

ON  
&  
OFF  
THE  
WALL

JULY/AUGUST 2022

A MEMBER BENEFIT OF THE  
**DENVER**  
**art**  
**MUSEUM**





# On the Cover

**FIELD ARMOR FROM A GARNITURE,  
BY POMPEO DELLA CESA**

Richly decorated with gold and silver imagery based on ancient Roman designs, this suit on view in *Age of Armor* exemplifies the interwoven functions of European armor. It provided maximum protection for a heavy cavalry soldier in the 1600s and conveyed his noble status, cultural sophistication, and bravery. This suit evokes our perceptions of knightly heroes such as King Arthur, Tristan, and Lancelot, and probably did for its original owner as well. This armor, however, was made when knighthood was historically in decline.

*Age of Armor* is included with general admission, which is free for members.

**Pompeo della Cesa, *Field Armor from a Garniture*, about 1595, steel, iron, brass, gold, silver, leather, fabric. The John Woodman Higgins Armory Collection, 2014.112. Image © 2021 Worcester Art Museum, all rights reserved.**

## 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, July 29.

## PARKING

The garage at 12th Avenue and Broadway is the most convenient place to park.

## COVID-19 INFORMATION

Visit [denverartmuseum.org/plan-your-visit](https://denverartmuseum.org/plan-your-visit) for the latest updates and visit tips.



## CONTACT US

**Membership Office** 720-913-0130  
[membership@denverartmuseum.org](mailto:membership@denverartmuseum.org)  
[denverartmuseum.org/membership](https://denverartmuseum.org/membership)

**Adult Programs** 720-913-0130  
**Event Rental** 720-913-0148  
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**Información en español** 720-913-0169  
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Send change of address with mailing label six weeks in advance to:

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

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



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**

Read Christoph's overview of what's on view at the museum this summer.



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**Age of Armor**

Learn about the men behind the metal.



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**Who tells a tale adds a tail**

This exhibition featuring 19 young contemporary artists opens July 31.



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**Programs and Events**

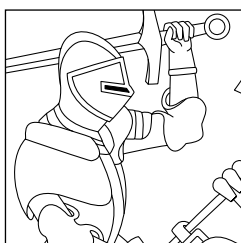
Don't miss the Member Previews for *Who tells a tale adds a tail*, *Untitled: Creative Fusions*, and other programs.



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**Art on View**

Explore our fashion, design, Indigenous art, Latin American art, Asian art, and western American art galleries.



**INSERT**

**Calendar  
Member Benefits**

Check out the *Age of Armor*-inspired coloring page exclusively for members!



12

**Photography Exhibitions**

Photography lovers rejoice! See photos by Georgia O'Keeffe, Diane Arbus, Alfred Stieglitz, Akiyoshi Taniguchi, Edward Weston, and dozens of others.



15

**Meet Our Creative-in-Residence**

Kerrie Joy, local poet, singer, spoken-word artist, and activist, is in residence at the DAM.



16

**DAM Uncrated**

The museum recently received three artworks by Korean artist Lim, Ok-Sang.

# The Art of Summer

Summer is one of my favorite times of the year at the museum. And this summer is extra special because it is the first one since opening our reimagined campus with all its stunning outdoor spaces. The Sensory Garden is full of blooms, *La Musidora* is beckoning visitors to kick back on the plaza, and the patio of The Ponti is full of guests lingering over their lunch al fresco.

And while there is so much to enjoy outside, we are once again buzzing with more to see and do inside than you can pack into one visit. In addition to the Martin Building, which showcases much of our permanent collection, we invite you to explore several temporary exhibitions now on view.

*Age of Armor: Treasures from the Higgins Collection at the Worcester Art Museum* features pieces of armor like the suit on the cover of this issue as well as helmets, swords, and other fascinating objects. In July, we open two more exciting exhibitions. *Georgia O'Keeffe, Photographer*, which brings to Denver approximately 100 photographs (and more than 10 paintings) that present a new aspect of this artist's career. *Who tells a tale adds a tail: Latin America and contemporary art* opens July 31. This innovative exhibition brings together the work of 19 contemporary Latin American artists to activate levels 3 and 4 of the Hamilton Building in new

and dynamic ways. Visitors will be invited to engage through a multitude of media that includes painting, sculpture, digital, and performance art.

If you haven't had a chance to visit *ReVisión: Art in the Americas* yet, hurry down before it closes on July 17. It was our inaugural exhibition in the new Bonfils-Stanton Gallery on level 1 of the Martin Building, showcasing ancient and contemporary Latin American art.

We close out July with our third *Untitled: Creative Fusions of 2022*. Summer is always an especially lively and fun time to enjoy this after-hours event with local artists and creatives full of dynamic and one-of-a-kind experiences. Mark your calendars for July 29!

Whether you are interested in medieval armor, fashion, photography, or contemporary art, there is something for everyone to see, do, connect with, and be inspired by at the museum this summer.

See you at the museum,



Christoph Heinrich | Frederick and Jan Mayer Director





Photos by Raine Chism



FREE FOR MEMBERS  
THROUGH SEPTEMBER 5



# Men BEHIND THE Metal



IMAGES, LEFT: Anton Peffenhauser (armor) and Jörg Sorg the Younger (etching), *Breastplate with Tassets from the Field Armor of Stefano Doria* (detail), Germany, 1551, Etched and gilded steel, brass and leather, The John Woodman Higgins Armory Collection, 2014.1155.3, .5, .7. Image © 2021 Worcester Art Museum, all rights reserved. RIGHT: Attributed to Michel Witz the Younger, *Breastplate with Tassets for Heavy Cavalry Use* (detail), Austria, 1530s, Etched and heat-blackened steel, The John Woodman Higgins Armory Collection, 2014.1166.3. 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.

The image portrayed by suits of armor is larger than life. Helmets were designed to make the wearer more intimidating, and protection provided by armor could make a man seem invulnerable. Armor also conveyed wealth, power, sophistication, and social class. Yet beneath the armor was an individual with a personal history. The names of those who wore armor, and of those who made it, are often preserved in detailed records or in marks left by craftsmen, making it possible for us to tell their stories. Many such pieces can be found in the John Woodman Higgins Armory Collection of arms and armor at the Worcester Art Museum, now on view in the *Age of Armor* exhibition at the Denver Art Museum.

### **Ferdinand I**

A masterfully crafted breastplate in the exhibition can be associated with one of the most powerful historical figures of the 1500s, Ferdinand I (1505–1564), Archduke of Austria and later Holy Roman Emperor. Shield-shaped marks stamped at the shoulders of the breastplate represent the Austrian imperial family. This emblem still appears on the Austrian national flag, and its appearance on this piece suggests that it may have been made for Ferdinand himself. His reign spanned the invasion of Europe by the Ottoman Empire, the Protestant reformation in the Christian Church, and resulting wars. However, he is generally remembered as an able administrator, not as a warrior. If this breastplate was made for Ferdinand, it would highlight how important it was for him to be seen in a military role as well. The piece is decorated with twisting rope edging and floral designs, and is attributed to armorer Michel Witz the Younger (1510–1588), who was active in Innsbruck, Austria, in the 1530s.

### **Anton Peffenhauser**

Some armorers eventually became more famous than their patrons. One example is Anton Peffenhauser (1525–1603), who crafted a field armor for Stefano Doria (died 1580) in 1551. Doria was a high-ranking military officer who served Duke Charles III of Savoy and later became commander of the army of the republic of Genoa. The high quality of his breastplate, now in the Higgins Armory Collection, reflects Doria's rank and influence. It also reveals the mastery of Peffenhauser and his collaborator, Jörg Sorg the Younger (1517–1603). Peffenhauser worked in Augsburg, Southern Germany, and was one of the last great European armorers during the period of armor's decline. Nobility across Europe commissioned pieces from his workshop, which are still found in numerous important armor collections.

Jörg Sorg decorated many works by Peffenhauser, and kept an illustrated notebook of his work, allowing us to identify this armor with both armorer and client. Here Sorg's etched and gilded patterns run intricately across and down the breastplate and over the tassets, or thigh protection.

### **Rank-and-File Soldiers**

The expense and labor required to make a suit of armor restricted the finest examples to the wealthiest members of society, but as armies gradually grew in size, armor became more necessary and common for soldiers of all classes. Rank-and-file troops wore lower-quality pieces than those made for the nobility. These were often ordered many at a time with little concern for custom fit, but they nevertheless protected their wearers. An early example of armor for a common soldier in the Higgins Armory Collection is a helmet from the late 1400s called a sallet. Sallets have deep bowls and flaring tails to protect the neck, and sometimes had visors to protect the face when lowered. It was a popular style with both elite and common soldiers. Higher-quality sallets provided additional protection for the lower face and neck, but basic examples like the Higgins helmet protected only the top and sides of the head.

In the 1500s and 1600s, firearms began to dominate European battlefields, forcing armor to become thicker and heavier to protect against bullets. Some soldiers, like those who carried muskets, abandoned armor altogether in favor of mobility. To protect musketeers from attacks by charging horsemen, armies employed large units of soldiers armed with pikes, which formed a wall of long spikes when massed together. These tactics transformed warfare on European battlefields. Pikemen wore a basic form of armor that only included torso armor and helmet, protecting vital areas, but reducing weight and cost. While rarely remembered individually, these soldiers played a major role in history.

Armor in the Higgins Collection at the Worcester Art Museum offers many stories like these, where each piece represents an individual, as well as a style, technology, or period of history. The Denver Art Museum collaborated with the Worcester Art Museum's Curator of Arms and Armor, Jeffrey L. Forgeng, to also incorporate works from the DAM's collection into *Age of Armor*, helping us tell these stories and imagine the wearers and makers of these iconic works.

– Douglas Wagner, Curatorial Associate and Local Curator of *Age of Armor*

COMING SOON

OPENS JULY 31  
MEMBER PREVIEWS JULY 29-30

# Who tells a tale adds a tail

Latin America and contemporary art

**Featured artists:**

Eddie Rodolfo Aparicio (Los Angeles, born 1990)

ASMA (México – Ecuador, formed in 2017)

Adrián Balseca (Ecuador, born 1989)

Seba Calfuqueo (Chile, born 1991)

Gabriel Chaile (Argentina, born 1985)

Vitória Cribb (Brazil, born 1996)

Juan Fuentes (México/Denver, born 1990)

Claudia Martinez Garay (Peru, born 1983)

Juan Pablo Garza (Venezuela, born 1980)

Hulda Guzmán (Dominican Republic, born 1984)

Caleb Hahne Quintana (Denver, born 1993)

Randolpho Lamonier (Brazil, born 1988)

Tessa Mars (Haiti, born 1985)

Andrés Pereira Paz (Bolivia, born 1986)

Antonio Pichillá (Guatemala, born 1982)

Gabriela Pinilla (Colombia, born 1982)

Ana Segovia (México, born 1991)

Alan Sierra (México, born 1990)

Yuli Yamagata (Brazil, born 1989)

*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. Additional support provided by 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.



*Andy Warhol*

The Andy Warhol Foundation for the Visual Arts



This exhibition highlights the work of 19 contemporary artists connected to Latin America, and the ways in which their work reflects and interacts with relevant themes ranging from technology to ideas surrounding identity, to broader social and political issues.

*Who tells a tale adds a tail* is the first major exhibition curated at the museum by Raphael Fonseca, the DAM's Associate Curator of Modern and Contemporary Latin American Art, who currently resides in Rio de Janeiro, Brazil. The 19 participating millennial-generation artists from countries including Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Guatemala, and Mexico have developed work that creates new worlds and realities, inviting spectators to engage in narratives through a multitude of media: painting, sculpture, installation, textile, video, sound, digital, and performance art.

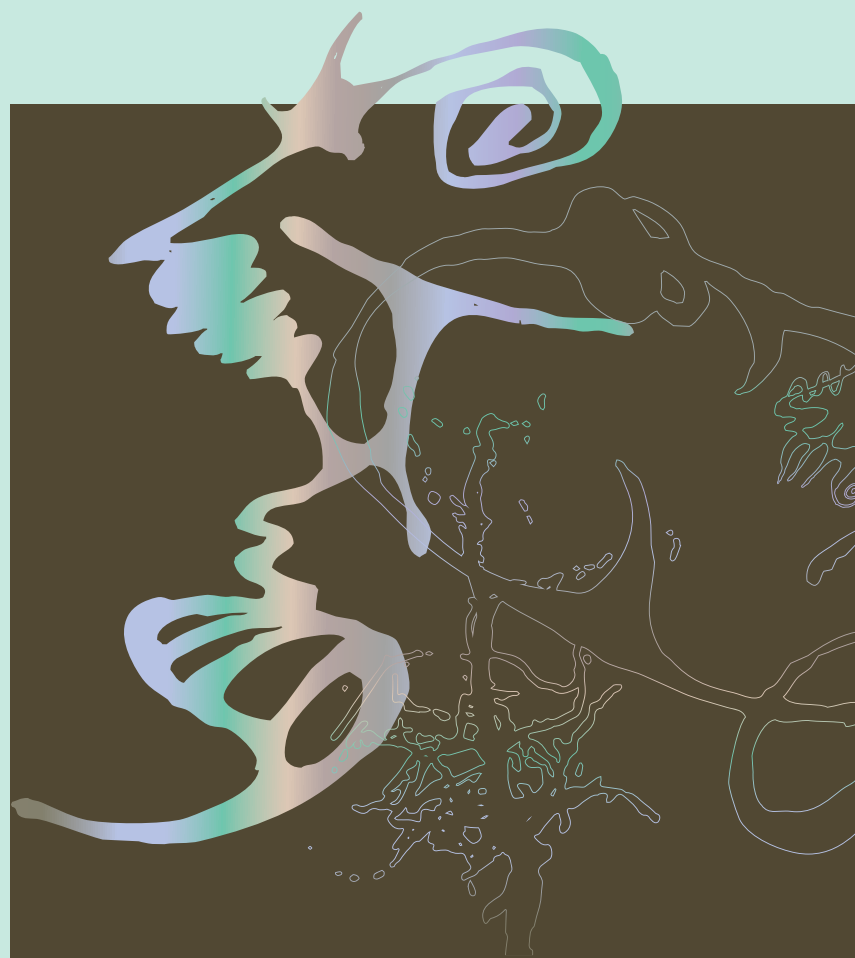
"The artists come from diverse backgrounds representing different Latin American countries and communities, and their work presents vivid and complex perspectives that may be new to museum visitors," Fonseca said.

"The exhibition explores questions of what it means to inhabit identities such as Latin American, Latinx, Indigenous or Native, or queer, within the context of present-day phenomena like global hegemony, pandemics, climate change, and assaults on human and civil rights."

Born between 1981 and 1996, the artists belong to the first generation in history to have grown up totally immersed in a world of digital technology, an experience that uniquely shaped their identities and created lasting political, social, and cultural attitudes and perspectives. Presenting millennial points of view and narratives via a multitude of media, the artists in *Who tells a tale adds a tail* push forward and challenge conversations on violence, domination, and destruction of different cultures from colonial eras to contemporary times.

"The power of this exhibition is in the combination of what ties the artists and their works together, as well as what separates and distinguishes them," Fonseca said. "In spite of this geographical and generational umbrella, the works in the show are much more extensive than anyone could expect."

*Who tells a tale adds a tail* is included with general admission, which is free for members.



## What inspired the title?

Reflecting the theme of interaction between artist and audience, the exhibition title is inspired by a proverb from Fonseca's homeland, Brazil. "Quem conta um conto, aumenta um ponto" which directly translates to "who adds a tale, adds a point," stressing the significance of pushing momentum forward by continuing a conversation, something each of these artists strives to do through their work. The exhibition is designed to demonstrate how the ideas of storytelling and dialogue are essential to contemporary art practice. Many of the pieces on view will incorporate elements from the artists' own life stories or historical narratives and invite the visitor to create their own stories and responses to the works.

## PROGRAMS AND EVENTS

To see the full list of events in July and August 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.

# July

### INSIGHT SERIES

# 12

#### **MISSION IMPOSSIBLE: Planning for the New Galleries**

If you think renovating your bathroom or kitchen is a complex process, imagine what it looked like for a seven-floor, 146,000-square-foot museum building. Meet the team who played a key role in organizing and overseeing the new galleries, from drawings to reality.

July 12 | 6–7 pm \$ ✨

# 19

#### **BEHIND THE CAMERA: Women in Photography Session 3**

Get to know Denver-area photographers and gain insight into their creative practices and innovative visions. In this panel discussion, we'll learn more about their work and ask how they see themselves in this rich continuum of women in the field.

July 19 | 6–7:15 pm \$ ✨

# 26

#### **MADE IN CHINA: Islamic Art for Chinese Muslims**

Join us for this talk with Qamar Adamjee, a lecturer at Rutgers University, New Jersey, and a former curator of Islamic and Indian art at the Asian Art Museum in San Francisco, during which she will share her findings on a new research subject that explores objects made in China for local Muslim users.

July 26 | 6–7 pm \$ ✨

# 29

#### **UNTITLED: CREATIVE FUSIONS**

Join us for an exciting evening of performances, artmaking activities, and more developed by featured artists Sam Grabowska, multimedia artist, and Javier Flores, printmaker and multimedia artist.

July 29 | 6–10 pm

# 29

#### **MEMBER PREVIEWS**

##### **Who tells a tale adds a tail**

Members see it first! Join us for the Member Previews of *Who tells a tale adds a tail: Latin America and contemporary art*, featuring mostly site-specific commissioned artworks by 19 Latin American artists in dialogue with the unique architecture of the DAM's Hamilton Building.

July 29 | 10 am–2 pm

July 30 | 10 am–5 pm

# 30

# August

# 2

#### **THROUGH ANOTHER LENS Georgia O'Keeffe's Photography**

Join exhibition curator Lisa Volpe as she discusses O'Keeffe's relationship to photography, her personal use of the medium, the research that brought these images to light, and the discoveries still waiting to be made.

August 2 | 6–7 pm \$ ✨

# 9

#### **ARMORED FIGHTING TECHNIQUE DEMONSTRATION**

Featuring Douglas Wagner, Curatorial Associate at the DAM. Please check our website for more details.

August 9 | 6–7 pm \$ ✨



Wes Watkins performing at the April Untitled: Creative Fusions.





## 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**

### 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.

**Through July 14 | Thursdays | 2:30–3:15 pm**

**Through July 17 | Sundays | 11–11:45 am**

### GEORGIA O'KEEFFE, PHOTOGRAPHER TOURS

Explore *Georgia O'Keeffe, Photographer* during a 45-minute tour that examines the key tenets of Georgia O'Keeffe's photography and discover how the camera honed not only her paintings but also her artistic vision.

**July 21–September 29 | Thursdays | 2:30–3:15 pm**

**July 24–September 25 | Sundays | 11–11:45 am**

## Ongoing Programs

### DROP-IN DRAWING

Join artist Anna Kaye for 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!

**July 12 & August 9 | 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.

**July 19 (onsite) & August 16 (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.

**July 26 & August 23 | 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](mailto:access@denverartmuseum.org) to register.

**July 14 & August 11 | 1–2:30 pm**

# Thank You for Your Support

To thank you for being a member and supporting the DAM, we offer you this fun coloring sheet inspired by *Age of Armor*. Creative pursuits (including coloring) are good for people of all ages. Studies show coloring reduces stress and anxiety, inducing a state of mind similar to meditation.

Thanks to generous community members like you, we can bring exciting exhibitions such as *Age of Armor* to Denver and offer opportunities for visitors to:

- ★ Express their creativity
- ★ Expand their perspectives
- ★ Improve their well-being
- ★ Fall in love with the arts

In addition to supporting the museum through membership, please consider giving to the Annual Fund which helps the museum preserve a legacy of creativity and imagination for generations to come. It is easy to make a gift to the Annual Fund on our website: **[denverartmuseum.org/supportDAM](https://denverartmuseum.org/supportDAM)**.

Donations of any size make a big difference! Unrestricted contributions are fully tax-deductible and directly impact the incredible exhibitions and programs the museum continues to offer.



# Member Benefits

## Free admission all summer!

Visit the museum as many times you'd like this summer, as new exhibitions are opening all summer long. Explore the Sensory Garden, grab lunch on the patio at The Ponti or Café Gio, or take in a sunset on the rooftop terrace on Tuesday evenings during our extended hours.



## Members see it first

Enjoy a Member Preview for *Who tells a tale adds a tail: Latin America and contemporary art* on Friday, July 29 (10 am–2 pm) and Saturday, July 30 (10 am–5 pm).

## Free Member Tours

Take advantage of free member tours for the *Georgia O'Keeffe, Photographer* exhibition starting July 21–September 29. Offered every Thursday at 2:30 pm and Sunday at 11 am. Advance registration encouraged.



## Discounts on programming

Members enjoy discounts on Creative Classes, talks, and courses. Check out the final session of the summer course, Behind the Camera: Women in Photography on July 19 or sign up for Through Another Lens, an upcoming curator talk about Georgia O'Keeffe.

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July

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DENVER  
art  
MUSEUM

**2**  
Member Preview  
*Georgia O'Keeffe*,  
Photographer **SOLD OUT**  
10 am–5 pm  
Member Tour  
European Art before 1800  
11 am



**3**  
*Georgia O'Keeffe*,  
Photographer opens  
Member Tour  
*Age of Armor*  
11 am

**4**  
The museum is open  
on Independence Day  
10 am–5 pm

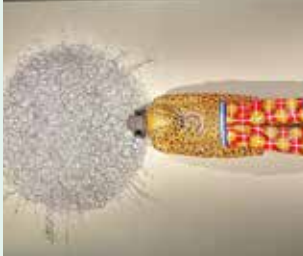


Photo by Raine Chism

**10**  
Member Tour  
*Age of Armor*  
11 am



**17**  
*Re Vision: Art in the Americas* closes  
Member Tour  
*Age of Armor*  
11 am

**12**  
**FREE DAY**  
Drop-In Drawing  
1–3 pm  
Insight Series  
Mission Impossible:  
Planning for the New  
Galleries  
6 pm

**13**  
**FREE DAY**  
Drop-In Drawing  
1–3 pm  
Insight Series  
Mission Impossible:  
Planning for the New  
Galleries  
6 pm

**19**  
Mindful Looking  
(onsite)  
1–1:45 pm  
Behind the Camera:  
Women in Photography  
Session 3  
6 pm

Photo courtesy of Instagram user @barneyforthepeople

**24**  
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
2:30 pm

**25**  
**FREE DAY**  
*Who tell and tale adds a tail* opens

**26**  
Drop-In Writing  
1–3 pm  
Talk  
Made in China: Islamic Art  
for Chinese Muslims  
6 pm



Photo courtesy of Instagram user @stephanieflorente

# August

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## See what's blooming in the Sensory Garden!

11 am–2 pm Fridays, Sundays, and Free Days  
The garden is an accessible outdoor space for visitors of all ages and abilities to engage with and enjoy plants that evoke the five senses.

**7**  
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
11 am

**8**

**9**  
**FREE DAY**  
Drop-In Drawing  
1 pm  
Armored Fighting  
Technique Demonstration  
6 pm



**14**  
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
11 am

**15**

**16**  
Mindful Looking  
(online)  
1–1:45 pm

**17**

**18**  
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
2:30 pm

**19**

**20**  
Member Tour  
European Art before  
1800  
11 am

**21**  
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
11 am



**23**  
Drop-In Writing  
1–3 pm

**24**

**25**  
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
2:30 pm



**27**  
Member Tour  
Latin American Art  
and Art of the Ancient  
Americas  
11 am

Photo courtesy of Instagram user @higginsamary

**28**  
*Modern Women/ Modern Vision* closes

*Other People's Pictures* opens

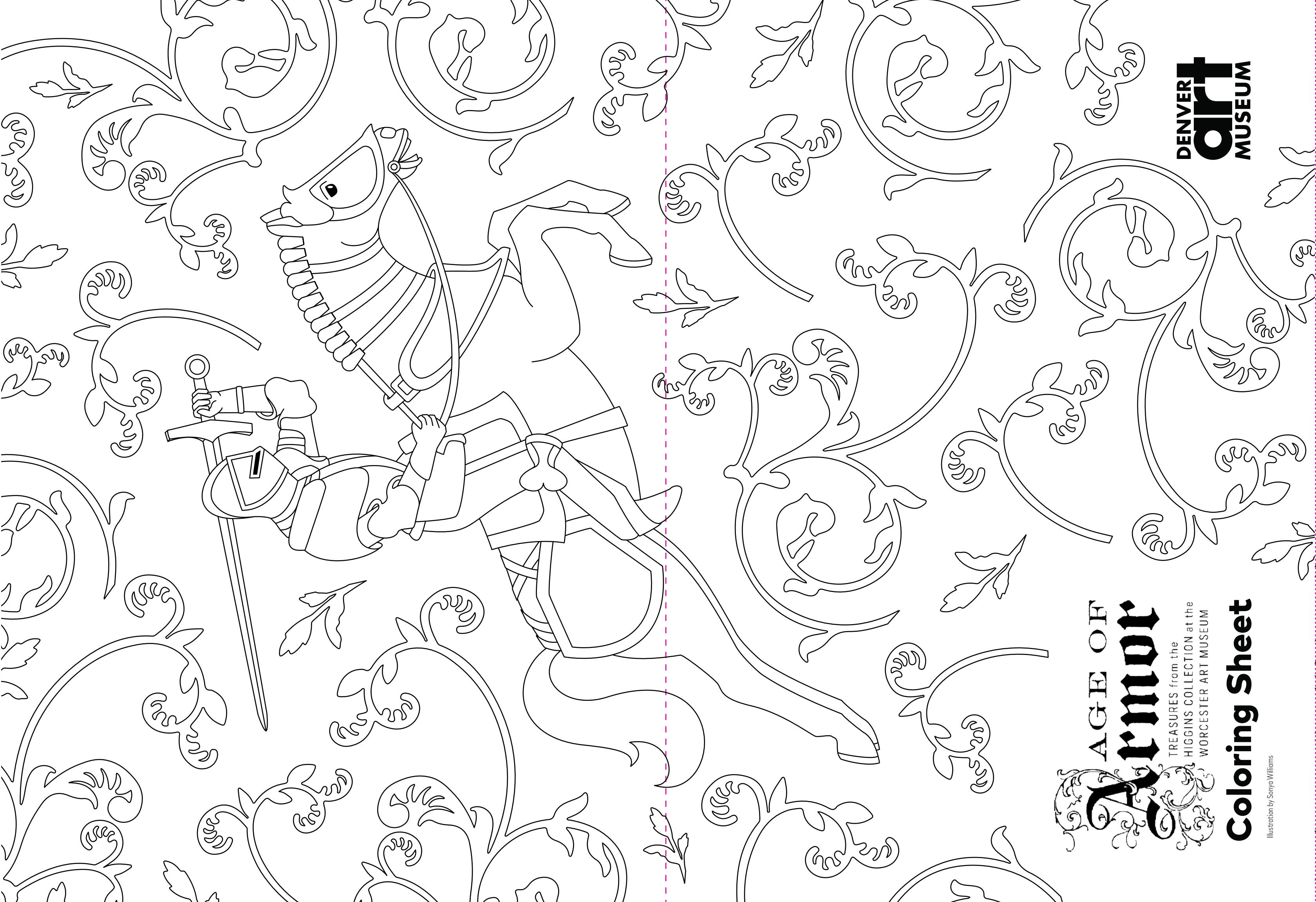
Member Tour  
*Georgia O'Keeffe*,  
Photographer  
11 am

## Storytelling Studio Artist Demos

12–3 pm | Saturdays & Sundays

Connect with a local artist as they share their process, and get inspired to explore your own creativity. Check the calendar on our website for details.





AGE OF **Armor**

TREASURES from the HIGGINS COLLECTION at the WORCESTER ART MUSEUM



**Coloring Sheet**

## Coming Soon

### Georgia O'Keeffe, Photographer

Opens July 3

Learn more on page 13.

### Who tells a tale adds a tail: Latin America and contemporary art

Opens July 31

Learn more on page 6.

### Other People's Pictures: Gifts from the Robert and Kerstin Adams Collection

Opens August 28

Learn more on page 14.

## 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.

### Carla Fernández Casa de Moda:

#### A Mexican Fashion Manifesto

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.

### 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.

### La Musidora

Through September 5

Visitor favorite *La Musidora* is back for another year! Make musical sounds by gently rocking colorfully woven chairs in tandem.

### 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

### 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.

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

Through August 28

Learn more on page 12.

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.

*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.

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

*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.

*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, and Kathie and Keith Finger.





## Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks

**Opens October 16**

**Member Preview October 15**

**Tickets on sale in September**

The Denver Art Museum will collaborate with The Phoebus Foundation to present *Saints, Sinners, Lovers, and Fools* for the collection's US debut. See more than 100 artworks from the Belgium-based foundation's comprehensive collection, including masterpieces by Hans Memling, Jan and Catharina van Hemessen, Peter Paul Rubens, Anthony van Dyck, and others.

*Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* is co-organized by the Denver Art Museum and The Phoebus Foundation, Antwerp (Belgium). It is presented by the Birnbaum Social Discourse Project. Support is provided by the Tom Taplin Jr. and Ted Taplin Endowment, Keith and Kathie Finger, the Kristin and Charles Lohmiller Exhibitions Fund, the Samuel H. Kress Foundation, Christie's, 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.

Jan Massys, *Rebus: The World Feeds Many Fools*, about 1530. Oil paint on panel; 20 ¼ × 24 ¾ in. © The Phoebus Foundation, Antwerp.



KRESS

# Photography Lovers Rejoice

The DAM is offering a visual feast for photography lovers this summer featuring a variety of photographers, formats, techniques, styles, and time periods. These three exhibitions are included with general admission, which is free for members and everyone 18 and younger.

1

## *Modern Women/Modern Vision Through August 28*



Laura Letinsky, *Untitled #49* from the series *Hardly More Than Ever*, 2002. Chromogenic print. Bank of America Collection. © Laura Letinsky

This is your last chance to see this exhibition, which builds on prior DAM presentations, such as *Women of Abstract Expressionism* and *Her Paris*, that shine a light on the contributions of women artists. This time the focus is on photography with more than 100 works from the Bank of America Collection by renowned women photographers.



## 2

## Georgia O'Keeffe, Photographer July 3–November 6



Georgia O'Keeffe, *Ladder against Studio Wall in Snow*, 1959–60, gelatin silver print, Georgia O'Keeffe Museum, Santa Fe. © Georgia O'Keeffe Museum.

*Georgia O'Keeffe, Photographer* brings a trove of newly identified photographs by the groundbreaking Modernist artist in an exhibition that reveals a new aspect of her career through nearly 100 photographs.

O'Keeffe's photographs express the same passion for nature and acute attention to composition that we see in her paintings and drawings. Through photography, O'Keeffe captured multiple momentary impressions and recorded sustained investigations over the course of days, seasons, and years. Alongside her better-known paintings and drawings, O'Keeffe's photographs reveal her unending, unique dialogue with the natural world.

Georgia O'Keeffe and her artistry have inspired volumes of scholarly analysis, exhibitions, and portraiture. This exhibition from the Museum of Fine Arts, Houston, finally sheds light on her work as a photographer.

- Eric Paddock, Curator of Photography

3

*Other People's Pictures*  
August 28–February 26



Unknown photographer, *Family Group with Flowers*, 1920s. Gelatin silver print; 3 x 4 inches. Denver Art Museum: Gift of Kerstin and Robert Adams, 2018.574

*Other People's Pictures: Gifts from the Robert and Kerstin Adams Collection* explores friendships among artists and their creative exchanges of objects, and how diverse points of view interact to shape artists' creative perspectives.

Visitors can see photos by Lois Conner, Mary Peck, Judith Joy Ross, Paul Strand, Alfred Stieglitz, Akiyoshi Taniguchi, Carl Van Vechten, and Edward Weston, among others.

"Robert and Kerstin began collecting photographs in the 1960s to remind themselves of people, landscapes, and photographers they admired," said Eric Paddock, Curator of Photography. "As their circle of friendships grew, artists far and near offered gifts of photographs, sent old postcards or snapshots, and traded pictures—a conversation held as often in visual signs as in words."

*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, 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.

*Other People's Pictures: Gifts from the Robert and Kerstin Adams Collection* is organized by the Denver 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.

*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.



# 5 Questions with Kerrie Joy

The DAM's current Creative-in-Residence, Kerrie Joy (she/her/hers), is a poet, singer/songwriter, storyteller, educator, and revolutionary. She channels her creativity through poetry, hip hop, song, short story, graphic design, and fashion. On Thursdays in July, she'll be hosting community fashion and textile activities in the Ruby Room in the Creative Hub. On July 10 & 31, she'll be hosting special sound healing sessions. Her residency will culminate with the Poetic Fashion Show event on August 12.



Photo by Ryan Landell

## What can visitors expect if they see you working during your office hours?

You can expect to see me plugging away at my computer in the Creative Hub, working on poetry and additional concepts that I want to bring to life during this residency. I will be asking some questions and encouraging you all to share ideas that I can incorporate into my installations. I may ask you to record sounds and phrases that you'd like represented in my work. Collaborate with me! I love to do dope things with friends.

## People may be surprised to know a poet, singer, and spoken-word artist is a resident at a museum. How are you planning to engage with poetry during your residency?

Honestly, I was a bit surprised, too. But it's time we make sure that these dimensions of artistry have a more permanent place in these spaces. My goal is to create some beautiful opportunities for soundscaping and prose. How can we bring harmonies and melodies into this space, or maybe amplify those that already exist? How can we find ways to engage with poetry that we can touch and flip and recreate? I hope you come to find out, as I will be creating some life-size poetry activities as well as some stationary soundscaping that tap into the natural vibrations that already exist at the museum.

## Why do you think someone who doesn't necessarily think of themselves as "creative" should still engage with arts, crafts, or other creative pursuits?

Because you show up as a creative whether you recognize it or not. Maybe it's how you wear your shoes, or do your hair, or sing your conversations, or dance because it feels right, or know the secret to solving algebraic equations, or know what's wrong with a car based on a sound, or have a knack for making people feel better, etcetera, etceteraaaa...it is because you show up in a way that no one else can.

## How is creativity connected to healing and wellness and/or connection?

To me, it is one and the same. My approach to creativity focuses on collaboration in a world where we glorify competition. However, collaboration, solidarity, and connection are where so much healing takes place. I love watching us lean into one another and flow through each other with our art. Also, as you tap into your inner child and hear how they want to show up in the world, it seems we naturally repair harm and address the needs of that child. I think we are all in search of that. And, if "hurt people hurt people," imagine what healed people can do.

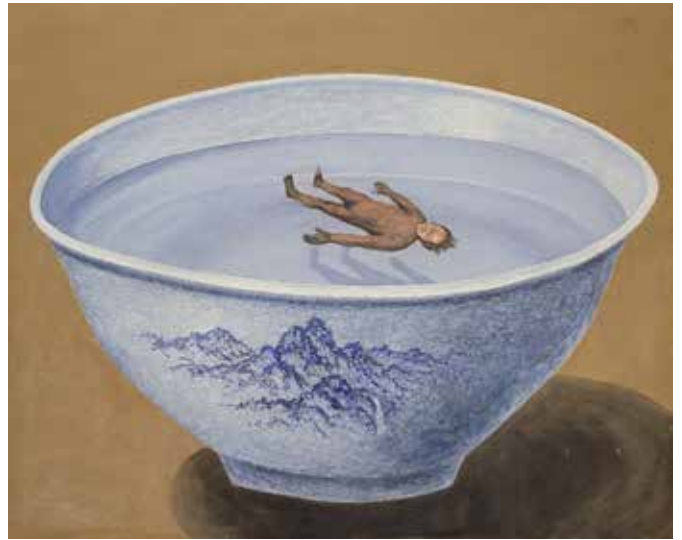
## What's one thing you hope visitors take away from engaging with your residency?

I hope that you all leave with a sense of excitement about communication and collaboration. I also hope you feel a sense of peace and grounding. But ultimately, I hope you come spend intentional time in and around art as much as you can...the rest is up to you.

# DAM Uncrated

In every issue, we highlight a recent acquisition or gift to the Denver Art Museum. These works are not currently on view.

Lim, Ok-Sang, *Hand Gesture*, 1975. 61 x 45.6 cm. Oil on black mirror. Donation from the artist. © Lim, Ok-Sang; Lim, Ok-Sang, *Not a Bowl II*, 2021. 181.6 x 272.3 cm. Clay, ink, and acrylic on canvas. Gana Foundation. © Lim, Ok-Sang



Lim, Ok-Sang, *Here, White Flowers*, 2017. 259 x 776 cm. Mixed media on canvas. Samsung Foundation of Culture. © Lim, Ok-Sang

Artworks and projects by Lim, Ok-Sang (born 1950) originate in the last four tumultuous decades of Korean politics and arts. Three impressive works by Lim have been donated by Samsung Foundation of Culture, Gana Foundation for Arts and Culture, and the artist to the Denver Art Museum: the early work *Hand Gesture*, 1975, speaks to the long effort for Korea's democracy, while two more recent works, *Here, White Flowers*, 2017, and *Not a Bowl II*, 2021, express hope for the country's unification and humanitarian peace.

What event sparked Korea's democracy? And what can we identify as the start of contemporary art in Korea, a country that is now a global art leader? Korea was closed to the West until the late nineteenth century, and after the Korean War (1950–1953), the country was under military dictatorship for more than three decades. Many scholars consider the Gwangju Democratic Uprising in 1980 as a crucial moment for Korean democracy. The Gwangju Democratic Uprising, also known as the May 18 Uprising, took place in Gwangju, a city in the southwestern part of the peninsula. It started with students demonstrating against Chun Doo-hwan (1931–2021), who seized power after successfully leading a military coup in 1979. Although the uprising was brutally repressed and initially unsuccessful in bringing about democratic reform in South Korea, it is considered to have been a pivotal event in the South Korean struggle for democracy.

In Korean art history, the art movement Minjung Art was born with the Gwangju Democratic Uprising. Lim, Ok-Sang is considered the central figure of the Minjung Art movement, which can be literally translated as "People's Art." Lim studied painting at the Seoul National University Art College and spent two years in France, from 1985 to 1987. From his early career, the artist has been actively engaged in social justice and democracy movements through his art practice. In 1979, Lim formed the group Reality and Utterance with like-minded practitioners who asserted that artists must face reality and speak on it. Lim, Ok-Sang has produced numerous performances, public art projects, and 20 gallery exhibitions. He continues to believe art should speak for the history, time, and land that we exist in right now.

### ***Here, White Flowers***

One of the principal subjects of Lim's art is the land, the domain where our lives literally take place. Recently he has been focusing on the soil that he believes is the

foundation of living and has moved toward using soil or clay as his main material. In the large-scale painting *Here, White Flowers*, the artist uses soil and Korean mulberry paper to represent the land and the hope of the Korean people. The mountain, depicted realistically in the style of traditional landscape painting, is Mount Bukhan, which surrounds Seoul from the north. The numerous white dots made of mulberry paper on the painting look like flowers, but they also allude to the candlelight rallies that sought to impeach the nation's president in 2016. Millions of people gathered with candles at Gwanghwamun Square in the center of Seoul, where Mount Bukhan is an imposing backdrop. The color white has been considered a symbol of the Korean people, and it is a color most favored by Koreans. The painting depicts a real place but represents as well the desire for happiness and peace in this land. Indeed, this work is what the artist calls "metaphoric realism."

### ***Hand Gesture***

With its stark black mirror, *Hand Gesture*, a rare example of Lim's early work, is an intimate but assertive painting. The year 1975 was a challenging time for activists, with many demonstrations against the Yushin Constitution that granted executive and legislative powers to the president. At the age of 25, in a Korea struggling against dictatorship, Lim created this striking painting. Although completed almost 50 years ago, this painting, symbolizing resistance toward authoritarian power, is universally relevant today.

### ***Not a Bowl II***

In the very recent work *Not a Bowl II*, Lim, Ok-Sang's use of clay as a material is especially interesting, because clay is usually used to make ceramics. In the past decade, Lim has created paintings that depict a desire to dwell peacefully in nature and that explore the relationship of humans with nature. In this scene, a figure floats, relaxed, in a bowl with a landscape surface design, an example of the so-called "blue-and-white" ceramic style. Is the person aware that he is floating in a bowl and not in a sea or lake? Lim is suggesting that perhaps we do, in fact, exist in a large bowl—a man-made object that literally represents culture and art, but here merely depicts nature—but the artist does not seem to care whether we are in a bowl or in nature. It is the floating that matters: our ability, and our need, to embrace peace and freedom.

—Hyonjeong Kim Han,  
Joseph de Heer Curator of Asian Art





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