



ON
&
OFF
THE
WALL

NOVEMBER/DECEMBER 2022

A MEMBER BENEFIT OF THE
DENVER
art
MUSEUM



On the Cover

**APOLLO IN HIS SUN CHARIOT,
BY JAN BOECKHORST**

Around 1665, Jan Boeckhorst was commissioned by an Antwerp alderman and art collector to make eight "sketches" for tapestry designs about Apollo. This one depicts Apollo the god who pulls the sun across the sky, standing in his sun chariot like a "triumphator". Ahead of Apollo, we see Aurora, goddess of the dawn, with a bouquet of flowers in one hand.

Learn more about this painting and many works in The Phoebus Collection in the book *From Memling to Rubens*, which accompanies *Saints, Sinners, Lovers, and Fools*. It's available in the Shop.

Fun fact: The Phoebus Foundation, the lending organization for the exhibition, is named after Apollo. Phoebus is Greek for bright, referring to his role as the god of the sun and light.

Jan Boeckhorst, *Apollo in his Sun Chariot*, about 1665. Oil paint on canvas; 32 7/8 x 47 5/8 in. © The Phoebus Foundation, Antwerp

PLAN YOUR VISIT

Every day | 10 am–5 pm

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



HOLIDAY HOURS

The museum is closed on November 24 and December 25.

We are open November 11, December 24, December 31, and January 1.

PARKING

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

COVID-19 INFORMATION

Visit denverartmuseum.org/plan-your-visit for the latest updates and visit tips.

CONTACT US

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

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

Access Programs
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Community Programs
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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

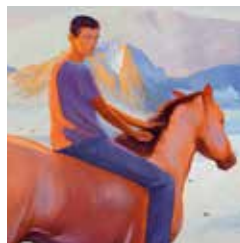
Christoph introduces the DAM's Asian art curators.



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Saints, Sinners, Lovers, and Fools

Why is The Phoebus Collection of Belgium making its US debut in Denver?



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Programs and Events

Learn about talks, tours, classes, and more.



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**Calendar
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Visit Tips**

Enjoy this pull-out poster just for members!



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Art on View

Explore art from around the world in the Martin Building.



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Engage with Artists

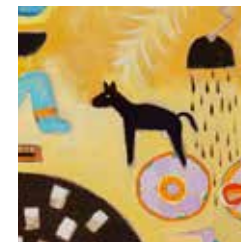
Learn more about the Native Arts Artist-in-Residence and artists in the Landscape Studio.



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Her Brush

See paintings, ceramics, and calligraphy by Japanese women artists.



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DAM Uncrated

Read about two works by Latin American artists that recently joined the museum's collection.



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Creative Classes

Check out the winter/spring slate of adult art classes.



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Holiday Shop Deals

It's the most wonderful time of the year! Members save big in person and online.



Member tip:

On weekday afternoons, the galleries are quieter. School groups typically visit **10 am-1 pm.**

Diversified Expertise in Asian Art

One of my favorite spaces in the Martin Building is the Bonfils-Stanton Gallery—the new home of exhibitions that showcase the Denver Art Museum's own collection. We opened the gallery space last year with *ReVisión: Art in the Americas*, which featured objects from the museum's Ancient American and Latin American Art departments. Now, this fall, we turn the gallery over to focus on artworks from our Asian Art department, including many that are on view for the very first time.

A recent gift of Japanese paintings and ceramics from Dr. John Fong and Dr. Colin Johnstone make the Asian Art department particularly strong in representing Japanese women artists from the 1600s to the early 1900s. *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* features more than 100 of these works—including painting, calligraphy, and ceramics—which trace the pathways women artists forged in pursuit of their art. This stunning exhibition dives into the stories of the artists' autonomy and legacy and aligns with the museum's ongoing commitment to elevate voices of historically overlooked artists and their art.

The exhibition was conceived by Professor Andrew L. Maske of Wayne State University and co-curated by Einor K. Cervone, Associate Curator of Asian Art, who joined the DAM in September 2021 and helped bring the exhibition and its unique perspective to life. In her role at the DAM, Einor also will work with the collection, as well as the study collection Fong and Johnstone so generously gifted us recently.

Einor works closely with Hyonjeong "HJ" Kim Han, Joseph de Heer Curator of Asian Art, who oversees the museum's Asian art collection—which includes more than 7,000 artworks representing 6,000 years of history across the entire Asian continent. Thanks to the vast experience and unparalleled expertise of these curatorial leaders, our Asian Art department offers diversified expertise that allows us to be representative of the cultural richness of the Asian continent.

You won't want to miss *Her Brush*, which opens on November 13 (learn more on page 12)—or any of the incredible works from our Asian art collection now on view on level 5 of the Martin Building.

See you at the museum,



Christoph Heinrich | Frederick and Jan Mayer Director



“Her Brush questions established art historical tropes and offers a narrative that is inclusive and nuanced.”
– Einor K. Cervone



THROUGH JANUARY 22



with Katharina Van Cauteren,
The Phoebus Foundation

Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks comes from The Phoebus Foundation, an art foundation based in Antwerp (Belgium). The foundation acquires art and preserves and studies it, sharing the results of these efforts through exhibitions, loans, events, symposia, and publications. This exhibition in Denver is the first time works from this prestigious collection are being shown in the United States.

Katharina Van Cauteren, Chief of Staff at The Phoebus Foundation and organizing curator of *Saints, Sinners, Lovers, and Fools*, worked with the DAM curatorial team, including Angelica Daneo, Chief Curator and local curator of the exhibition, to bring it to Denver. DAM Senior Interpretive Specialist Lauren Thompson spoke with Katharina for this article. Read below to learn about similarities between people 500 years ago and today, as well as connections between the foundation and the DAM.

Lauren: Why are you excited to bring this collection to Denver?

Katharina: This will be the first time we will display part of The Phoebus Foundation's collection of old masters on such a large scale outside of Europe. More than that, most of these artworks have never been shown to the public anywhere before, not even in our home country of Belgium. In Denver, they will give the American public a chance to come into contact with a unique part of European cultural history, and with the riches and treasures of the so-called "Southern Netherlands"—roughly what is now Flanders (the northern, Dutch-speaking part of Belgium, with cities such as Antwerp, Bruges, Ghent, and Brussels).

But also on a very personal level, I find this an incredible adventure. One of my best friends lives just outside of Boulder. I've visited her many times, and during one of our trips, we also went to the Denver Art Museum. That was a real discovery for me: the collection and the collection presentation, the exhibitions, the atmosphere and approach—everything was so right. It gave me the feeling of coming home, in a museum-like way. So I was eager to work with the DAM. What started with an exploratory email led to visits back and

"Most of these artworks have never been shown to the public anywhere before, not even in our home country of Belgium." - Katharina Van Cauteren

forth.... And finally to this exhibition! That makes me especially proud. It seems a bit like fate!

Lauren: What has it been like working with Angelica Daneo, Chief Curator at the DAM and local curator of the exhibition?

Katharina: I think meeting Angelica is best described as friendship at first sight. It is rare for me in the art world to meet someone with whom it clicks so well. Professionally, we are completely on the same wavelength. Above all, she too wants to tell stories, to explain to museum visitors how a work of art functioned at the time and what layered meanings it had. And she is not afraid of an adventurous scenography—one that immerses the visitor in the story. These are exactly the things that we at The Phoebus Foundation are also constantly working on. In that sense, being a guest at the Denver Art Museum really does feel a bit like coming home.

Lauren: What do you hope visitors will take away from the exhibition?

Katharina: Many people look at art from the perspective of whether they like something or not. To be honest, I myself don't find that very interesting. What I ask

myself is: why does a piece of art look the way it does? Why did a painter choose this particular subject? Why did a buyer find that interesting? Why was a scene executed in this particular painting style? When you ask these kinds of questions, you get to a much bigger picture very quickly. A work of art becomes a gateway to the past. It tells stories—about art, of course, but also about politics and economics, about intellectual, financial and religious views. More than that: if you then dig a little deeper, it turns out that these works of art, with their mad jesters, showy portraits, and dramatic religious representations, may at first glance seem like a far cry from the past, but, in fact, little has changed. People were and are concerned for their image, for their children, their legacy. People strive for health, love, and happiness. These paintings may have been made some 500 ago and thousands of miles from here, but if you know how to look, they are about you and me, and what it means to be human.

Lauren: Is there a "must-see" artwork highlight that you can mention?

Katharina: This exhibition displays some truly unique artworks and objects which makes it quite difficult to





make a selection of “must-see” pieces. It’s a bit like asking you to choose who your favorite child is! But if I have to choose, I like to put forward *Garden of Eden with the Four Elements*, by the Brussels painter Hendrick de Clerck (shown on page 5). I admit that I am biased, because I devoted six years of doctoral research to the man. Among other things, it revealed that this painting was made for the very highest European nobility. De Clerck worked for the Archdukes Albert and Isabella, who ruled over Flanders in the early seventeenth century. While at first glance this painting simply shows a beautiful symbolic scene, it is nothing less than pure political propaganda for the archdukes. To a seventeenth-century viewer, this painting said that Albert and Isabella were cosmic rulers, and that they would balance fire, earth, air, and water. By doing so, they would turn Flanders into a restored version of Paradise. If that all sounds a bit over the top: the

archdukes aspired to the imperial crown. Then a bit of overstatement can’t hurt.

Saints, Sinners, Lovers, and Fools is on view in the Hamilton Building through January 22, 2023. It is a ticketed exhibition (discounted for members), which includes access to the entire museum.

Saints, Sinners, Lovers, and Fools **Member Mornings**

Enjoy these special member-only hours and see *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* before the museum opens to the public. Ticket required.

November 12 | December 10 | January 7
9–10 am \$ *

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, Lisé Gander and Andy Main, 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.



KRESS

IMAGES, OPPOSITE PAGE: Jan van Hemessen, *Portrait of Elisabet, Court Fool of Anne of Hungary*, about 1525. 25 ½ × 22 in. © The Phoebus Foundation, Antwerp; Jan van Scorel, *Portrait of a Gentleman Wearing a Fur-Lined Cloak and Hat*, about 1520–40. Oil paint on panel; 41 ⅞ × 34 ¼ in. © The Phoebus Foundation, Antwerp; THIS PAGE: Michaelina Wautier, *Everyone to His Taste* (detail), about 1650. Oil paint on canvas; 36 ⅞ × 42 ⅞ in. © The Phoebus Foundation, Antwerp

To see the full list of events in November and December, please check the calendar on our website or click on PROGRAMS on the top menu of our website. Unless otherwise indicated (\$), events are included with general admission, which is free for members. Events that are free or have an additional discount for Museum Friends are indicated with ✨. Unless otherwise indicated these events take place at the museum.

November

1 ANDERMAN PHOTOGRAPHY LECTURE Judith Joy Ross

Ross is best known for her sensitive and empathetic portraits of strangers, ranging from children in parks and classrooms to war protestors and politicians. Ross uses a large-format camera to create pictures that begin to reveal how each person is unique and complex but also connected in their humanity.

November 1 | 6–7 pm \$ ✨

5 MAYER SYMPOSIUM Neocolonial: Inventing Modern Latin American Nations

The 21st annual Mayer Center symposium will explore the paradoxical nature of neocolonialism in Latin America by examining a wide array of art—from painting and architecture to furniture and graphic design. Please check our website for details.

November 5 | 9 am–6:30 pm \$ ✨

12 MEMBER PREVIEW Her Brush: Japanese Women Artists from the Fong-Johnstone Collection

This exhibition features over 100 works of painting, calligraphy, and ceramics from 1600s to 1900s Japan, many of which will be on view for the first time. And members get to see them before the public at this preview.

November 12 | 10 am–5 pm

13 FOXY AND SHMOXY: ART DETECTIVES

Join two witty foxes as they solve mysterious cases involving artworks in the galleries.

November 13 | 10:30 am and 11:30 am

19 FLEMISH ART IN CONTEXT PART 3 OF 4

In conjunction with *Saints, Sinners, Lovers, and Fools*, Geoffrey Shamos, Director of the Vicki Myhren Gallery at the University of Denver, will examine early modern cabinets of curiosity. Onsite and livestream on Vimeo.

November 19 | 2–3:15 pm \$ ✨

29 BACK-TRACKING IN MEMORY: A Conversation with Tom Petrie and Brian Dippie

Charles M. Russell collector Tom Petrie and well-regarded Russell scholar Brian Dippie, collaborators on the recent publication *Back-Tracking in Memory: Charles M. Russell, Artist*, discuss their book and the influence of Nancy Russell on her artist-husband's success.

November 29 | 6 pm \$ ✨

December

6 LOGAN LECTURE Caleb Hahne Quintana

Local artist Caleb Hahne-Quintana addresses themes of memory, vulnerability, intimacy, and boyhood. His artworks are not only snapshots of his life, but memories. His painting *Genesis of Arcadia* (opposite page) is on view currently in *Who tells a tale adds a tail*.

December 6 | 6–7 pm \$ ✨

10 FLEMISH ART IN CONTEXT PART 4 OF 4

In conjunction with *Saints, Sinners, Lovers, and Fools*, Rebecca Tucker, a professor of art at Colorado College, will explore through case studies how European artists imagined and exploited the opportunities of a global marketplace for art. Onsite and livestream on Vimeo.

December 10 | 2–3:15 pm \$ ✨

11 FOXY AND SHMOXY: ART DETECTIVES

Join two witty foxes as they solve mysterious cases involving artworks in the galleries.

December 11 | 10:30 am and 11:30 am

19 20 DAY AT THE DAM

During school breaks, kids can spend the day in the galleries and our new classrooms while working on their own creations.

December 19 & 20 | 9:30 am–3 pm \$ ✨



Charles Marion Russell, *In the Enemy's Country* (detail), 1921. Oil on canvas; 24 x 36 in. Denver Art Museum: Gift of the Magness Family in memory of Betsy Magness, 1991.751



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 through December 17 | 11–11:45 am

SAINTS, SINNERS, LOVERS, AND FOOLS TOURS

Explore *Saints, Sinners, Lovers, and Fools* during a 45-minute tour that explores 300 years of Flemish masterpieces, including medieval, Renaissance, and baroque paintings, sculptures, and other objects from the Southern Netherlands.

Thursdays through November 3 | 2:30–3:15 pm
Sundays through November 6 | 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!

November 8 (onsite) & December 13 (online) | 1–3 pm

MINDFUL LOOKING

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

November 15 (onsite) & December 20 (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.

November 22 (onsite) & December 27 (online) | 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.

November 10 & December 8 | 1–2:30 pm

IMAGE: **Caleb Hahne Quintana, *Genesis of Arcadia*, 2022.** Oil and acrylic paints on canvas; 72 × 144 in. (182.9 × 365.8 cm). Funds from the Contemporary Collectors' Circle with additional support from Craig Ponzio; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.112. © Caleb Hahne Quintana

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.

Lifelong Learning and Accessibility 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, LinkAGES Colorado, the Michael and Karen Fried Community Education Fund, and the residents who support the Scientific and Cultural Facilities District (SCFD).

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



Member Benefits

Best Pricing!

Enjoy the best price for *Saints, Sinners, Lovers, and Fools* with \$12 tickets to the US debut of this exhibition from Belgium.



Member Mornings

Take advantage of special members-only hours and see *Saints, Sinners, Lovers, and Fools* before the museum opens to the public. Offered on select Saturdays November–January.

Member Holiday Shopping

Member Holiday Shopping event December 3–6. Members save big at this annual event! Enjoy extra savings in the Shop, special tour times for *Saints, Sinners, Lovers, and Fools*, a members-only hour for brunch at The Ponti, and more.



See It First

See *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* on Saturday, November 12, before it opens to the public.

Use this QR code to learn more or renew your membership.





Visit Tips



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

We look forward to seeing you at the museum! 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 *Saints, Sinners, Lovers, and Fools*, *Who tells a tale adds a tail*, the Shop, and the Landscape Studio. Use the Sie Welcome Center entrance to visit The Ponti, Café Gio, Bartlit Learning and Engagement Center, and the Martin Building. A bridge over 13th Avenue connects the buildings.

Food & Drink

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

Lockers

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

Parking

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

Photography

Snap those photos! But to protect the artwork, please don't use your flash. Selfie sticks, tripods, monopods, or similar equipment is not allowed. Personal videography is not allowed anywhere in the museum.




Tickets

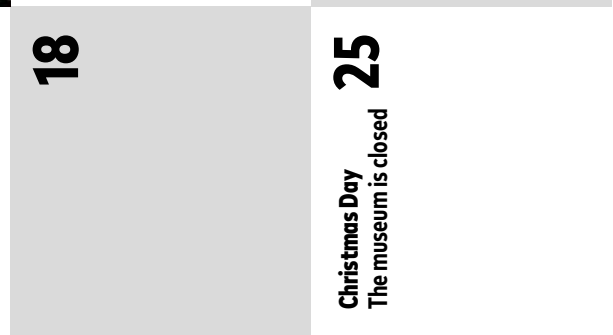
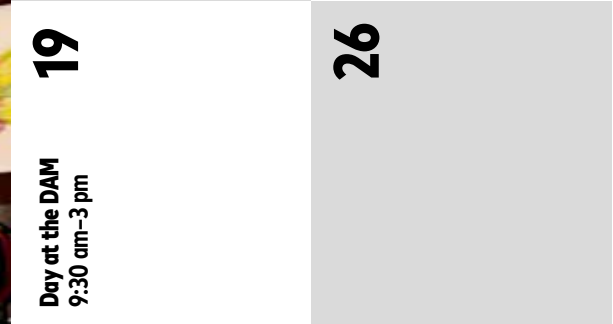
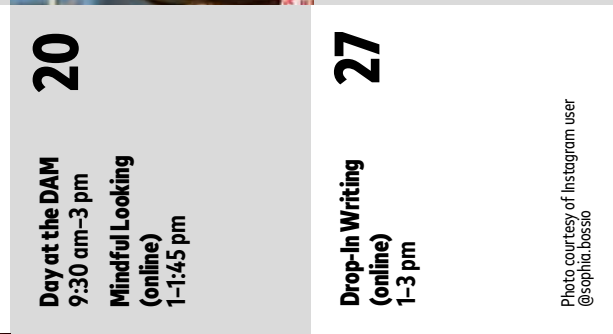
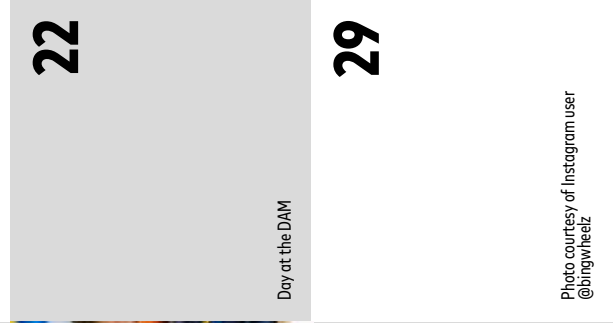
Tickets to *Saints, Sinners, Lovers, and Fools* include access to the whole museum. General admission tickets (free for members) allow you access to the Hamilton Building and Martin Building, but do not include *Saints, Sinners, Lovers, and Fools*.

November

S	M	T	W	T	F	S
						
	6 Member Tour <i>Saints, Sinners, Lovers, and Fools</i> 11 am Georgia O'Keeffe, Photographer closes					
	13 Her Brush opens Foxy and Shmoxy: Art Detectives 10:30 and 11:30 am					
	14					
	15 FREE DAY Mindful Looking (onsite) 1-1:45 pm					
	16					
	22 Drop-In Writing (onsite) 1-3 pm					
	26					
	27					
	29 Back-Tracking in Memory: A Conversation with Tom Petrie & Brian Dippie 6 pm					
	30					
Native American Heritage Month We invite you to learn more about Indigenous art and culture by visiting the galleries on level 3 of the Martin Building.						

December

S	M	T	W	T	F	S
						
	4 Peter Paul Rubens and Studio, <i>Diana Hunting with Her Nymphs</i> (detail), about 1636-37. Oil paint on canvas; 78 3/4 x 157 1/4 in. © The Phoebus Foundation, Antwerp.					
	5					
	6 Colorado Gives Day Member Holiday Shopping Event ends Logan Lecture: Caleb Hahne Quintana 6 pm					
	7					
	11 Foxy and Shmoxy: Art Detectives 10:30 and 11:30 am					
	13 FREE DAY Drop-In Drawing (online) 1-3 pm					
	14					
	15					
	16					
	17 Member Tour Indigenous Arts of North America 11 am					
	18 Day at the DAM 9:30 am-3 pm					
	19 Day at the DAM 9:30 am-3 pm					
	20 Day at the DAM 9:30 am-3 pm Mindful Looking (online) 1-1:45 pm					
	22					
	25 Christmas Day The museum is closed					
	26					
	27					
	28					
	29					
	30					
	31					
Winter Break December 18-January 8 Bring the family for hands-on, participatory activities throughout the museum that support play, creativity, conversation, and imagination.						





DENVER
art
MUSEUM

On view now in Saints, Sinners, Lovers, and Fools.

Daniël Seghers, *Tulips, and Narcissus in a Glass Vase (detail)*, about 1630–40. Oil paint on copper, 20 3/4 x 17 in. © The Phoebus Foundation, Antwerp



Coming Soon

Her Brush: Japanese Women Artists from the Fong-Johnstone Collection

Opens November 13
See page 12.

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, about 840 artworks on view emphasize the continuity and connections between Asian artistic traditions.

Disruption: Works from the Vicki and Kent Logan Collection

Through January 29
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.

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

Photographer Adams and his wife share photos they received from colleagues and friends. This exhibition features more than 70 selections from a gift of over 160 artworks that Robert and Kerstin Adams donated to the Denver Art Museum in 2018.

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

Through January 22
Learn more on page 4.

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.

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

Showcases the work of 19 young, Latin American artists exploring technology, identity, and social and political issues.

Closing Soon

Georgia O'Keeffe, Photographer

Through November 6
See more than 90 photos by O'Keeffe, as well as several of her paintings and drawings.

Linda Gammell, *Orchard, September (for Morris)* (detail), 2012. Inkjet print, overall 4 ¾ x 14 ½ in. Denver Art Museum: Gift of Kerstin and Robert Adams, 2018.473. © Linda Gammell

2 WAYS TO Engage with Local Artists



Landscape Studio

The DAM's Studio on level 1 of the Hamilton Building is now exploring landscapes and how places hold power for us. Being able to identify a specific landscape or skyline that you are a part of, such as the majestic Rocky Mountains, brings feelings of nostalgia and wonder. When viewing a truly spectacular landscape painting, you cannot help but be transported to a different world.

The Landscape Studio inspires visitors to make their own creations through self-guided activities. One activity explores how color value constructs depth and perspective in painting. Another allows for experimentation with ink and drawing textures and lines to create different objects, while a third activity asks visitors to pixelate a landscape. Lastly, there is a take-home activity that you can complete that can focus on any landscape of your choosing. You also can engage with local creatives during weekend demos.

DEMONSTRATING ARTISTS IN THE LANDSCAPE STUDIO

Get a behind-the-scenes look at the creative process and connect with local artists.

Angel Estrada, educator and printmaker
November 12 & 13, November 26 & 27 | noon–3 pm

Heidi West, oil painter and art teacher
December 10 & 11, December 31 & January 1 | noon–3 pm

The Native Arts Artist-in-Residence

The Native Arts Artist-in-Residence program explores contemporary Indigenous perspectives through the creative process. Our next artist, Chelsea Kaiah (Ute and Apache), is a passionate activist for Native rights, awareness, and sustainability. Her practice involves adapting customary materials and techniques, such as pine needle weaving, porcupine quilling, and hide work, to address resilience, mental health, system reformation, and means of healing. Learn more about her residency at:

denverartmuseum.org/native-arts-artist-residence

NOVEMBER 13, 2022–MAY 13, 2023
MEMBER PREVIEW NOVEMBER 12



HER BRUSH

JAPANESE WOMEN ARTISTS FROM THE FONG-JOHNSTONE COLLECTION

Strict gender roles and societal restrictions created barriers as well as opportunities for women artists in Japan from the 1600s to the 1900s. *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* is the first exhibition in more than 30 years to address their work. Many of the artworks will be on view for the first time ever, aligning with the museum's commitment to elevating voices of women artists.

Visitors will see more than 100 stunning works of painting, calligraphy, and ceramics, including works by renowned artists as well as by relatively unknown, yet equally remarkable, artists.

The exhibition was conceived by Andrew L. Maske, Professor at Wayne State University, and co-curated by Einor K. Cervone, Associate Curator of Asian Art at the DAM.

"*Her Brush* questions established art historical tropes and rethinks the canon itself," said Cervone, who joined the DAM in September 2021. "Since Patricia Fister's groundbreaking exhibition, *Japanese Women Artists: 1600–1900*, in 1988, no exhibition has addressed the subject on this scale."

IMAGES, THIS PAGE: **Murase Myōdō** 村瀬明道, *Breaking Waves in the Pines (Shōtō)*, late 1900s. Hanging scroll; ink on paper. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone, 2018.155. Photo © Denver Art Museum; OPPOSITE PAGE: **Various artists**, *Turtles on New Year's Morn*, about 1894. Hanging scroll; ink and color on silk. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone, 2018.202. Photo © Denver Art Museum.

Her Brush: Japanese Women Artists from the Fong-Johnstone Collection is organized by the Denver Art Museum and made possible through the generous gift of the John Fong and Colin Johnstone collection. Support is provided by the E. Rhodes and Leona B. Carpenter Foundation, the Blakemore Foundation, 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.

**“Taking up the brush
just for the joy of it,
writing on and on, leaving behind
long lines of dancing letters.”
—Tagaki Rengetsu 太田垣蓮月**



Her Brush explores several different types of women artists:

- Daughters born into elite and wealthy households who studied the fundamentals of “The Three Perfections” (painting, poetry, and calligraphy) to prepare them to be proper companions for the men in their lives.
- Women who came from artistic families who established themselves as successful professional artists, thanks to their talent and tenacity.
- Buddhist nuns who found a form of liberation from societal expectations, which allowed them the freedom to pursue their art and craft new identities for themselves.
- Entertainers, such as musical performers (geisha) and actors and sex workers, who became important artists, leaving their literal mark by creating artworks that were collected and cherished for generations.
- Intellectuals and art enthusiasts in the literati societies who composed poetry, painted, and inscribed calligraphy for one another as a form of self-expression to convey their identity and personhood.

Interactive components will facilitate a personal, intimate connection between the visitor, the artwork, and the artist. In addition, as the museum did with *Whistler to Cassatt*, life stories of some of these women artists will be interspersed throughout the galleries.

About the Fong-Johnstone Collection and Study Collection

Artworks showcased in *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* were selected from a generous gift of more than 550 artworks donated by John Fong and Colin Johnstone. A large percentage of the works featured in this expansive gift were created by women artists. This collection, housed at the DAM, will be used for both exhibition and as a study collection, which will be made accessible to students and specialists alike. The Fong-Johnstone Collection and Study Collection are dedicated to advancing scholarship, the study of connoisseurship, and to raising public awareness of this much overlooked body of works.

DAM Uncrated

The notion of Latin American art is broad, multicultural, and diverse in principle. How to think differently if the term applies not only to the visual arts in South America, but also in Central America, part of the Caribbean region, Mexico, and even the many Latino communities that live in the United States? When we associate this geographical concept with the notion of contemporary art—which brings an endless range of media and possibilities—it is precisely there that the idea of “Latin American contemporary art” comes to us at the same speed with which it escapes us. Much is possible, and contradictions and complexities are more than welcome.

Two Latin American artists have recently joined the museum’s collection, and both share an interest in painting, drawing, and figurative works. Coincidentally, these two artists are currently part of the celebrated Venice Biennale, showing their works inside the exhibition’s central pavilion, which is entitled “The Milk of Dreams,” in reference to a text by Leonora Carrington, a British-Mexican painter who has some of her work currently on view in the John and Sandy Fox Gallery in our museum.

These artists are Sandra Vásquez de La Horra (Viña del Mar, Chile, 1967) and Roberto Gil de Montes (Guadalajara, Mexico, 1950). For both artists, the relationships between artistic practice, vital energy, and autobiography are contaminated, generating results that are in dialogue but are also highly different. Despite being from different generations and cultural contexts, both artists are interested in the plastic and existential complexity that revolves around the human body. Vásquez de La Horra followed the tragic events related to the Pinochet dictatorship in Chile during the 1970s and 1980s, and Gil de Montes, during his adolescence, immigrated from Mexico to California, having his entire career divided between both places.

Mainly a painter, Gil de Montes is interested in how the human body can express identity, queerness, and connect to a surrealist touch. Since his early career, his work suggests connections with Mexican and Latino cultures. The human figures in his work seem to exist between racial, cultural, and physical spaces, constantly shifting in between positions. *The New Calendar* cleverly responds to round historical



Roberto Gil de Montes, *The New Calendar*, 2014. Oil paint on linen; 55¼ × 57¼ in. Funds from the Contemporary Collectors’ Circle with additional support from Craig Ponzio; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.129 © Roberto Gil de Montes. Image courtesy of the artist and kurimanzutto, Mexico City/New York. Photo by Daniel Terna, 2022.



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

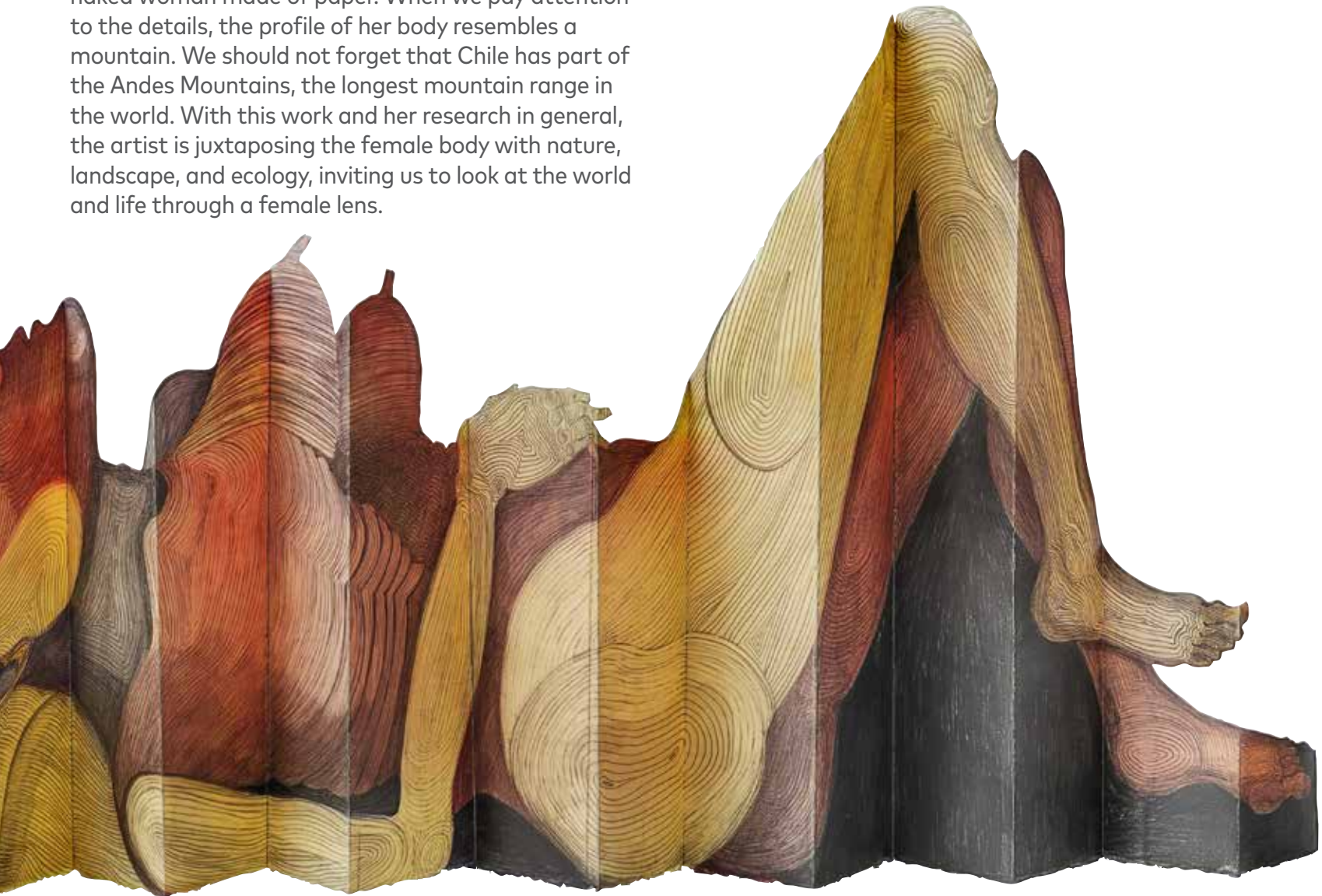
calendars from ancient Indigenous cultures in Mexico and throughout Latin America. Gil de Montes replaces traditional calendar symbols with a collage of seemingly random visual references while maintaining the confessional aspect of his interests.

Vásquez de la Horra has a work where violence, the female body, drawing, and sculpture are all together. Raised in a Catholic family, her research relates to the idea of healing and deconstructing taboos. *Las Cordilleras Encontradas* ("The found mountain ranges") is the title of her work that now is part of the DAM's collection. Besides being an impressive work, it is also important because it gives the title to her installation at the Venice Biennale. In it, we see the silhouette of a naked woman made of paper. When we pay attention to the details, the profile of her body resembles a mountain. We should not forget that Chile has part of the Andes Mountains, the longest mountain range in the world. With this work and her research in general, the artist is juxtaposing the female body with nature, landscape, and ecology, inviting us to look at the world and life through a female lens.

These works are part of a series of recent acquisitions, which includes works by André Griffó, Antonio Henrique Amaral, Caleb Hahne Quintana, Eduardo Sarabia, Elsa Gramcko, Federico Herrero, Hulda Guzmán, Judith Lauand, Luiz Braga, Tiago Sant'Ana, Vicente Rojo, and Yolanda Mohalyi.

-Raphael Fonseca,
Associate Curator of Modern and Contemporary
Latin American Art

Sandra Vásquez de la Horra, *Las cordilleras encontradas (The found mountain ranges)*, 2021. Graphite, watercolor, and wax on paper; length 86½ in. Funds from the Contemporary Collectors' Circle with additional support from Craig Ponzio; John & Sandy Fox; A. Barry & Arlene Hirschfeld; Baryn, Daniel, and Jonathan Futa; Bryon Adinoff & Trish Holland; Ellen & Morris Susman; and Margaret & Glen Wood, 2022.128 © Sandra Vásquez de la Horra. Image courtesy of Kewenig, Berlin. Photo by Lepkowski Studios, Berlin.



CREATIVE CLASSES

Explore your creativity with the winter/spring session of the DAM's Creative Classes, which run January–May. Expert instructors will be leading classes including oil painting, block printing, indigo dyeing, collage, poetry, and more. Looking for deep dives into a subject? Sign up for a four-week or six-week class. Short on time or want to experiment with a new technique? We also are offering a variety of one-day classes. No prior experience necessary.

Class Overview

6-Week Classes

Wednesdays | 1:30–3:30 pm

- Oil Painting: January 18–February 22
- Flow State: March 1–April 5
- Off-Loom Weaving: April 12–May 17

4-Week Classes

Wednesdays | 10 am–12 pm

- Embroidery: Drawing with Thread: February 1–22
- Poetry: What's in a Name? March 1–22
- Oil Painting: April 5–26

4-Week Classes

Tuesdays | 6–8 pm

- Collage: Consider Everything: January 17–February 7
- Bookmaking: One-Page Books: February 14–March 7
- Etching for Everybody: Drypoint Etching: March 14–April 4
- Block Printing on Fabric: April 11–May 2

1-Day Workshops

Saturdays | 10 am–2 pm

- Upcycled Indigo Dyeing: February 4
- Poetry: What's in a Name?: February 18
- Wet Felting Bowls and Bags: March 4
- Embroidery with Mixed Media: March 18
- Flow State: April 8
- Etching for Everybody: Drypoint Etching: April 22
- Cyanotypes: May 6
- Upcycled Indigo Dyeing: May 20

Registration & Fees

- Museum Friends and members enjoy discounts and advance registration. Registration begins November 9 for Museum Friends, November 10 for all members, and November 11 for the public.
- Six-week classes cost \$290 for Museum Friends and \$305 for members. Four-week classes are \$190 for Museum Friends and \$205 for members. One-day classes are \$95 for Museum Friends and \$100 for members.

All materials are included in the price of the class.

Learn more

See the full course catalog with instructor bios on our website denverartmuseum.org/creative-classes.

3 WAYS TO ENJOY THE

Member Holiday Shopping Event

In person | December 3–6

Shop in person and save at least 20% on your total purchase. Draw a ticket for a chance to save even more. Plus, one lucky member may get their whole purchase for FREE! Each day the Shop will feature artists demos or vendors providing samples. Discover why the Shop was named *Westword's* 2022 Best Museum Shop, and find one-of-kind gifts for the saints, sinners, lovers, and fools in your life, including tarot cards, vases, games, jewelry, and more.

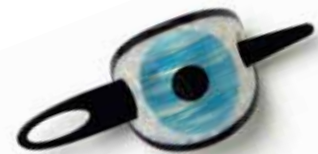
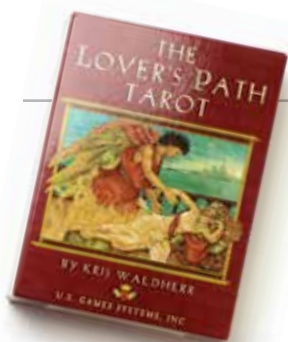
Online | December 1–31

Shop online and save 20%, plus get free shipping. Members enjoy free shipping the entire month of December!

Make a day of it! | December 3–4

Enjoy a members-only hour for brunch at The Ponti on Saturday, December 3 and Sunday, December 4 from 10–11 am. Reservations required.

Visit our denverartmuseum.org/Membership#Events to learn more.





HELP UNLOCK CREATIVITY ON Colorado Gives Day

There are so many ways for people to unlock their creativity at the museum, which contributes to the health and well-being of our community. Please make a gift now through December 6 (Colorado Gives Day) at denverartmuseum.org/COGivesDay to support these important programs. Your gift will receive a boost from the Incentive Fund provided by Colorado Gives Day sponsors.

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Offer expires December 31, 2022.

Cannot be combined with other offers.

THE PONTI

The Ponti presents a locally sourced and inspired menu. Open for lunch, drinks, and small bites every day and dinner on Tuesdays. Reservations recommended.

LUNCH	11 AM-3 PM	BAR MENU	DINNER	5-9 PM
	DAILY	3-5 PM DAILY		TUESDAYS ONLY



thepontidenver.com

Photo by Marc Piscotty

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The DAM is involved with PrintRelease to offset paper consumption by planting trees—just one of our green initiatives. Use your phone camera on this QR code to see how many thousands of pages of paper we have offset and how many trees we have reforested since we joined the program in July 2020.

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