ethical change and innovation. Carla Fernández's traveling studio—Taller Flora mobile laboratory—meets with communities throughout Mexico at the invitation of artisan cooperatives that create handmade textiles and crafts. Over time, Fernández has learned and witnessed how these master artisans draw upon oral history and transmission of techniques. She collaborates with the artisans in the creative and production processes, creating contemporary designs for the global market.

"This is the first exhibition that fully presents Carla Fernández's entire career trajectory, which emphasizes the collaboration between the fashion house and the master artisans," said Florence Müller, Avenir Foundation Curator of Textile Art and Fashion at the DAM. "The concepts and ideas proposed in Carla's designs and creations are contemporary and edgy, with warm and thoughtful touches. She works with ancient patterns, which are based on the use of squares and rectangles to create contemporary designs, demonstrating—as Fernández says—that tradition is not static."

Carla Fernández Casa de Moda is segmented into eight sections, based on key components of Carla Fernández's career and the themes of her creativity and inspiration. The exhibition begins with "To be Original is to Go Back to the Origin," which introduces the unique vision of the Carla Fernández house, followed by "Fashion as a Collaborative Process," which maps out the communities that Fernández works with throughout Mexico, and highlights the artisans and their crafts through videos. The eighth and final section concentrates on protest and political activism, titled "Fashion as Resistance." Here, Fernández's garments were inspired by women's and immigrants' rights, reproductive rights, and the anti-nuclear movement. This exhibition shows how "another fashion system is possible," according to Fernández.

Mexican artist, architect, sculptor, and activist Pedro Reyes designed the gallery for the exhibition using sculpture, architecture, video, and photography. Jane Burke, Curatorial Fellow, and Courtney Pierce, Curatorial Assistant, worked alongside Carla Fernández and her team to create and conceptualize the presentation alongside Cristina Rangel and Reyes.

Carla wearing Coyolxahuqui Jumper, *Nuestras Diosas (Our Goddesses) Collection* (detail), Spring–Summer 2020. Photo of Carla Fernández by and © of Ben Lamberty. Image courtesy Carla Fernández.

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.

MAY 1–SEPTEMBER 5
MEMBER PREVIEW APRIL 30

AGE OF Armor

TREASURES from the
HIGGINS COLLECTION at the
WORCESTER ART MUSEUM

Age of Armor examines the historical context of armor and the pragmatic functions it served, as well as the ideological sentiments about armor throughout time, from the Middle Ages into the modern era. It features more than 80 objects from the Higgins Collection, supplemented by several pieces from the DAM's own collections. The Higgins Armory Collection at the Worcester Art Museum is one of the largest collections of arms and armor in the United States. *Age of Armor* was organized by Jeffrey Forgeng, Curator of Arms and Armor and Medieval Art at the Worcester Art Museum in Massachusetts. The DAM's presentation is curated by Douglas Wagner, Curatorial Associate of Asian Art at the DAM.

"We want to show where armor fits in history and in the imagination," Wagner said. "Many visitors already have an idea in mind when they think of armor—the 'knight in shining armor' is a vivid image and has a powerful ability to fire people's imaginations. However, the actual context surrounding these objects is equally fascinating and impactful. With this exhibition, we hope visitors will discover how armor and the people who wore it influenced society and ideals—from status and moral character, to ambition and nostalgia—and how those threads run throughout history."

The show examines such themes as how armor influenced social perceptions, armor on the battlefield and in tournaments, and the beauty of armor and the techniques used in crafting the pieces.

Interpretative stations throughout the gallery will encourage visitors, especially families, to experience the craftsmanship of armor with tactile opportunities to feel various pieces of armor, discover how armor was influenced by nature, and consider how fictional characters in modern media carry forward the idea of the "knight in shining armor."

Workshops of Wolf and Peter von Speyer or Wolf Peppinghorn, Rennzeug (armor for the 'joust of war'), about 1590-1600. Steel, iron, leather, black paint, textile and horsehair stuffing, 93 lb., 1 oz. (weight). The John Woodman Higgins Armory Collection, 2014.1154. Image ©2021 Worcester Art Museum, all rights reserved.

Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum is organized by the Worcester Art Museum. Support 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.



PROGRAMS AND EVENTS

To see the full list of events in May and June 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.

May

3 INSIGHT SERIES Holding Up: Stories from Conservation

How did the DAM conservation team care for artworks during closure and prepare them for their display in the Martin Building?

May 3 | 6–7 pm \$ ✨

6 MEMBER SPRING SHOPPING SALE

See back cover for details.

May 6–8

8 FOXY & SHMOXY: ART DETECTIVES

Bring the family to enjoy these two witty foxes who solve mysterious cases involving artworks in the galleries.

May 8 | 10:30 am & 11:30 am

10 LOGAN LECTURE Jude Tallichet

Artist Jude Tallichet is Professor Emeritus of sculpture at Tyler College of Art at Temple University in Philadelphia. Her artistic practice spans several 3-D media including bronze, industrial-strength aluminum foil, fluorescent lights, Plexiglas, and Hydrocal (a multi-purpose gypsum cement). Tallichet fabricates quotidian objects and re-presents them so that they are still recognizable, but subvert associated meanings.

May 10 | 6–7 pm \$ ✨

14 MEMBER PREVIEW Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum

Immerse yourself in more than 100 objects that highlight the artistry, function, and societal perceptions that armor shaped throughout time.

May 14 | 10 am–5 pm

17 BEHIND THE CAMERA: Women in Photography Session 1

Learn about the many roles that women played in nineteenth-century photography.

May 17 | 6–7:15 pm \$ ✨

21 BEAUTY AND THE WASTE Fashioning Idols and the Ethics of Recycling in Korean Pop Music Videos

Join us for this exciting talk that will examine K-Pop's double entendre as both a seminal player in and a critic of the fashion industry.

May 21 | 1–2 pm \$ ✨

24 CURATOR CONVERSATION Fantasies in Steel

Jeffrey L. Forgeng, the Higgins Curator of Arms & Armor and Medieval Art at the Worcester Art Museum, will take you on a personal journey through highlights of the exhibition and the centuries of human stories forged into the steel of these objects.

May 24 | 1–2 pm \$ ✨

31 ANDERMAN PHOTOGRAPHY LECTURE Sandy Skoglund

Learn more Skoglund's work, process, and inspiration in this conversation between her and Eric Paddock, Curator of Photography.

May 31 | 6–7 pm \$ ✨

Member Tours

COLLECTION TOURS

Led by a specially trained docent, these free 45-minute tours explore the museum's newly reinstalled collection galleries. Look closely at object highlights, discover new stories and perspectives, and learn about key reinstallation moments.

Saturdays | 11–11:45 am

TRAITOR, SURVIVOR, ICON TOURS

Traitor, Survivor, Icon: The Legacy of La Malinche reconsiders a woman at the heart of the Spanish conquest of Mexico. This 45-minute tour offers a dynamic look at her history and impact.

May 1 & 8 | 11–11:45 am

May 5 | 2:30–3:15 pm

AGE OF ARMOR TOURS

This 45-minute tour examines the historical context and functions of plate armor, as well as ideological sentiments about armor throughout time. Pieces are drawn from the renowned collection at the Worcester Art Museum, supplemented by works from the Denver Art Museum.

May 19–July 14 | Thursdays | 2:30–3:15 pm

May 22–July 17 | Sundays | 11–11:45 am

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



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

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

Ongoing Programs

DROP-IN DRAWING

Join artist Anna Kaye 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!

May 10 (online) & June 14 (onsite) | 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 connect from home with art and with each other.

May 17 (onsite) & June 21 (online) | 1–1:45 pm

DROP-IN WRITING

Explore your creativity through the written word in our informal writing sessions led by Theresa Rozul Knowles, an instructor with Lighthouse Writers Workshop.

May 24 (online) & June 28 (onsite) | 1–3 pm

ART & ABOUT

Art & About tours are designed for visitors with early-stage Alzheimer's or dementia and their care partners. Themes change every month. Free admission, registration required. Email access@denverartmuseum.org to register.

May 12 & June 9 | 1–2:30 pm

June

7 CURATOR CONVERSATION Modern and Contemporary Latin American Art at the Fox Collection

Join us for a lively conversation between Raphael Fonseca, Associate Curator of Modern and Contemporary Latin American Art at the DAM, and Erin Kirkland, Curator and Collection Manager of the John and Sandy Fox Collection.

June 7 | 6–7 pm \$ *



10 UNCORKED

Uncorked is the Denver Art Museum's spring fundraiser celebrating art, wine, and community. To mark its 20th anniversary, this year's event will be especially festive! There will be fabulous wine tastings, lively entertainment indoors and out, and a brilliant multi-course dinner. Proceeds will benefit the museum's exhibitions and programs.

June 10 | Starts at 6:30 pm \$

14 BERLIN TO DENVER Marsden Hartley and Arnold Rönnebeck

Join acclaimed LGBTQ+ author, filmmaker, playwright, and curator Gregory Hinton for a lecture and performance, which examines the long, close friendship between a deeply shy gay artist and a generous ally.

June 14 | 6–7 pm \$ *

17 UNTITLED: CREATIVE FUSIONS

Join us for a fun evening of artmaking and live performances. Navigate the intersections and migrations of rural and urban life with local artists Jeff Campbell and Robert Martin, inspired by *Disruption: Works from the Vicki and Kent Logan Collection* and *Carla Fernández Casa de Moda: A Mexican Fashion Manifesto*.

June 17 | 6–10 pm

21 BEHIND THE CAMERA: Women in Photography Session 2

Explore the work of several women photographers in the DAM's permanent collection.

June 21 | 6–7:15 pm \$ *

Member Benefits

Members see it first!

Enjoy a Member Preview for *Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum* on **Saturday, May 14.**



Free tours for members.

Enhance your visit with a member collection tour offered every Saturday at 11 am. Collection topics rotate each week. See the calendar or visit our website for more information. Plus, starting May 19, join us for *Age of Armor* member tours every Thursday at 2:30 pm or Sunday at 11 am.

Member presale for fall/winter Creative Classes.

Members enjoy advance registration, plus discounted rates on Creative Classes. Be sure to take advantage of the member presale, as these classes will sell out. Registration begins for Museum Friends **May 2** and for members **May 4.**



Bigger savings in the Shop.

During our Spring Shopping Event **May 6–8**, members enjoy additional savings in the shop. This is the perfect time to find those Mother's and Father's Day gifts!

Use this QR code to learn more or renew your membership





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 *Modern Women/Modern Vision and Age of Armor*. 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.



Use this QR code to get more information on our website.




Fold
Perf

May

S	M	T	W	T	F	S
1 Carla Fernández Casa de Moda opens Modern Women/Modern Vision opens Member Tour Traitor, Survivor, Icon 11 am	2 Registration begins for Museum Friends for Fall/ winter Creative Classes 10 am	3 Insight Series Holding Up: Stories from Conservation 6 pm	4 Registration begins for members for fall/winter Creative Classes 10 am	5 Member Tour Traitor, Survivor, Icon 2 pm	7 Member Tour Asian Art 11 am	14 Member Preview Age of Armor 10 am-5 pm Member Tour European Art before 1800 11 am
8 Traitor, Survivor, Icon closes Member Tour Traitor, Survivor, Icon 11 am Foxy & Shimoxo: Art Detectives 10:30 am & 11:30 am		10 Drop-In Drawing (online) 1-3 pm Logan Lecture Jude Tallichet 6 pm	11	12 Art & About Tour 1 pm		21 Member Tour Latin American Art and Art of the Ancient Americas 11 am Talk Beauty and the Waste 1 pm
15 Age of Armor opens	17 Mindful Looking (onsite) 1-1:45 pm Behind the Camera: Women in Photography Session 1 6 pm <small>Foxy and Shimoxo performance in the galleries. Photo by Raine Chisnt.</small>	24 Drop-In Writing 1-3 pm Curator Conversation Fantasies in Steel 6 pm	18	19 Member Tour Age of Armor 2:30 pm	20	28 Member Tour By Design 11 am
22 Member Tour Age of Armor 11 am	23	31 Anderman Photography Lecture Sandy Skoglund 6 pm		26 Member Tour Age of Armor 2:30 pm <small>Photo courtesy of Instagram user @olly_brownm</small>	27	

May is Asian American and Pacific Islander Heritage Month.
We invite you to celebrate and learn more about Asian art and culture with a visit to the newly reinstalled galleries on level 5 of the Martin Building.

June

S	M	T	W	T	F	S
5 Member Tour Age of Armor 11 am	6 DAM Summer Camps begin	7 Curator Conversation: Modern and Contemporary Latin American Art & the Fox Collection 6 pm	1	1	2 Member Tour Age of Armor 2:30 pm	4 Member Tour Indigenous Arts of North America 11 am
12 Member Tour Age of Armor 11 am	13	14 Drop-in Drawing (onsite) 1 pm Lecture & Performance Berlin to Denver 6 pm		9 Art and About Tour 1 pm Member Tour Age of Armor 2:30 pm	10 Uncorked 6:30 pm	11 Member Tour 19th Century Galleries 11 am
19 Member Tour Age of Armor 11 am	21 Mindful Looking (online) 1-1:45 pm Behind the Camera: Women in Photography Session 2 6 pm	28 Drop-in Writing 1-3 pm	22	16 Member Tour Age of Armor 2:30 pm <small>Photo courtesy of Instagram user @beautyflives3129</small>	17 Untitled: Creative Fusions 6-10 pm	18 Member Tour Western American Art 11 am
26 Member Tour Age of Armor 11 am			29	23 Member Tour Age of Armor 2:30 pm <small>Photo courtesy of Instagram user @jonhyar</small>	24	25 Member Tour Asian Art 11 am
	30		31	30 Member Tour Age of Armor 2:30 pm	31	

In June, the DAM is pleased to join Juneteenth and Pride Month celebrations
We hope to see you in the community!

Photo courtesy of Instagram user @words_flavors_adventures



ON VIEW IN REVISIÓN

Chichio and Giannone deliberately play with stereotypes of normative representation and cultural appropriation in works such as *Calaverita*, in which the artists portray themselves with their dog as a same-sex family (Argentina was the first country in Latin America to allow same-sex marriage); however, they wear masks that conceal their identities, as members of LGBTQ communities across Latin America often conceal their real selves due to social stigma.

Leo Chichio & Daniel Giannone (Argentinean, b. 1969 & 1964), *Calaverita*, 2014. Hand embroidery with cotton thread and jewelry effect on Alexander Henry fabric, 55 x 43 inches. Lent by Chichio & Giannone. © Chichio & Giannone. Photo by Nacho Isparrá.

Coming Soon

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

Opens May 1

See page 4 for information.

Carla Fernández Casa de Moda: A Mexican Fashion Manifesto

Opens May 1

See page 6 for information.

Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum

Opens May 15

See page 7 for information.

Georgia O'Keeffe, Photographer

Opens July 3

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

Who Tells a Tale Adds a Tail: Latin America and Contemporary Art

Opens July 31

Highlighting the work of 19 contemporary artists exploring technology, identity, and social and political issues.

Now On View

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.

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.

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

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.

Curious Visions: Toward Abstract Photography Through June 19

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

ReVisión: Art in the Americas Through July 17

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. The artwork on the poster in this issue is on view in this exhibition.



IMAGES, Clockwise from top: Visitors in *Disruption: Works from the Vicki and Kent Logan Collection*; Visitor in *19th Century in European and American Art*; Visitors in the Northwest Coast Gallery. Photography by Roni Norbury.

Support for exhibitions at the Denver Art Museum 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.

Disruption: Works from the Vicki and Kent Logan Collection is organized by the Denver Art Museum. This exhibition is presented with the generous support of Vicki and Kent Logan.

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.

Modern Women/Modern Vision: Works from the Bank of America Collection has been loaned through the Bank of America Art in our Communities® program.

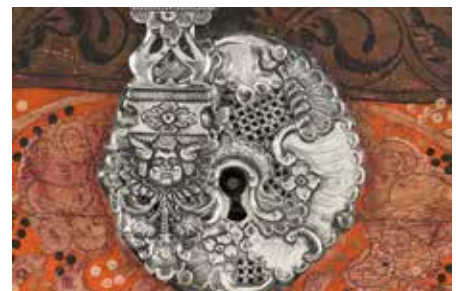
Georgia O'Keeffe, Photographer is organized by the Museum of Fine Arts, Houston, with the collaboration of the Georgia O'Keeffe Museum, Santa Fe. Support for the Denver Art Museum exhibition is provided by the Kristin and Charles Lohmiller Exhibitions Fund.

Who tells a tale, adds a tail: Latin America and Contemporary Art is organized by the Denver Art Museum. It is presented by the Birnbaum Social Discourse Project and The Andy Warhol Foundation for the Visual Arts.

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. 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.

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

DAM Unboxed



Unknown artist, *Maque chest (arqueta)*, 1770s. Maque lacquer, wood, and silver, 7 1/4 x 11 x 6 in. Funds from the bequest of Charles Patterson, 2021.423.

Globalism, which we take to be so contemporary—with its complex networks and widespread cross-influences—is, in fact, a long-standing historical process. The emergence of the extended Spanish imperial state in the 1500s, with the Americas as the center of its wealth and trade networks, is one of the earliest known examples of globalization. Spain's extensive trade exchanges and expansive commercial routes brought to the Americas a vast array of artistic influences from across Europe, Asia, and Africa.

Asian imports

Commercial exchange with Asia became paramount for the economy of colonial Mexico. Between 1565 and 1815, the so-called Manila galleons brought an extensive assortment of Asian luxury goods to Spanish America in exchange for silver and other raw materials. The striking, luxurious, and exquisitely crafted Asian imports reached the port city of Acapulco in present-day Mexico, which became one of the most important trade hubs in the early modern world. In addition, a substantial number of enslaved and indentured workers from diverse communities across the Indian subcontinent and Southeast Asia journeyed to Mexico on the ships. Asian goods and people had a profound impact on the development of the arts of the region. Exotic materials such as porcelain and lacquer captured the imagination of consumers and artisans alike, often inspiring local makers.

Lightweight, waterproof, and decorated with glossy, saturated colors, Asian lacquerware drew special attention from Mexican consumers. Eager to supply an increasing demand for fine lacquerware, and departing from a technique used before the conquest, Mexican colonial artisans developed a lustrous waterproof finish known as maque (old Spanish for lacquer) that resembled Asian lacquer. Maque artisans used local materials, a mixture of an oil base and ground clay, to which pigments, and sometimes gold and silver powder, were added. The oil base was a combination of aje oil (extracted from female parasitic Hemipteran insects), chia seed oil, and chicalote oil extracted from the seeds of the Mexican poppy plant. Maque manufacturing flourished in the 1700s in two main production centers: Pátzcuaro, Michoacán, and Olinalá, Guerrero, each location developing distinctive styles. Olinalá maque masters developed a unique technique called rayado (scratched) that emulates Chinese carved

lacquer. The method consists of applying a base color layer to the wood surface of the object, covering it with one additional layer of a contrasting color, and then scratching off areas of the superficial layer so that the designs that emerge are set against the ground color. To complete details and textures for the different figures, the artisans incised fine lines, rayas, on the surface of each design, creating a contrasting relief effect.

First of its kind

Thanks to the generosity of the late Carl Patterson, in 2021 the Denver Art Museum acquired this exceptional Olinalá maque chest dating from the late 1700s, the first of its kind to enter the collection. In this example, a bright orange ground sets off the engraved designs carved on a cream-colored, superimposed layer depicting various types of birds, rabbits, dogs, and vases with flowers and leaves. Artists often completed the carved shapes with painted details in additional colors as seen in the figures, the cream and black dots that fill the background, and the blue-gray festoons and meandering borders that frame each panel. Non-invasive testing performed in the museum's conservation lab confirmed that this chest's bright orange ground color comes from a lead red pigment known as azarcón, which was widely employed during the Spanish age.

In Spanish America, it was a common practice to further embellish precious coffers and chests by adding silver mounts, usually done by silversmiths in a different workshop. While the off-center hasp lock and the two elaborated hinges on this chest are common for Spanish wares, the European style of rococo silverwork is remarkable for its fine craftsmanship and delicate details.

This chest highlights how local artists, normally trained in European techniques and styles, readily adapted their own artistic traditions—based on pre-Hispanic techniques—as they created new products for the colonial society. It also demonstrates how the fusion of visual repertoires and craft traditions coming from across the globe led to the creation of a cross-cultural material culture identified today with Spanish America.

- Jorge F. Rivas Pérez
Frederick and Jan Mayer Curator of Latin American Art

Congratulations

2022 CILE BACH AWARD RECIPIENTS!



Lynnetta Windsor

Lynnetta Windsor joined the Denver Art Museum volunteer program in 2013 as an educational docent. "What brought me to the Denver Art Museum was an opportunity to grow in a new direction," said the former biology teacher from Houston. "I'm very curious and love learning more about art from the museum staff and other volunteers."

Whether it's a discussion about midcentury design or artists such as Claude Monet or Kent Monkman, her tours are well-researched and presented with enthusiasm. In 2017, Lynnetta was a delegate to the National Docent Symposium in Montreal, Canada. She has also served in docent leadership roles at the DAM for *Talk at Twelve*, *Mañanitas*, *AM at the DAM*, and *The Western: An Epic in Art & Film*.

Lynnetta has given over 2,000 hours of volunteer service and is truly a paragon of organization. She provides tours for the Architecture and Design, Fashion, European and American Art, and Modern and Contemporary Art collections and serves as Education Council Administrator, as well as the Nominating Chair of the Volunteer Executive Board. She also supports the museum behind the scenes, serving on the Equity, Diversity, and Inclusion Committee and collaborating with staff and volunteers.

Lynnetta is patient, efficient, and collaborative and helps everyone and everything she's involved with be more successful. She represents the true spirit of the Cile Bach Award.



Betsy Overton

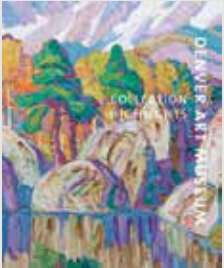
Betsy Overton joined the Denver Art Museum in 2011 as a Floral Events Team volunteer, became a Floral Design Coordinator in 2016, and Chair of the group in 2020. As a Colorado Master Gardener from Arapahoe County, Betsy uses her knowledge of cultivating flowers, her love of textiles, and her background in interior design to help inspire her creative aesthetic in floral arranging.

As Floral Events Chair, Betsy guided the creation of hundreds of floral arrangements for Denver Art Museum events connected to the reopening of the Martin Building and the *Whistler to Cassatt* gala. Throughout, she worked closely with volunteers and museum staff to ensure specific design expectations, oversee the selection of flowers and vessels, and manage the final cleanup in the floral studio.

Betsy also serves on the Volunteer Strategic Planning Task Force and enjoys connecting with the broader volunteer corps. "It's meaningful to collaborate with volunteers of different backgrounds and experiences, expressing our creativity, and using our skills to interpret the art around us," she said.

Betsy's gracious and calm demeanor, strong leadership, and exceptional creativity in her floral designs has endeared her to all and she exemplifies everything the Cile Bach Award is meant to honor.

The museum has several exciting new catalogs to help you to dive deeper into the art. You can purchase publications in the Shop and our online shop.



Denver Art Museum: Collection Highlights

This richly illustrated volume illuminates masterworks from each curatorial department. Entries written by a host of curators past and present shed light on celebrated objects, and department histories document the remarkable growth of the museum and collection over time. Published by the Denver Art Museum in association with Scala Art Publishers, Inc.



Here, Now: Indigenous Arts of North America at the Denver Art Museum

Here, Now: Indigenous Arts of North America at the Denver Art Museum features 200 of the museum's most notable Indigenous artworks. It reinterprets the collection and reveals

new insights into the historic and contemporary work of Indigenous artists. Additional contributions by Indigenous authors reflect on the collection and current issues. Edited by John P. Lukavic, Andrew W. Mellon Curator of Native Arts; Dakota Hoska, Assistant Curator of Native Arts; and Christopher Patrello, Andrew W. Mellon Curatorial Fellow in Indigenous Arts of North America. Published by the Denver Art Museum in association with Hirmer Verlag.



Companion to The Robert and Kerstin Adams Photography Collection at the Denver Art Museum (August 2022)

This publication highlights photographs given by Robert and Kerstin Adams to the Denver Art Museum. Throughout his own career, Robert Adams has documented and explored

the complexities of the American West. He and his wife, Kerstin, began collecting photographs by others—from the early 1900s to today—that testify to lifelong interests, friendships, and unexpected surprises. Written and edited by Eric Paddock, Curator of Photography at the Denver Art Museum, with contributions by Robert Adams, Linda Gammell, Frank Gohlke, Edward Ranney, Kimberly Roberts (Senior Curatorial Assistant, Photography), and Terri Weifenbach. Published by the Denver Art Museum and distributed by University of Oklahoma Press.

Who Tells a Tale Adds a Tail (August 2022)

This catalog accompanies an exhibition featuring 19 contemporary Latin American and Latinx artists born in the millennial generation between 1981 and 1996. Nineteen critics and curators from the same generation and region share insights into the artists' works, processes, and inspirations. An introductory essay by Raphael Fonseca, Associate Curator of Modern and Contemporary Latin American Art, establishes connections between the artists and millennial culture. Raised in a historical moment between the analog and the digital, these artists play with a fragmented idea of truth, identity, and the appropriation of images, inviting the audience to dive into the importance of fiction in contemporary culture.

Appropriation and Invention: Three Centuries of Art in Spanish America, Selections from the Denver Art Museum (November 2022)

The catalog highlights Latin American masterpieces, including paintings, sculptures, and decorative arts, made shortly after the Spanish conquest and before the independence movements. Arranged regionally, the essays explore how artists found freedom despite colonial authority. While pleasing clients, many artists of Indigenous and African descent also reclaimed and reshaped the arts for themselves and their new colonial realities. Epilogue essays consider modern and contemporary trends. Edited by Jorge F. Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art. Published by the Denver Art Museum in association with Hirmer Verlag.

Tradition and Triumph: Japanese Women Artists from the John Fong and Colin Johnstone Collection (October 2022)

The catalog showcases art created by Japanese women from the 1600s through the 1900s. Ranging from works on silk and paper to ceramics, the art of important women artists is represented along with pieces by male artists who trained and championed them. Assembled by John Fong and Colin Johnstone, who gifted the works to the Denver Art Museum, this collection is believed to be the largest group of works of this type outside of Japan. Essays by Andrew L. Maske and Patricia Fister provide important historical context of pre-1900 Japan. Published by the Denver Art Museum and distributed by University of Washington Press.

CARING FOR **Outdoor Sculpture**

The museum showcases several beloved outdoor artworks on our campus: *Big Sweep*, *Denver Monoliths*, *For Jennifer*, *Pilgrimage*, *Scottish Angus Cow & Calf*, *Wheel*, and *Willy*, *Argus and Lucky*. A team of dedicated conservators works to keep these artworks safe in Colorado's climate.

The outdoor environment has a pronounced effect on painted outdoor sculptures. The paint protects the metal structure underneath, but the paint itself usually weathers noticeably after 10–15 years leading to fading, chalking, and eventual disintegration. In many cases, conservators seek to preserve original materials above all else. However, in order to maintain painted outdoor sculptures in the way the artist intended, we must periodically repaint them. While we accept that the original paint will not last, when we repaint, we take great care to ensure that the new paint is appropriate for the artwork. In anticipation of this need, we document the appearance of the original paint when it is new. We keep samples of the original paint in a



© Joel Shapiro/Artists Rights Society (ARS), New York

controlled environment so we are certain of the original appearance. We also work with scientists to measure those attributes with instruments like colorimeters and gloss meters. Finally, when it comes time to choose a new paint, we work with the artist or representatives of the artist whenever possible to ensure that the new paint is in line with the artist's vision for the work.

Colorado's sunny climate and high UV levels were particularly harsh on the paint of *For Jennifer* by Joel Shapiro. It became clear that *For Jennifer* would need to be repainted, and we agreed with Shapiro that we would seek a new paint system that would hold up better in our climate. We were faced with the challenge of finding a new paint that would capture the intensity of the blue color of the original paint and its low gloss. Though no paint will last forever outdoors, we hoped to find one that would hold up for 15 years or more. Selection of a new paint was a collaborative and interdisciplinary process. We worked closely with Becky Hart, former Vicki and Kent Logan Curator of Modern



and Contemporary Art, to identify promising options and to engage Shapiro in the process (image 1). We sought advice from scientists at the Getty Conservation Institute in Los Angeles, who also provided artificial aging services for paints under consideration. We ultimately hired Demiurge, an art fabricator in Denver, partnering with industrial painting firm OnSite Coating, to carry out the specialized tasks of rigging and painting. Demiurge and OnSite Coating helped us to identify our finalist paint systems and to investigate them through large-scale samples and mock-ups.

Choosing a paint system is a critical part of planning a repainting project, but there also are other decisions that need to be made. To determine if the original paint could be painted over or if it would need to be removed, we carried out testing to see if it would swell and bubble if painted over and to determine if it was still well adhered to the underlying metal (image 2). The degraded original paint failed this testing, meaning that it would have to be completely removed. We also

considered whether to leave the sculpture in place during repainting or disassemble it for repainting in a spray booth. After consulting with several riggers and painters, we determined that disassembly was feasible and would lead to the best results, especially with application of a new paint system to bare metal.

In December 2020, Demiurge deinstalled the sculpture (image 3) and OnSite Coating began work on repainting. They built custom stands to support the five elements of the sculpture at their ends so that all surfaces could be worked on at once. They performed careful abrasive blasting to remove the original paint and roughen the underlying aluminum surface without damaging it. After thorough cleaning of the metal surface, they applied the new coating system consisting of one layer of epoxy primer (image 4), two layers of high performance fluoropolymer paint, and one layer of clear coat to protect the underlying paint (image 5) for the vivid final result.

May 6-8

MEMBER Spring Shopping Sale



Don't forget to stop in May 6-8 to enjoy 25% off everything in the Shop during our annual Member Spring Shopping Sale.

Enjoy savings (and free shipping) when you shop online that weekend, too!

Your purchase supports the Denver Art Museum.
720.865.4488 | shop.denverartmuseum.org

Have Brunch at The Ponti!

The Ponti will be open just for members 10-11 am on May 6-8. Call 720-913-2751 to secure your spot for this members-only seating.

To make reservations to dine during regular restaurant hours, please visit thepontidenver.com



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