



ON  
&  
OFF  
THE  
WALL

JANUARY/FEBRUARY 2023

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



## On the Cover

**BLOSSOMING CHERRY TREE,  
ODA SHITSUSHITSU 織田瑟瑟**

Oda Shitsushitsu was a descendent of the famous feudal lord Oda Nobunaga, first of Japan's Three Great Unifiers. This pedigree gave her access to a fine education. She studied under Mikuma Rokō (died about 1801), herself an important artist of the Mikuma School, which exclusively painted cherry blossoms (sakura).

The dabs of malachite—a costly mineral green pigment—painted in a technique of blending colors (tarashikomi) recall the decorative Rinpa School, which catered to the wealthy merchant class and aristocracy.

**Member Tip:** Use the QR code in the gallery to access label text online to enlarge type for easier reading.

Oda Shitsushitsu 織田瑟瑟, *Blossoming Cherry Tree*, about 1825. Ink and color on paper; 20 7/8 in × 45 7/8 in. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone, 2018.213.

### PLAN YOUR VISIT

Every day | 10 am–5 pm

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

The museum will be open until 10 pm for *Untitled: Artist Takeover* on Friday, January 27.

Visit the Plan Your Visit page on our website for directions, parking, ticketing information and more.

[denverartmuseum.org/plan-your-visit](https://denverartmuseum.org/plan-your-visit)

### MEMBERSHIP INFORMATION

To renew your membership or learn about member events, please visit our website:

[denverartmuseum.org/membership](https://denverartmuseum.org/membership)



### CONTACT US

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

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**Información en español** 720-913-0169  
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**Volunteer Services**  
[jdodson@denverartmuseum.org](mailto:jdodson@denverartmuseum.org)

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Editor: Carleen Brice  
Graphic Designers: Jenn Goodrich  
Contributors: Rose Beetem, Einor Cervone, Zoe Diaz-McLeese, Sheri DiFini, Christoph Heinrich, Rory Padeken, Danielle Schulz, Andy Sinclair

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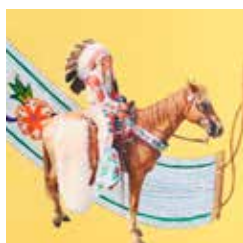
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100 W. 14th Avenue Pkwy.  
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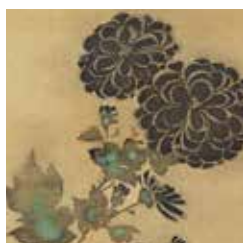




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A new year, an exciting new slate of exhibitions and programs!



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**Her Brush**

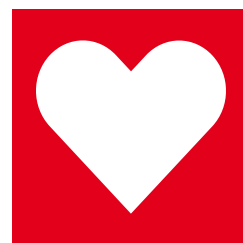
Explore how art can be a vehicle for personal power and claiming ownership of one's identity and story.



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**Creativity & Healthy Aging**

The recipe for aging well includes a good helping of art.

# An Exciting Year Ahead

Happy New Year! 2022 was a transformative year as we settled into our new expanded campus—welcoming visitors to explore our collections and exhibitions, celebrating weddings and other events, hosting school groups, serving diners in our restaurants, and showcasing local creativity. And we aren't slowing down now!

The year ahead will once again highlight our focus and dedication to being a world art museum. We will continue to amplify art and voices from around the world that inspire creativity and connection in Denver. And no matter when you visit this year, there is bound to be something new to see and do.

You still have a short time to see (or see again) the US debut of *Saints, Sinners, Lovers, and Fools* on view until January 22. Don't miss the chance to see these Flemish masterworks on their stop in Denver straight from a private collection in Belgium.

Two exhibitions also currently on view take us to different parts of Asia and shine a light on the stories and the people behind the artistry. *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* traces the pathways Japanese women artists forged for themselves in their pursuit of art. And *Rugged Beauty: Antique Carpets from Western Asia* focuses on the art of carpet making from the 1500s to the 1900s in the region that is present-day Turkey, Iran, and the Caucasus (Armenia, Azerbaijan, and Georgia).

Upcoming exhibitions take visitors from ancient Greece to present day America. *Near East to Far West: Fictions of French and American Colonialism*, (opening in March)

explores how French artists influenced American artists and their representations of the American West during the 1800s. *Speaking with Light: Contemporary Indigenous Photography* is one of the first major museum surveys to explore Indigenous photography from the past three decades.

I also am eagerly anticipating later this year when we will open our newly reinstalled African, Modern and Contemporary, and Oceanic art galleries in the Hamilton Building. We are thrilled to have old favorites and new acquisitions in these important collections on view again. Opening these galleries completes our campus for the first time since 2017. Please save the date for the Annual Meeting on March 7 when you'll be invited to hear more about these exciting exhibitions.

Untitled, our Friday night artist takeover, which happens four times a year, kicks off another season on January 27. And, of course, the calendar is packed with symposia, lectures, courses, classes, and so much more. And that just gets us through the first half of the year!

Thank you for being a member. The support of our loyal members allows us to continue bringing dynamic exhibitions and innovative programs to the community this year and for years to come. Wishing you a 2023 filled with joy, wonder, creativity, and inspiration.

See you at the museum,



Christoph Heinrich | Frederick and Jan Mayer Director



Wendy Red Star (Apsáalooke, b. 1981), *Catalogue Number 1949.72*, from the series *Accession*, 2019. Inkjet print. Denver Art Museum from the Nancy Blomberg Acquisitions Fund for Native American Art. © Wendy Red Star.



秋  
花  
寫



THROUGH MAY 13

# GIVING JAPANESE WOMEN ARTISTS THEIR DUE

How is it that so many of us have never heard of Yamamoto Shōtō 山本緋桃? Whose ink seeped into such finely woven silk? Whose green malachite thundered in gossamer leaves? Whose electrifying gold-painted spines prove so impossibly frail and formidable? What artist's brush could possibly afford such costly materials, display such masterful control, and yet remain completely unknown to us?

What do we know about Yamamoto Shōtō 山本緋桃? Not much. She was born in 1756. She died in 1831. The Edo period in Japan. She was the wife of a wealthy scholar. Her children took after her, as artists. Significantly, her granddaughter, Yamamoto Sui'un 山本翠雲, became an accomplished painter. Long after all records about Yamamoto Shōtō 山本緋桃 vanished, her mark endures—through her silent legacy—and through her brush.

Shōtō's one of about 30 artists from early modern and modern Japan whose absence from our art history books is, by and large, due to their gender.

This gap inspired and informs the exhibition. *Her Brush: Japanese Women Artists from the Fong-Johnstone Collection* is an exploration of how art can be a vehicle for personal empowerment and claiming ownership of one's identity and voice. How art can be a form of taking up space as a woman in a patriarchal reality. How, through art, these individuals—some living centuries ago—inscribed themselves into our present.

These works are on view for the first time. Some capture force and tenacity. Like Murase Myōdō's 村瀬明道 calligraphy, *Waves in the Pines*. Myōdō was involved in a car accident that left the right side of her body paralyzed. So she taught herself to write calligraphy with her left, non-dominant hand, producing work that is dynamic, commanding, and powerful.

Other works have quite a different tenor. Such as a plump tanuki ("raccoon dog"), posing as an incense box, which reveals humor and humility. It reminds us that Ōtagaki Rengetsu 太田垣蓮月, its maker, was not fazed by her stardom and fame.

The exhibition sheds light on the individuals and their journeys. The sections in the show serve as contexts, backdrops, circumstances, which these artists navigated, leveraged, and surmounted in their artistic quest. As you move through the exhibition spaces, you enter realms and social contexts through which, and by which, these artists carved their pathways: Whether being born into an aristocratic family, therefore having access to education, or becoming a nun, thereby freeing oneself to pursue one's art. Shuttling through these various realms, these artists shattered the glass ceiling.

The exhibition sheds light on the individuals and their journeys. The sections in the show serve as contexts, backdrops, circumstances, which these artists navigated, leveraged, and surmounted in their artistic quest.

– Einor Cervone, Associate Curator of Asian Art

*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.

IMAGE: Yamamoto Shōtō 山本緋桃, *Chrysanthemums*, late 1700s–early 1800s. Ink, color, and gold on silk. Denver Art Museum: Gift of Drs. John Fong and Colin Johnstone, 2018.216.

# Uncrated

In every issue, we highlight recent acquisitions or gifts to the Denver Art Museum. This artwork is now on view on level two of the Sie Welcome Center, near the bridge connecting the buildings. It also will be in the reinstallation of the Modern and Contemporary Art Galleries in May.

In the 2018 film *Black Panther*, based on the Marvel Comics character of the same name, we witness a Black superhero with otherworldly powers who leads the technologically advanced world of Wakanda located somewhere on the continent of Africa. When the movie was released, critics hailed it as a revolution, noting its unabashed approach to telling Black stories, to celebrating Black lives, and to addressing directly the persistence of colonial oppression. A first for a mainstream action flick. As one of the highest-grossing films of all time and the highest-grossing film by a Black filmmaker (at the time of this writing), *Black Panther* affirms the desire from all audiences to experience diverse storytelling no matter the genre, the cultural and racial background of the lead actor, or subject matter.

This wasn't the case for a young Emmanuel Taku, who was born and raised in Ghana in 1986, and for many other Black and brown children from around the world. Although fascinated as a child with the popular comic book character Superman from DC Comics, Taku recalls never seeing Black people with superhuman abilities portrayed in popular culture. Today, Taku works as an artist in Accra where he paints godlike Black figures inspired by the comic book lore of his youth. Some of his figures are imagined, others culled from social media, and a few based on his own body. All are rendered with pupil-less eyes to evoke the strength and power of the Man of Steel. Indeed, Taku's figures with their resolute expressions assume a spectral quality as if they have ascended into a higher realm of being. "I wanted [to create] Black people as demi-gods [and with] unapproachable splendor," muses the artist.

Taku describes his paintings in cultural and familial terms. His entwined figures reference an adage in his language that centers unity and consolidation. As the artist explains, "If one person stands, he is defeated easily. But if there are two or more, they [can] defeat whatever is attacking them." Floral patterns envelop his strong, graceful figures, recalling the artist's love of paisley prints and the love his mother and sister have for incorporating floral fabrics into their homespun garments. Taku employs graphic design software to create his botanic imagery, which he then transfers to his paintings using a digital screen-printing technique. This allows his elegant designs to sit on top of his figures' clothing like the embroidered robes of European popes and kings but with an African twist. "The painting is in some ways reminiscent of the holy paintings of medieval times," says the artist. "In [*Black Halos*], instead of a halo we have the natural Black hair of the subjects. Thus, this painting ultimately seeks to project the sanctity of natural African beauty."

Taku belongs to an emerging generation of artists from Ghana including Cornelius Annor and Otis Kwame Kye Quaicoe (the DAM also recently acquired work by both artists; the painting by Annor is also on view on level 2 of the Sie Welcome Center) who are reinvigorating portraiture by centering family, culture, and identity. Using fictional Black characters, Taku subverts stereotypes of the Black body by creating marvelous characters enveloped by love. In so doing, he asserts to his viewers that real bravery and strength come from within and from the ties that bind us to each other. This message is truly empowering.

– Rory Padeken  
Vicki and Kent Logan Curator of Modern and Contemporary Art





## PROGRAMS AND EVENTS

To see the full list of events in January and February, please visit [denverartmuseum.org/calendar](http://denverartmuseum.org/calendar) or [denverartmuseum.org/adult-programs](http://denverartmuseum.org/adult-programs). 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.

# January

## 6 NATIVE ARTS ARTIST-IN-RESIDENCE OPEN STUDIO

Meet artist Chelsea Kaiah (Ute/Apache) and draw, bead, or sew on fabric panels to contribute to fiber project in the studio.

**Fridays | January 6, 13, & 20 | 1–5 pm**

## 7 SAINTS, SINNERS, LOVERS, AND FOOLS MEMBER MORNING

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

**January 7 | 9–10 am \$**

## 8 SENSORY-FRIENDLY MORNING

Designed for kids with neurodiversity or sensory-processing disorders and their families to visit the museum in a safe and fun way. This month, we feature artist Moe Gram and equine therapy with McNicholas Miniature Therapy Horses. Free admission with reservation.

**January 8 | 9 am–noon**

## 17 FOOLS AND FOLLY IN FLEMISH ART

Drawing on *Saints, Sinners, Lovers, and Fools*, this talk offers images by both famous and less familiar artists that display human folly—to provide moral instruction, but, more often, to provoke laughter at the peccadillos. Led by Larry Silver, James & Nan Wagner Farquhar Professor Emeritus of History of Art at the University of Pennsylvania, this talk will offer sample images from both the exhibition and the DAM's collection.

**January 17 | 6 pm \$ ✨**

## 21 SAINTS AND SINNERS BALL

Gather friends, dress to the nines, and dance the night away at this 21+ party in support of the DAM. A fabulous way to catch *Saints, Sinners, Lovers, and Fools* one last time.

**January 21 | 8–11 pm \$**

## 27 SYMPOSIUM *Near East to Far West: A Closer Look*

The upcoming exhibition *Near East to Far West: Fictions of French and American Colonialism* is the first to reveal the important roots of western American art in nineteenth-century French Orientalism. Exploring the diffusion of Orientalism in context of two expanding empires, France into North Africa and the United States into the West, the project considers the legacies of colonial representation. Prior to the exhibition's opening in March, this symposium explores its main themes and concerns.

**January 27 | 9 am–5 pm \$ ✨**

## UNTITLED: ARTIST TAKEOVER featuring Sofie Birkin & Melissa Ivey

Join us for a fun evening of artmaking activities, performances, and one-of-a-kind experiences. All guided by and in collaboration with Sofie Birkin, Melissa Ivey, and many other local creatives.

**January 27 | 6–10 pm**

## Tours

### HER BRUSH MEMBER TOURS

Enjoy a members-only, 45-minute tour of the exhibition and get a closer look at the object and stories on view. Free for members; advance reservations recommended.

**Thursdays through January 12 | 2:30–3:15 pm**

**Sundays through January 15 | 11–11:45 am**

### SPEAKING WITH LIGHT MEMBER TOURS

Enjoy a members-only, 45-minute tour of *Speaking with Light: Contemporary Indigenous Photography*. Free for members; advance reservations recommended.

**Sundays, February 19–March 27 | 11–11:45 am**

**Thursdays, February 23–March 30 | 2:30–3:15 pm**

### OTHER PEOPLE'S PICTURES GALLERY TOURS

This tour will examine themes of collecting, the pleasure of looking, and how diverse points of view interact to shape perspectives. Open to the public. Included with general admission, which is free for members.

**Tuesdays and Thursdays | January 3–February 28 | 1 pm**

The BCET Lecture Series presents talks on American and European art from the fifteenth–nineteenth centuries by leading scholars. Series funding is generously provided by the Berger Collection Educational Trust. Additional support is provided by the Michael and Karen Fried Community Education Fund.

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.





# February

## 10

### HEARTS FOR ART

Show your favorite artwork some love by placing a Valentine in front of your artwork crush.

February 10–14 | 10 am–5 pm

## 18

### MEMBER PREVIEW

#### *Speaking with Light: Contemporary Indigenous Photography*

Members see it first! *Speaking with Light* will focus on Native voices and perspectives through works by more than 30 contemporary Indigenous photographers. Free admission/reservation, members only.

February 18 | 10 am–5 pm

### SYMPOSIUM

#### *Her Brush: New Approaches to Gender and Agency in Japanese Art*

## 25

Foremost scholars and specialists from various disciplines will reflect on the state of the field—past, present, and future—reconsidering the art historical canon. This scholarly event will add to and advance the discourse on approaches and methodologies in the study, connoisseurship, and exhibition of artwork by this group of artists.

February 25 | 9 am–5 pm \$ \*

### ANDERMAN PHOTOGRAPHY LECTURE with Sarah Sense

## 28

Sarah Sense (Choctaw/Chitimacha) creates innovative photo-weavings that comment on stereotypes, tell stories of colonialism, resistance, and resilience, re-indigenize landscapes, and explore identity and family history. Her work will be included in *Speaking with Light*.

February 28 | 6–7 pm \$ \*

## 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!

January 10 & February 14 | 1–3 pm

### ART & ABOUT

Art & About tours are designed for visitors with early-stage Alzheimer's or dementia and their care partners. Experience and discuss art together on a tour led by a specially trained guide on the second Thursday of the month. Themes change every month.

January 12 & February 9 | 1–2:30 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.

January 17 & February 21 | 1–1:45 pm

### DROP-IN WRITING

Explore your creativity through the written word in our informal writing sessions led by instructors from Lighthouse Writers Workshop.

January 24 & February 28 | 1–3 pm

### DEMONSTRATING ARTISTS IN THE LANDSCAPE STUDIO

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

**Heidi West, oil painter and art teacher**

January 1 | noon–3 pm

**Timothy J. Standring, watercolor and oil painter**

January 7 & 8, 21 & 22 | noon–3 pm



## Register for Summer Camps in February

The museum's weeklong day camps for kids ages 5–11 are available from June 5 to August 11. This year, campers will be able to practice their sketchbook skills, explore the intersection of art and nature, create a museum-inspired play, and more! Camps take place under the care of skilled teachers and teaching artists. Each camp includes time in the galleries as well as artmaking workshops, providing campers with the opportunity to engage with art in a variety of ways. Registration opens February 6 for members, and February 8 for the public. Visit our website for more information.

[denverartmuseum.org/en/summer-camps](https://denverartmuseum.org/en/summer-camps)

# Member Benefits

## Members-only tours

Members enjoy free tours for select exhibitions. Take advantage of a members-only tour for *Her Brush* (tours currently offered through January 15) or starting in February, *Speaking with Light*. Tours are offered Thursdays at 2:30 pm and Sundays at 11 am.



## Member presales

Members are invited to register in advance of the public for programs like Creative Classes, Day at the DAM, and Summer Camps. Take advantage of the member presale for Summer Camps, starting February 6 for members.

## See it first!

See *Speaking with Light: Contemporary Indigenous Photography* on Saturday, February 18, before it opens to the public.



## Free general admission

You can visit as often as you'd like and always see something new! In January and February, members can explore our latest exhibitions, *Her Brush* and *Speaking with Light*, for free.

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](https://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](https://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

Feel free to take and share photos and videos. But to protect the artwork, please don't use your flash. Selfie sticks, tripods, monopods, or similar equipment is not allowed.

## 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*.

# January

S M T W T F S

**1**

**New Year's Day**  
The museum is open  
**Member Tour**  
*Her Brush*  
11 am



**3**

**Gallery Tour**  
*Other People's Pictures*  
1 pm

**4**

**Gallery Tour**  
*Other People's Pictures*  
1 pm



**7**

**Saints, Sinners, Lovers, and Fools**  
Member Morning  
9-10 am

**8**

**Sensory-Friendly Morning**  
9 am  
**Foxy and Shmoxy: Art Detectives**  
10:30 and 11:30 am  
**Member Tour**  
*Her Brush*  
11 am

**15**

**Member Tour**  
*Her Brush*  
11 am



Photo courtesy of Instagram user @michaelmiller1

**22**

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

Photo courtesy of Instagram user @jenadrant

**29**

**Disruption**  
closes



Photo courtesy of Instagram user @me\_the\_mouster

**30**

Photo courtesy of Instagram user @me\_the\_mouster

Photo Raine Chism

# February

S M T W T F S

**Hearts for Art**  
During Hearts for Art, February 10-14, place a Valentine in front of your artwork crush.

**5**

**Create Playdate**  
10 am

**6**

**Summer Camps**  
registration opens  
10 am

**7**

**Gallery Tour**  
*Other People's Pictures*  
1 pm

**8**

**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Art & About Tour**  
1 pm

**9**

**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Art & About Tour**  
1 pm

**10**

**Member Tour:**  
*By Design*  
11 am

**11**

**Member Tour:**  
*By Design*  
11 am

**12**

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



**14**

**FREE DAY**  
**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Drop-In Drawing**  
(onsite)  
1-3 pm  
Drop-in Drawing

**15**

**Gallery Tour**  
*Other People's Pictures*  
1 pm

**16**

**Gallery Tour**  
*Other People's Pictures*  
1 pm

**17**

**Speaking with Light: Contemporary Indigenous Photography**  
Member Preview  
10 am-5 pm

**18**

**Speaking with Light: Contemporary Indigenous Photography**  
Member Preview  
10 am-5 pm

**19**

**Member Tour**  
*Speaking with Light*  
11 am

Photo courtesy of Instagram user @soufuldanielle

**21**

**Mindful Looking**  
(onsite)  
1-1:45 pm  
**Gallery Tour**  
*Other People's Pictures*  
1 pm

**22**

**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Member Tour**  
*Speaking with Light*  
2:30 pm

**23**

**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Member Tour**  
*Speaking with Light*  
2:30 pm

**24**

**Her Brush Symposium**  
9 am-5 pm

**25**

**Her Brush Symposium**  
9 am-5 pm

**26**

**Member Tour**  
*Speaking with Light*  
11 am

**27**

**Drop-In Writing**  
(onsite)  
1-3 pm  
**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Anderman Photography**  
Lecture: Sarah Sense  
6 pm

Photo courtesy of Instagram user @weecow

**28**

**Drop-In Writing**  
(onsite)  
1-3 pm  
**Gallery Tour**  
*Other People's Pictures*  
1 pm  
**Anderman Photography**  
Lecture: Sarah Sense  
6 pm





**Will be on view in *Speaking with Light*, opening February 19 (Member Preview on February 18)**

Meryl McMaster (Canadian with nêhiyaw, British and Dutch ancestry, b. 1988), *Bring me to this place* (detail), 2017, inkjet print. Courtesy of the artist, © Meryl McMaster

## Coming Soon

### **Speaking with Light: Contemporary Indigenous Photography**

Member Preview is February 18.

Learn more on page 12.

### **Near East to Far West: Fictions of French and American Colonialism**

Member Preview March 4

On view March 5–May 28

Explores the connection between French artists' depictions of North Africa and American artists' representations of the American West during in the 1800s and early 1900s.

## 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.

### **European Art before 1800**

These galleries feature approximately 65 works from the DAM's collection of paintings and decorative arts.

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

More than 100 paintings, ceramics, and calligraphy, many on view for the first time.

### **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.

### **Rugged Beauty: Antique Carpets from Western Asia**

Showcases rugs from the DAM's collection, as well as loans from The Textile Museum, the Saint Louis Art Museum, and from local private collectors.

### **The 19th Century in European and American Art**

Works from the museum's collection created in the 1800s including paintings by Claude Monet, Vincent van Gogh, Berthe Morisot, Paul Cézanne, Pierre-Auguste Renoir, and others.

### **Western American Art**

The DAM's collection stands as one of the finest of its kind that presents the complex and inherently diverse story of western American art.



## Closing Soon

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

Through January 22

Last chance to see more than 100 paintings, many on view outside Belgium for the first time ever.

### **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.

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

Through February 26

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.

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

Through March 5

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



## Community Art Spotlight

Through January 17

*Indomitably Indigenous* is a community showcase that celebrates the identities and talents of emerging Indigenous artists ages 12-25 from the Denver metropolitan area. It is a collaboration with the Denver Indian Center, Inc. Included with general admission, which is free for members. On view in the Wonderscape space on the lower level of the Martin Building.



FEBRUARY 19–MAY 21  
MEMBER PREVIEW FEBRUARY 18

# SPEAKING WITH LIGHT

## CONTEMPORARY INDIGENOUS PHOTOGRAPHY



The next photography exhibition at the DAM is one of the first major museum surveys to explore the practices of Indigenous photographers working over the past three decades. *Speaking with Light* features works by more than 30 contemporary Indigenous photographers who use the medium to investigate Indigenous worldviews through the exploration of history, loss, identity, and representation.

The museum's location on the homeland of the Arapaho, Cheyenne, and Ute peoples underscores the importance of highlighting historically underrepresented views and voices of Indigenous communities. The works in *Speaking with Light* aim to shift power dynamics and bring attention to misrepresentations by focusing on Indigenous perspectives.

*Speaking with Light* presents photographs from both emerging and established artists, including Hulleah Tsinhnahjinnie (Taskigi/Diné), Wendy Red Star (Apsáalooke), Nicholas Galanin (Tlingit/Unanga̓), Sarah Sense (Choctaw/Chitimacha), and Jeremy Dennis (Shinnecock). The show will include dynamic installations by Kapulani Landgraf (Kanaka ʻŌiwi), Jolene Rickard (Skarù:rę/Tuscarora), and Alan Michelson (Mohawk member of Six Nations of the Grand River).

"Photography is powerful in its storytelling," said Eric Paddock, Curator of Photography at the DAM and the local curator of the exhibition. "These photographs trace paths across time and place and reflect experiences that can shape and inform understanding of the past, the present, and the future."



The prologue to the exhibition includes a selection of nineteenth-century photographs of Indigenous leaders who traveled to Washington, DC, to negotiate treaties with the United States. These portraits demonstrate the strength and dignity they brought both to the photographers' studios and their diplomatic dialogues. Indigenous photographer Will Wilson's "Talking Tintype" portrait of Enoch Haney, former principal chief of the Seminole Nation of Oklahoma, vividly carries these early photographic encounters into the present day, tracing a through line to questions of identity, governance, and sovereignty in the twenty-first century.

Many of the contemporary Indigenous photographers in the exhibition use humor, pathos, anger, and declaration to defy erasure and stereotyping, and to demand recognition of Indigenous existence, rights, and

cultural commitment. The spray-painted sign in Nicholas Galanin's *Get Comfortable*, 2012, for example, insists on respect for Indigenous land rights, while other artists counter selective repression of Indigenous history.

Additionally, many of the photographs lift Indigenous voices, embracing spirit and a deep connection with the natural world. The works push back against colonial narratives to demonstrate that Indigenous voices are integral in the ever-evolving social landscape.

*Speaking with Light* is curated by John Rohrbach, Curator of Photographs at the Carter, and Diné artist and curator Will Wilson, who originated the exhibition at the Amon Carter Museum of American Art in Fort Worth.

*Speaking with Light: Contemporary Indigenous Photography* is organized by the Amon Carter Museum of American Art. The Denver Art Museum exhibition is supported by The Christensen Fund, 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 TO RIGHT: Zig Jackson (Mandan/Hidatsa/Arikara, b. 1957), *Indian Man on the Bus, Mission District, San Francisco, California* (detail), 1994. Inkjet print. Amon Carter Museum of American Art, Fort Worth, Texas, P2021.7. © Zig Jackson Mandan, Hidatsa, Arikara, North Dakota; Tom Jones (Ho-Chunk, b. 1964), *Peyton Grace Rapp* (detail), 2017. Inkjet print with hand beading. Amon Carter Museum of American Art, Fort Worth, Texas, P2021.49. © Tom Jones; Alan Michelson (Mohawk member of Six Nations of the Grand River, b. 1953), *Mespat*, 2001. Video projection, feather screen, and audio. National Museum of the American Indian, Smithsonian Institution (26/5774). © Alan Michelson; Nicholas Galanin (Tlingit/Unanga, b. 1979), *Get Comfortable* (detail), 2012. Chromogenic print. Amon Carter Museum of American Art, Fort Worth, Texas, P2021.42. © Nicholas Galanin

# NEW FELLOW HELPS GUIDE GALLERY REINSTALLATION

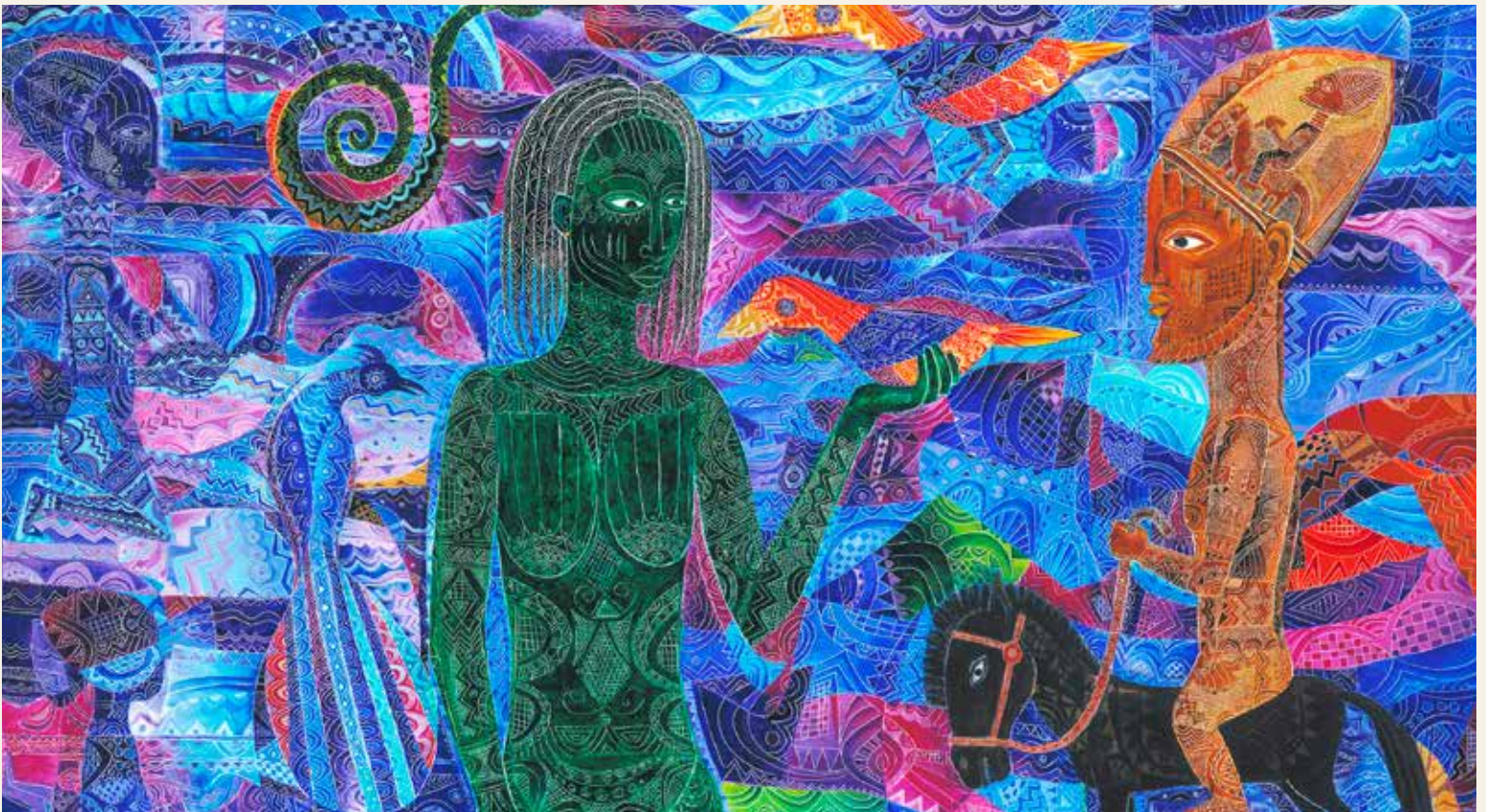
This year, the DAM will reopen the African art galleries along with the Modern and Contemporary art and Oceanic art galleries as part of our continued efforts to re-envision how we display artworks in our collection. While the museum planned and reinstalled the renovated Martin Building, the third and fourth levels of the Hamilton Building were used for a series of cross-departmental, thematic exhibitions such as *Stampede: Animals in Art* and *The Light Show*, which included African arts. Additionally, we used this time to present an exhibition by South African artist, Simphiwe Ndzube, titled *Oracles of the Pink Universe*. After the Martin Building opened, John Lukavic, Andrew W. Mellon

Curator of Native Arts, sought an opportunity to bring in a fellow with specialized knowledge of African arts to help create a new vision for the African art galleries.



Adekunle Adeniji, the Anderman Family Fellow for African Art, began at the DAM in January 2022. He is an art historian and curator whose career has focused on fostering an understanding of African cultural traditions through the lens of their artistic, creative, historical, material, and visual culture.

Originally from Nigeria, he is a PhD student in African arts at Queen's University in Kingston, Ontario, Canada.



IMAGES, THIS PAGE: Moyo Ogunidipe (Yoruba), *Soliloquy: Life's Fragile Fictions* (detail), 1997. Acrylic paint on canvas; 48 ¼ in. x 72 in. Denver Art Museum: Joan Evans Anderman Memorial Fund, 2000.243 © Moyo Ogunidipe; OPPOSITE PAGE: Chokwe artist, *Comb*, mid-20th century. Wood, pigment, and fiber; 6 ¼ in. x 4 ½ in. x 1 ½ in. Denver Art Museum: Anonymous Gift, 2001.1004



After review of the 1,000 or so artworks in the museum's African art collection, Adeniji worked with Lukavic, Interpretive Specialist Karuna Srikureja, Assistant Project Manager Eric Berkemeyer, and Curatorial Assistant Jennie Hord to develop a reinstatement that tells a story about how concepts of identity—image, power, and transformation—are portrayed through cultural practices in African societies.

"We hope that people who visit these galleries will perceive African cultures as living and diverse, learn something new, and develop a better understanding of African art and culture that centers African people," Adeniji said.

In particular, African immigrants and African-American people will see plenty they can relate to. For example, Adeniji points to wooden hair-picks/combs that will be on view.

"Combs have been used throughout Africa since ancient times. The oldest in our collection dates back 5,500 years," he said. "Since then, the comb has been seen as a symbol of Black power. The afro comb was linked to the 1970s because it was a popular hair accessory for the counterculture and Civil Rights movement. Questlove, The Roots drummer, famously still wears one."

Adeniji notes that although African art is appreciated for its formal power and beauty, people should learn about the cultural settings in which the pieces were created. "It is important to remember that many works were (and still are) made with a larger social, religious, or political message in mind," he said. "Understanding African art's cultural contexts and symbolic meanings helps us appreciate the form."

"Adekunle has been instrumental in guiding the team in thematic development and the selection of artworks to include in the galleries," Lukavic said. "He has extensive

research into the history and use of individual works that will inform the gallery reinstatement, as well as in the museum's online collection."

The DAM's African art collection is the largest in Colorado. It is mostly comprised of artwork by West and Central African artists such as Lamidi Olonade Fakeye, Tola Wewe, El Anatsui, and Moyo Ogundipe. However, Lukavic is planning to add works from some of today's most innovative artists from East and Southern Africa, collaborating with Rory Padeken, the Vicki and Kent Logan Curator of Modern and Contemporary.

"We have and will continue to collect contemporary art from a variety of African countries, as well as the diaspora," Lukavic said. "Recognizing Denver is home to a significant community from Ethiopia, we have begun collecting work from Ethiopian artists to better reflect the local community."

The museum takes provenance research seriously and the reinstatement team is also working with our Senior Provenance Researcher, Lori Iliff, to make public all known histories of works included in our African art galleries.

We look forward to welcoming you to these new galleries. In the meantime, watch for more news about the African Art collection in upcoming issues of *On & Off the Wall* and via mail and email.



### Want to learn more about African art?

Join Museum Friends as a Friend of Native Arts to enjoy more opportunities to engage with the collection. [Learn more at denverartmuseum.org/museum-friends.](https://denverartmuseum.org/museum-friends)



## Art and Well-Being

If asked to list the recipe for healthy aging, what ingredients would come to mind? One part eating right. One part sleeping well. One part exercise. And one part visiting an art exhibition? Or taking a creative class? More and more, research is encouraging people, especially those over 55, to focus on exercising their creative muscles as a key component of aging well. Studies show that regular arts participation—both making and engaging with art—can contribute to positive changes in the health and well-being of older adults.

In one longitudinal study from the National Endowment for the Arts, older adults who both created art and attended arts events over the course of a year, reported lower rates of hypertension, decreased feelings of isolation, greater cognitive capacity, and greater physical functioning than those adults who did not attend nor create any art. A study published in the journal *Neurology* reported that those who exercised their creative instincts were 73% less likely to develop mild cognitive impairment that routinely comes with aging. The older adult brain is perfectly equipped for creative activity because, unlike other skills, creative instincts do not diminish with age, and, in fact, the years

of life experience gained as we age can be great fodder for new creative possibilities.

Colorado is the second fastest growing state for adults 65+, and as a result, the state is developing strategies to support healthy aging, with key initiatives focused on arts, culture, and civic participation. In 2015, Denver designated itself an Age Friendly City. The DAM's Learning and Engagement department embarked on our own creative aging initiative, funded by a multi-year community anchor grant from the Institute of Museum and Library Services. Dr. Gene Cohen started the country's creative aging initiative with his 2006 landmark report "The Creativity and Aging Study." Since then, creative aging arts programs have been designed to help engage adults 55 and over in activities that combine social engagement and skills mastery.

For over four years we embarked on deep research around older adult learning, designed programs through a well-being lens, and evaluated our progress. What we found was that our creative aging programs foster connection, inspire personal growth, instill pride and self-worth, and spark joy.



### At the museum

So how can you add creativity to your healthy aging recipe? The DAM offers a variety of programs for adults that provide space, time, and repeat opportunities for you to make, look at, or talk about art while you socialize and connect with like-minded folks. You can flex your creative muscles as part of your membership in the following ways:

- **Monthly drop-in classes:** Take a Tuesday afternoon creativity break. Explore overlooked details in a work of art with Mindful Looking, or find inspiration in the galleries through writing and drawing with Drop-in Drawing and Drop-in Writing. Free for members.
- **Courses, talks & classes:** Connect with artists and academics while learning a new skill or exploring a new topic in our adult courses, talks, and Creative Classes. Discounted for members.  
[denverartmuseum.org/creative-classes](https://denverartmuseum.org/creative-classes)
- **Art & About Tours:** Monthly interactive opportunity for people with early-stage dementia and their care partners to experience and discuss art together in a safe and social environment. Free for members.  
Email [access@denverartmuseum.org](mailto:access@denverartmuseum.org) to register.

### In the community

Our creative aging initiative also extends our reach to older adults in the Denver community who have little access to arts programs and are at risk of social isolation. We greatly value the amazing community partners we've worked with to develop these programs including Catholic Charities, The Center on Colfax, The Center for African American Health, and Senior Housing Options Olin Hotel Apartments. Our community outreach programs include:

- **Art at Hand boxes:** An art museum experience in a box to be enjoyed at home. Learn, make, and connect with art, creativity, and one another.
- **Community Spotlights:** Rotating exhibitions that highlight the creativity of our local community on view in the Creative Hub. Members can visit for free.
- **Create Café:** Regular opportunities for community partners to connect with teaching artists, explore new materials, and share ideas inspired by the DAM's collection.



# Make a planned gift

FOR FUTURE GENERATIONS TO ENJOY

Include the DAM in your estate plans to ensure that future generations will be able to experience the joy of art and creativity.

Our planned giving donors, the Helen Dill Society, receive our thanks and take part in special programs and events, including the annual Helen Dill Society tea. This year it will be held on Valentine's Day.

Learn more about joining the Helen Dill Society by contacting Arpie Chucovich at 720-913-0036 or [achucovich@denverartmuseum.org](mailto:achucovich@denverartmuseum.org)

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# DENVER art MUSEUM

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