

ON
&
OFF
THE
WALL

SEPTEMBER/OCTOBER 2022

A MEMBER BENEFIT OF THE

DENVER
art
MUSEUM



On the Cover

PORTRAIT OF A YOUNG WOMAN, BY NETHERLANDISH ARTIST

In the 1600s, portraits were expensive, which is why the sitters were either rulers, nobles, or wealthy citizens—the only ones who could afford a painting of themselves. This painting made in 1613 is an example of the types of paintings that newly wealthy townspeople began investing in during the 1600s. An art collection was tangible proof of a successful life—not only because paintings were expensive but because they signaled cultivation and discernment. New connoisseurs enjoyed viewing and discussing works of art and visited each other's picture galleries—rooms filled from floor to ceiling with art.

See this painting and more than 100 other objects in *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks*, which opens at the Denver Art Museum October 16.

Netherlandish artist, *Portrait of a Young Woman*, 1613. Oil paint on panel; 52 × 40 in. © The Phoebus Foundation, Antwerp.

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, October 28.

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
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Tickets & Reservations 720-913-0130

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ISSUE #197

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On & Off the Wall is published six times a year for members of the Denver Art Museum as a benefit of membership.

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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

Find out why the museum made *Condé Nast Traveler's* 2022 Hot List.



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Who tells a tale adds a tail

Associate Curator Raphael Fonseca writes about his first show at the DAM.



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There's plenty to see and do at the museum this fall.



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Programs and Events

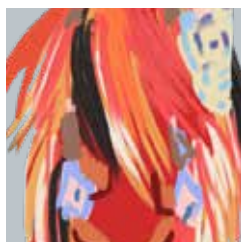
Talks, lectures, Latin American art symposium, *Untitled: Creative Fusions*, and more.



INSERT

**Calendar
Member Benefits
Visit Tips**

Enjoy this pull-out poster just for members!



10

Friendship Powwow

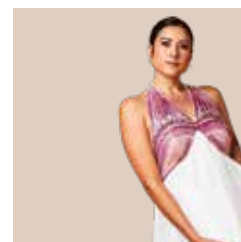
Join us September 10 for Indigenous dances, arts and crafts, and, of course, fry bread.



11

**Flemish Art
in Context**

This four-part course explores over 300 years of art, history, and culture.



12

DAM Uncrated

A new dress acquisition helps tell an important story of how Indigenous people maintain their cultural identities.



14

**Saints, Sinners,
Lovers, and Fools**

Selections from The Phoebus Foundation's renowned collection make their US debut at the DAM.



17

**Memling is for
Members**

Special members-only *Saints, Sinners, Lovers, and Fools* hours, tours, and more.

Tell Us What You Think!

Please take a few moments and go to denverartmuseum.org/ootwsurvey to answer a few questions about *On & Off the Wall* so we can keep improving.



World Class

It is hard to believe that it has been almost one year since the reopening of the Martin Building and the debut of our new Sie Welcome Center and Bartlit Learning and Engagement Center.

Last October, we opened the extended campus inviting visitors to explore exhibitions and collections from across time and around the world. In the Martin Building, we showcase Indigenous art, Asian art, Latin American art, ancient and contemporary art, photography, fashion, design, and just about every other media and subject matter you can dream of. Which is one of the reasons *Condé Nast Traveler* recently included us on their Hot List of "The Best New Museums in the World." The DAM was one of only two US museums to make the prestigious list—sharing the distinction with institutions in Hong Kong, Oslo, Antwerp, and other top destinations. To be recognized with these other impressive international museums is an honor we are proud of and are committed to living up to as we continue to bring world-class art experiences to Denver.

Speaking of which, you won't have to travel to Antwerp or Ghent to see the finest works of Flemish art. This October, *Saints, Sinners, Lovers, and Fools* brings medieval, Renaissance, and Baroque paintings, sculptures, and other objects from The Phoebus Foundation to the DAM for their US debut. I hope you have your calendar marked for the Member Preview on October 15 before it opens to the public. See page 14 for more information.

In addition to exciting new exhibitions and programs, it has been incredibly fun and rewarding to see events coming back in person. We look forward to hosting more weddings, parties, and gatherings in our beautiful new event spaces, including our upcoming annual fundraiser Collectors' Choice on November 18.

With three buildings full of galleries, hands-on creative areas, and dynamic event spaces plus a calendar full of illuminating exhibitions, lectures, and courses (learn more about the fall course *Flemish Art in Context* on page 11), there is always something new to discover, learn, and be inspired by at the museum. We look forward to seeing you soon!



Christoph Heinrich | Frederick and Jan Mayer Director



Photos by James Florio Photography



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

Editor's Note: This essay by Raphael Fonseca is excerpted from the catalog that accompanies the exhibition, which is available in the Shop and online.

There are endless ways of organizing a group contemporary art exhibition that has a geographic blueprint as a starting point. Working at the Denver Art Museum as a curator dedicated to the extensive and contradictory region of Latin America, I had many doubts regarding the format that this project should have, what subjects should be approached, and which artists should be invited.

Initially, it seemed interesting to depart from a curatorial approach that would complicate the notion of Latin America; many of the US projects regarding this region usually focus on artists with aesthetics that explicitly look at the pleasures and traumas of Latin America. In US museums and in the hegemonic Global North, the artists from the Global South usually are given more

space when they speak explicitly about their cultures. In a globalized system of visual arts with radically opposing structures and financial capital, what interest would northern countries have in artists whose insights and artistic forms possess a visuality that doesn't reveal immediately the artist's cultural identity? This trap of visual cultural belonging that leads a group of people to quickly affirm "This is a Latin American artist" often becomes a cliché and is easily institutionalized, preventing other existential postures and approaches toward imagery.

Wishing to escape as much as possible from these clichés of Latin America, two strategies were essential to this project. First was to shed light on artists from different places within the geopolitics of this region. It was important, therefore, to include artists from South America (Argentina, Bolivia, Brazil, Chile, Colombia,

Ecuador, Peru, and Venezuela), Central America (Guatemala), Mexico, the Caribbean (Haiti and Dominican Republic), and the Latinx community in the United States (with artists from Denver and Los Angeles). Just in this simple list of places we already find dissonant histories of colonization, linguistic groups, and topography.

These are places that also bring us doubts: could Haiti be considered Latin America? Often, the countries that are seen as part of the Global South are those that went through the violent colonization by Spain and Portugal. Therefore, how do we reflect on the region of the Caribbean, with its hundreds of islands, historic transits, and languages? A similar doubt can emerge regarding the Latinx community in the United States: Does the diaspora of the artists who migrated as youth to the country or those who are the first generation to be born in the United States consider themselves Latin American? What are the specificities of the different Latinx communities in the United States? And what of Brazil, a country so culturally self-centered and, proportionally, a continent within the South American continent? Can a country that has normalized the expression "I will travel to Latin America" when someone travels to neighboring countries who speak Spanish be considered Latin American?

Being born and raised in Brazil and having the opportunity to travel extensively, I would say that the answers are more complex than initially thought and tend to refuse binary thinking. Instead of dismissing them, I find it more interesting to bring these uncertainties to the public and make an invitation to reflect.

After much research and many conversations with artists from different generations, it seemed timely to dedicate this exhibition to the artists associated with the so-called millennial generation—people who were born between 1981 and 1996. Working with these artists brought the opportunity to give space to names that have not yet been institutionalized—either by the market or by the museums and cultural centers—in the United States. Instead of bringing artists that regularly show their work in an explicitly—and sometimes in a folkloric—Latin American key in biennials and triennials

around the globe, it seemed wiser to open the Denver Art Museum's doors to artists who, project by project, just like little ants, keep experimenting and who are recognized by insiders.

The millennials saw the rapid transformation from an analog world to digital hyperconnection: from landline telephones in homes to beepers to cable TV and cellular phones. At first, those small computers were used to make voice calls and then to send text messages. Later, they acquired powerful cameras and, currently—echoing Michel Foucault from a few decades ago—they are true surveillance and punishing weapons. If some of us—with all our different histories and personal narratives—did not witness armed conflicts or the violence of dictatorships first hand, surely we learned about them from our parents and grandparents, but in the first two decades of the twenty-first century we watch—frightened—on our smart phones how some leaders have brought back the ghosts of fascism in far-right speeches.

It is interesting to notice how this generation presents itself differently from the previous one, so-called Generation X (1965–1980); if we consult the different books that try to gather the "great names" of Latin American art from the end of the twentieth century, we will see a large majority of white, heterosexual, and cisnormative artists. In the last 10 years—and especially in the last five—the winds of reflections on decolonization and identity have imbued artistic scenes across Latin America, and questions not often asked before were blown to the four winds: Where are the Black Latin American artists? Where are the artists who are part of Indigenous populations and understand themselves beyond a national identity guided by the European colonization of a place? Where are the artists that subvert the gender binary so decisive in the prevalent machismo of this region? Far from wanting to give any definitive answer to these questions that many colleagues have investigated and explored, we appeal to the need of exhibitions where the diversity of voices is urgent.

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

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.

IMAGES, LEFT: ASMA (Artist duo started in 2017). *Flor Saboteur* (detail), 2019/2021. Mixed media installation, variable dimensions. © ASMA; RIGHT: Ana Segovia (Mexican, b. 1991). *You're smart enough to know that talking won't save you*, 2022. Mixed media installation with aluminum frames, plastic zip ties, and paint, variable dimensions. © Ana Segovia



The Andy Warhol Foundation for the Visual Arts

Coming Soon

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

Opens October 16

Member Preview October 15

Learn more on page 14.

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

Opens November 13

The exhibition takes a nuanced approach to questions of artistic voice, gender, and agency through more than 100 works of painting, calligraphy, and ceramics from 1600s to 1900s Japan.

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

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.

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

Carla Fernández Casa de Moda: A Mexican Fashion Manifesto

Through October 16

This exhibition highlights the work of the acclaimed Mexico-City-based designer and fashion house.

Georgia O'Keeffe, Photographer

Through November 6

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



IMAGES, CLOCKWISE FROM TOP: Gallery view of *Carla Fernández Casa de Moda*; Randolpho Lamonier (Brazilian, b. 1998). *Self-combustion* (detail), 2022. Mixed media installation, variable dimensions. © Randolpho Lamonier and Fort Gansevoort; Georgia O'Keeffe, *Wai'anapanapa Black Sand Beach*, March 1939, gelatin silver print, Georgia O'Keeffe Museum, Santa Fe. © Georgia O'Keeffe Museum.

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.

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.

Museum 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.

PROGRAMS AND EVENTS

To see the full list of events in September and October 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.

September

10 33RD ANNUAL FRIENDSHIP POWWOW
A celebration of Native American art and culture with music and dance performances, artmaking opportunities, fry bread, vendors, and more.

September 10 | 10 am–5 pm

**20 ANDERMAN PHOTOGRAPHY LECTURE
Edward Ranney**
Edward Ranney has visited and photographed Peru for more than 60 years. His large format photographs of Inca sites, Chimú architecture, and the mysterious Nazca Lines evoke a sense of beauty and fresh awareness of time.

September 20 | 6–7 pm \$ *

**27 INSIGHT SERIES
In Dialogue: Indigenous Voices in the Galleries**
Museum staff and Indigenous Community Advisory Council members talk about collaborative planning for the reinstallation of the galleries—from contributing community videos and labels to consulting on the accuracy of content and developing big ideas in the Home/Land section.

September 27 | 6–7 pm \$ *

October

9 FOXY AND SHMOXY: ART DETECTIVES
Join two witty foxes as they solve mysterious cases involving artworks in the galleries.

October 9 | 10:30 am and 11:30

**10 LOGAN LECTURE
Eungie Joo and Michael Joo**
Join us for a conversation between curator of modern and contemporary art at SFMOMA Eungie Joo and artist Michael Joo, whose work appears in *Disruption: Works from the Vicki and Kent Logan Collection*.

October 10 | 6 pm \$ *

**15 MEMBER PREVIEW
Saints, Sinners, Lovers, and Fools**
Members see it first! Join us for the Member Preview of *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* and explore this unique presentation of medieval, Renaissance, and Baroque paintings, sculptures, and other objects from the Southern Netherlands. Ticket required; discount for members.

October 15 | 10 am–5 pm \$ *

FLEMISH ART IN CONTEXT PART 1 OF 4

See page 11 for details.

October 15 | 10:30–11:45 am \$ *

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

October 23 | 9 am–noon

28 UNTITLED: CREATIVE FUSIONS
Join us for an exciting evening of performances, artmaking activities, and more developed in collaboration with multimedia artist Cal Duran and printmaker and multimedia artist Sarah Fukami for the final Untitled of 2022!

October 28 | 6–10 pm

**29 FLEMISH ART IN CONTEXT
PART 2 OF 4**

See page 11 for details.

October 29 | 2–3:15 pm \$ *



Coming Soon

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. Tickets go on sale in September. Please check our website for details.

Saturday, November 5 | 9 am –7:30 pm \$ *

Francisco Díaz de León, "La holgura del pueblo (The Ease of the Town)." In *Campanitas de plata: libro de niños* by Mariano Silva y Aceves (detail), 7. Woodblock print on paper, 4¾ × 4¾ in. Mexico: Editorial Cultura, 1925. Denver Art Museum Library Rare Books Collection, 00045796



Opening Night: *Saints, Sinners, Lovers, and Fools*

By Invitation Only

Join Frederick and Jan Mayer Director Christoph Heinrich for a festive exhibition opening party inspired by the rich details and captivating stories of *Saints, Sinners, Lovers, and Fools*. The Opening Gala features a first preview with introductory remarks, along with thematic drinks, hors d'oeuvres, and entertainment. Upgrade your membership to The Museum Associates and receive an invitation for two to this fabulous evening, in addition to special previews and other unique events at the museum throughout the year. Annual Fund Leadership Campaign supporters are also invited to attend the intimate Chairman's Dinner in advance of the gala. For more information about the Annual Fund Leadership Campaign and The Museum Associates, contact Janine Jackson at jjackson@denverartmuseum.org or 720-913-0037.

IMAGE: Jacob Jordaens, *Holy Family with an Angel* (detail), about 1625–26. Oil paint on canvas; 42 3/8 × 38 5/8 in. © The Phoebus Foundation, Antwerp

Creative Classes

These adult classes are a great way to relax, recharge, and express yourself. Creative Classes are taught in a studio art environment where you can explore various materials and media. Learn more and register:

denverartmuseum.org/en/creative-classes

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

***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 | October 20–November 3 | 2:30–3:15 pm

Sundays | October 23–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!

September 13 (online) & October 11 (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 with art and with each other.

September 20 (onsite) & October 18 (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.

September 27 (online) & October 25 (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.

September 8 & October 13 | 1–2:30 pm

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.

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



Member Benefits

Members see it first!

Enjoy a Member Preview for *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* on Saturday, October 15 from 10 am–5 pm.



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 October–January.

Digital Membership Cards

We offer the convenience of digital membership cards! Plus, by choosing a digital membership card, you're helping the DAM be more eco-friendly. Call our membership office at 720-913-0130 or visit our website to learn more.



FREE admission to Untitled: Creative Fusions

Members enjoy free admission to our quarterly late-night event, *Untitled: Creative Fusions*, next up on Friday, October 28. Enjoy an evening filled with artmaking activities, interactive performances, offbeat art tours, and more featuring local artists and creatives.



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





Visit Tips

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, and Bartlit Learning and Engagement Center. A bridge over 13th Avenue connects the buildings.

Food & Drink

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

Lockers

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

Parking

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

Photography

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

Tickets

Tickets to *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 does not include *Saints, Sinners, Lovers, and Fools*.



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

September

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Hispanic Heritage Month

We invite you to celebrate September 15–October 15 with a visit to *Who tells a tale adds a tail*, *Carla Fernández Casa de Moda*, and our Ancient American and Latin American Art galleries.

Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
11 am

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The museum is open
Labor Day
10 am–5 pm
Age of Armor closes

5



Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
11 am

11

12

FREE DAY
Drop-In Drawing
1–3 pm

14

Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
2:30 pm

15



Member Tour
The 19th Century in European and American Art
11 am

17

Photo: Friendship Powwow 2021

Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
11 am

18

19

Mindful Looking
(onsite)
1–1:45 pm
Anderman Photography
Lecture: Edward Ranney
6 pm

21

Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
2:30 pm

22

Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
11 am

25



Photo courtesy of Instagram user @moutainproductions.pro

Drop-In Writing
(online)
1–3 pm
Insight Series
In Dialogue: Indigenous Voices in the Galleries
6 pm

28

Member Tour
Georgia O'Keeffe, Photographer
(SOLD OUT)
2:30 pm

29



Photo courtesy of Instagram user @michelemillar

October

S

M

T

W

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F

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Foxy and Shmoxy: Art Detectives
10:30 and 11:30 am

9

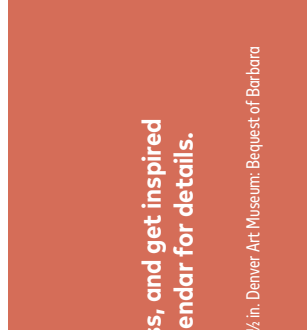


Drop-In Writing
(online)
1–3 pm
Insight Series
In Dialogue: Indigenous Voices in the Galleries
6 pm

28

Landscape Studio Artist Demos
Noon–3 pm | Saturdays and Sundays
Connect with a local artist as they share their process, and get inspired to explore your own creativity. Check our website calendar for details.

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Barbara Latham, *View from Our House in Talpa* (detail), about 1935. Tempera on board; 23 1/2 x 29 1/2 in. Denver Art Museum; Bequest of Barbara Latham, 1989/126

Saints, Sinners, and Fools
opens
Carla Fernández Casa de Moda closes

2

3

4

12



Therapy horses at Sensory Friendly Morning. Photo courtesy of Instagram user @judith.c.wang

13

Member Tour
European Art before 1800
11 am

8

Member Tour
Saints, Sinners, and Fools
Member Preview
10 am–5 pm
Flemish Art in Context | Part 1
10:30 am
Member Tour
Latin American Art
11 am

9

10

FREE DAY
Drop-In Drawing
1–3 pm

12

Art & About Tour
1 pm

13



Photo courtesy of Instagram user @brooklynsearchthx

Saints, Sinners, and Fools
opens
Carla Fernández Casa de Moda closes

16



Photo courtesy of Instagram user @loblob

Mindful Looking
(online)
1–1:45 pm

19

Member Tour
Saints, Sinners, Lovers, and Fools
2:30 pm

20

Member Tour
By Design
11 am

22

Member Tour
Saints, Sinners, Lovers, and Fools
2:30 pm

23

Sensory-Friendly Morning
9–noon

25



Photo courtesy of Instagram user @maneperryart

Member Tour
Saints, Sinners, Lovers, and Fools
2:30 pm

27

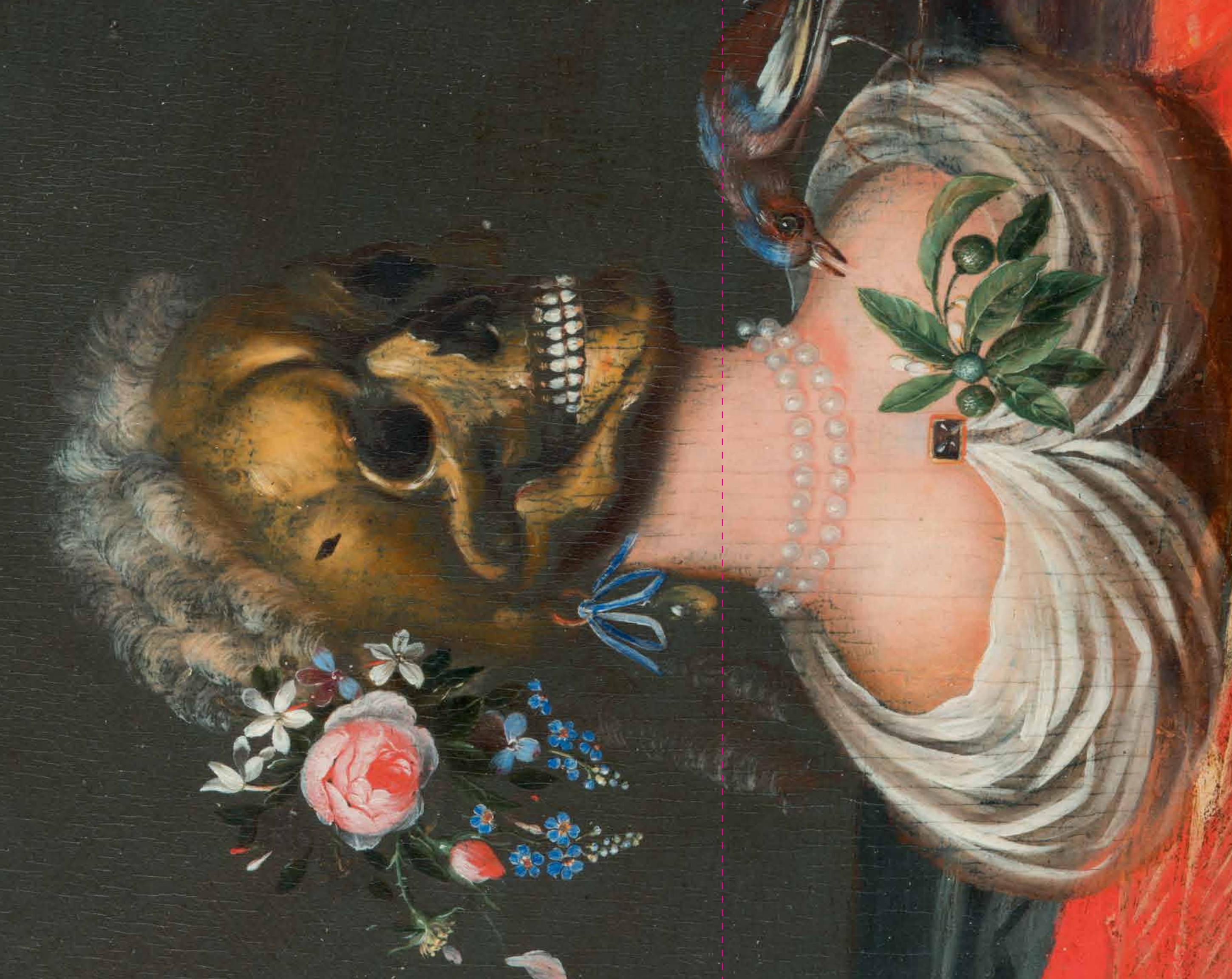
Untitled: Creative Fusions
6–10 pm

29

Member Tour
Indigenous Arts of North America
11 am
Flemish Art in Context
Part 2
2 pm

30

31



ON VIEW IN SAINTS, SINNERS, LOVERS, AND FOOLS

This female bust with shoulders of flesh and blood and a head in the form of a skull is not merely a portrait but a representation of “vanitas,” reminding the viewer of the ephemeral nature of existence and the finiteness of life. Transience is further emphasized by the flowers, as a symbol for the briefness of beauty, and the earrings, pearl necklace, and brooch. Because what is jewelry worth after death? This vanitas fits perfectly with the devotional thinking of the artist, Catarina Ykens II, who placed more value on heavenly life than on fleeting earthly existence.

Catarina Ykens II, *Vanitas Bust of a Lady* (detail), 1688. Oil paint on panel, 12 1/2 x 12 3/8 in. © The Phoebus Foundation, Antwerp

▶ — JOIN US FOR THE — ◀
33RD ANNUAL FRIENDSHIP
POWWOW



The Denver Art Museum celebrates Native American art and culture with the 33rd Annual Friendship Powwow on Saturday, September 10. From 10 am to 5 pm, we invite you to join the local Native community and enjoy music, dance performances, and American Indian eats, participate in hands-on artmaking activities, and explore exhibitions inside the museum.

Our Learning and Engagement department worked with Native students in a graphic design class to design this year's shirt based on the concept of "Road to Powwow," which refers to how Native families would travel to different powwows from early spring

to the fall. Kristina Maldonado-Bad Hand, artist and Creative and Public Engagement Fellow in the Learning and Engagement department, will lead a free t-shirt and bandana screen-printing activity.

The celebration includes artmaking opportunities, two local Native organizations selling fry bread and Indian tacos, as well as vendors showcasing jewelry, art, crafts, clothing, and more. At 11 am, the Grand Entry, where all the dancers dance collectively, begins inside in Sturm Grand Pavilion. September 10 is a Free Day, so general admission is free for the public.

Illustration by Kyniska Gill.

The Friendship Powwow and Free Days at the DAM are presented by Your 6 Front Range Toyota Stores and made possible by the residents who support the Scientific and Cultural Facilities District (SCFD). Additional support provided by Native American Bank.





FLEMISH ART IN CONTEXT

Beginning in October, the DAM will offer a four-part course in conjunction with *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* to look more closely at the art in the exhibition and learn more about the time and place the artists were working in.

Location

Sharp Auditorium and online
(online registrants will receive a link to access the course sessions on Vimeo)

Tickets & Registration

Register for individual sessions or the entire course.
Please log in to your Museum Friends account on September 12 to access advance ticketing.

Friends: 9/12 | 10 am

\$75 full course / \$20 individual session

Members: 9/14 | 10 am

\$85 full course / \$22.50 individual session

Nonmembers: 9/16 | 10 am

\$95 full course / \$25 single session

Students: 9/16 | 10 am

\$45 full course / \$10 individual session

1 | **An Introduction to Flemish Art | October 15 | 10:30–11:45 am**

In this introductory lecture, Katharina Van Caeteren, Chief of Staff of The Phoebus Foundation and curator of the exhibition *Saints, Sinners, Lovers, and Fools* will take the audience on a journey across more than three centuries of Flemish art and history.

2 | **Prints and the Production of Knowledge | October 29 | 2–3:15 pm**

In this session, Geoffrey Shamos, Director, Vicki Myhren Gallery, University of Denver, will discuss the proliferation of printed images produced in the Netherlands during the sixteenth century. We will learn how developments in print production contributed to artistic innovation and the dissemination of knowledge.

3 | **Collecting and Curiosity | November 19 | 2–3:15 pm**

In this session, Shamos will examine early modern cabinets of curiosity, which often included an assortment of objects from nature and science alongside art, antiquities, and ethnographic artifacts. Intended to illustrate the profound diversity of natural splendor and human artistry, these collections demonstrated the reach, knowledge, and wealth of their patrons, many of whom shared a desire for the rare and esoteric.

4 | **Imagining the World: Early Modern European Art in a Global View | December 10 | 2–3:15 pm**

In the 17th century, following the “discovery” of the Americas in the 1500s, European artists, patrons, and viewers found themselves in an exciting—and disconcerting—wave of globalization. Whether due to the solidification of international trading routes, European countries’ relentless pursuit of colonialism, and/or a desire for religious dominance, Flemish and European artists in the 1600s operated in a world marked by encounters with the unknown. Through case studies, Rebecca Tucker, Professor of Art History, Colorado College, will examine how European artists imagined and exploited the opportunities of a global marketplace for art.

In every issue, we highlight a recent acquisition or gift to the Denver Art Museum. This dress is not currently on view.

DAM Uncrated

BUILDING ON INNOVATION:

Orlando Dugi pushes ahead

Orlando Dugi (Diné a.k.a. Navajo) creates extravagant, contemporary fashion pieces, which draw inspiration from Diné philosophical concepts and visual canons. At the Denver Art Museum, the curators of Native Arts have been watching Dugi's designs for awhile and looking for the right opportunity to add a work of his to our collection. Suddenly, right before our recent Luncheon by Design event featuring *Vogue* writer Christian Allaire, we were offered the donation of this stunning dress.

This article is entitled "Building on Innovation ..." because in his creation, Dugi is building on the innovative weaving practices of the Diné. The Diné were already known for their famed chief blankets—blankets valued by Plains tribes for their warmth and waterproof qualities due to how tightly and skillfully they were woven. But when the Diné were forced into internment at Bosque Redondo, they switched from making these more classic weavings from the handspun wool of their own sheep, and they began responding to new tourist markets. They began using the commercial four-ply yarns created in Germantown, Pennsylvania, to create floor coverings for eager visitors. Weaving artists embraced the new colors and the creativity these pre-made yarns afforded them. The rugs created during this period are called Eye Dazzlers because the closely interwoven colors and patterns of these textiles create an effect that makes them seem to visually vibrate. Dugi builds upon the innovation of the Diné, mimicking this dizzying effect in this dress with the 20+ yards of flowing off-white silk chiffon that dazzles and shifts with the movements of the wearer.

Dugi also uses Diné world views as a source of inspiration in his work. An important life philosophy for the Diné reminds them to continually walk in beauty. With the words, "Beauty before me, beauty behind me,



beauty below me, beauty above me, beauty all around me; I walk in beauty," people are reminded to move through the world while maintaining good intentions in their thoughts, actions, words, and deeds. Artists, like Orlando Dugi, work to bring these same good intentions into their practices as they create their works of art. In doing so, they hope to attract these things back into their lives while presenting these same concepts out into the world through their creations.

Indigenous apparel & adornment

This dress is hand beaded and embroidered on tulle using glass beads, sequins, crystals, and metal flat wire. Metal spiral boning and hand-whip stitched cotton twill tape supports; lined in silk habitat; finished with silk chiffon. The deep relationship of the Diné people to the stars is also embodied in the beautiful bodice of this dress.

Dugi builds upon the innovation of the Diné, mimicking this dizzying effect in this dress with the 20+ yards of flowing off-white silk chiffon that dazzles and shifts with the movements of the wearer.

Acquiring this dress is important for several reasons. First, this dress nicely shows the continuity of Native art, in this case the art of the Navajo people, from generation to generation and from medium to medium. Allowing us to understand how the visual canons of various communities are understood and translated throughout time. Secondly, this dress fits within the most recent focus of the Indigenous Arts of North America collecting plan to acquire Indigenous items of adornment. Because these items are considered high art in Native American canons, focusing on items of apparel and adornment allows us to tell an important story of how Indigenous people maintain their cultural identities in contemporary times and signify their indigeneity to a broader world. Lastly, this work will be shared cross departmentally with the Textile Art and Fashion department as they explore ways to globalize conversations about the fashion industry.

- Dakota Hoska, Associate Curator of Native Arts



**SAINTS
SINNERS
LOVERS
AND FOOLS**



The Denver Art Museum is proud to collaborate with The Phoebus Foundation to present *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks*. The exhibition will introduce US audiences to the Belgium-based foundation's collection, which includes masterpieces by Hans Memling, Jan Gossaert, Jan and Catharina van Hemessen, Peter Paul Rubens, Jacob Jordaens, Anthony van Dyck, and others.

This incredible collection is coming to the US for the first time and makes its debut in Denver before traveling to the Dallas Museum of Art in February. Members will have a chance to explore this unique presentation of medieval, Renaissance and Baroque paintings, sculptures, and other objects from the Southern Netherlands on October 15 before it opens to the public.

"*Saints, Sinners, Lovers, and Fools* offers a look into the specific subjects and styles adopted by artists in the Southern Netherlands between the fifteenth and seventeenth centuries, providing important connections to the society and culture of the time," said Angelica Daneo, Chief Curator at the DAM. "We hope visitors will gain insight into the development of styles, subjects, and techniques through these three crucial centuries and have fun as they explore the unique design and approach of the exhibition."

IMAGES, OPPOSITE PAGE: *Master of the Prado Adoration*, *Saint Anthony Rebukes Archbishop Simon de Sully in Bourges* (detail), about 1450–75. Oil paint on panel; 22 5/8 × 17 7/8 in. © The Phoebus Foundation, Antwerp; THIS PAGE: Jan van Hemessen, *Double Portrait of a Husband and Wife Playing Tables*, 1532. Oil paint on panel; 54 7/8 × 61 1/8 in. © The Phoebus Foundation, Antwerp; Jan Gossaert, *The Virgin and Child*, about 1520. Oil paint on panel; 18 3/4 × 14 in. © The Phoebus Foundation, Antwerp

The exhibition progresses through six sections, starting with "God is in the Details," introducing religious subjects as a principal focus for the artists of the time. Works including Hans Memling's *The Nativity* and Pieter Coecke van Aelst's triptych showcase the extraordinary attention to details and devotional imagery artists and patrons favored at the time. Holy figures were now presented as flesh-and-blood human beings in familiar, contemporary settings.

The following section titled "From God to the Individual" aims to show the rise of individual awareness and confidence, resulting in the creation of ambitious portraits celebrating the sitters' wealth and status in society. It is appropriately followed by a section titled "The Fool in the Mirror," which presents images and compositions that critique human presumptuousness. These scenes, full of jokes, pranks, and witty double meanings, were meant to ridicule and tease human deficiencies and weaknesses, often at the expense of others.

The section "The Discovery of the World" centers on the belief, embraced by Flemings at the time, that to understand the mysteries of the divine, one had to explore the wider world. Every detail of creation deserved to be examined, described, and studied and, therefore, countless scientific disciplines developed. Southern Netherlandish artists responded to these developments, incorporating new discoveries into their technique and subject matter. Nature became a playground for ever-more curious scientists, who developed microscopes and telescopes, compasses, and quadrants, as well as for artists, who found in it endless motifs for their subjects.

In "A World in Turmoil," the historic background of the Eighty Years War (1568–1648), the conflict between the Netherlands and Spain, will help visitors understand the reasons behind artists, such as Rubens and Van Dyck, adopting an



emotional approach to painting, where religious scenes were meant to move and overwhelm the viewer, thus securing allegiance to the Catholic faith, embraced by the Spanish rulers.

The final section is called "The Pursuit of Wonder" and it intends to recreate a "Wunderkammer," or "room of wonders." Visitors will see shells, corals, rare animals, scientific instruments, precious gems, fashionable art, and rare antiquities. Collectors sought to gather and organize these "curiosities" as objects representative of the known world, as well as the unknown, proving their success and showing off their newly achieved status. The display of the Wunderkammer benefited from a collaboration with the Denver Museum of Nature and Science, which generously lent natural objects from their collections.

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.

IMAGE: Jan Cossiers, *Self-Portrait*, about 1620–27. Oil paint on panel; 35 ¼ × 28 ½ in. © The Phoebus Foundation, Antwerp



Memling IS FOR MEMBERS

Members see paintings by Hans Memling, Peter Paul Rubens, Jacob Jordaens, Anthony van Dyck, and many others first. In addition, enjoy advance ticketing, the Member Preview, and special members-only hours for *Saints, Sinners, Lovers, and Fools*.

Advance Tickets

Tickets go on sale to Contributing and Supporting members and The Museum Associates on September 12 and to all members on September 14.

Member Preview

Saturday, October 15, 10 am–5 pm
Enjoy 20% off in the Shop and a special members-only brunch hour at The Ponti, 9–10 am during the preview.

Member Mornings

On select Saturday mornings, members enjoy an exclusive hour (9–10 am) before the exhibition opens to the public.

- October 22
- November 12
- December 10
- January 7

Member Tours

Members can explore *Saints, Sinners, Lovers, and Fools* in 45-minute docent-led tours on Thursdays and Sundays October 20–November 6.

Hans Memling and Workshop, *The Nativity* (detail), about 1480. Oil paint on panel; 44 ³/₈ × 34 ¹/₈ in. © The Phoebus Foundation, Antwerp.



Photo by Raine Chism

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THE PONTI

The Ponti presents a locally sourced and inspired menu, emphasizing vegetables, ancient grains, and heirloom legumes, complemented by handmade pastas, fish, and meat. 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		



thepontidenver.com

Photo by Marc Piscotty

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