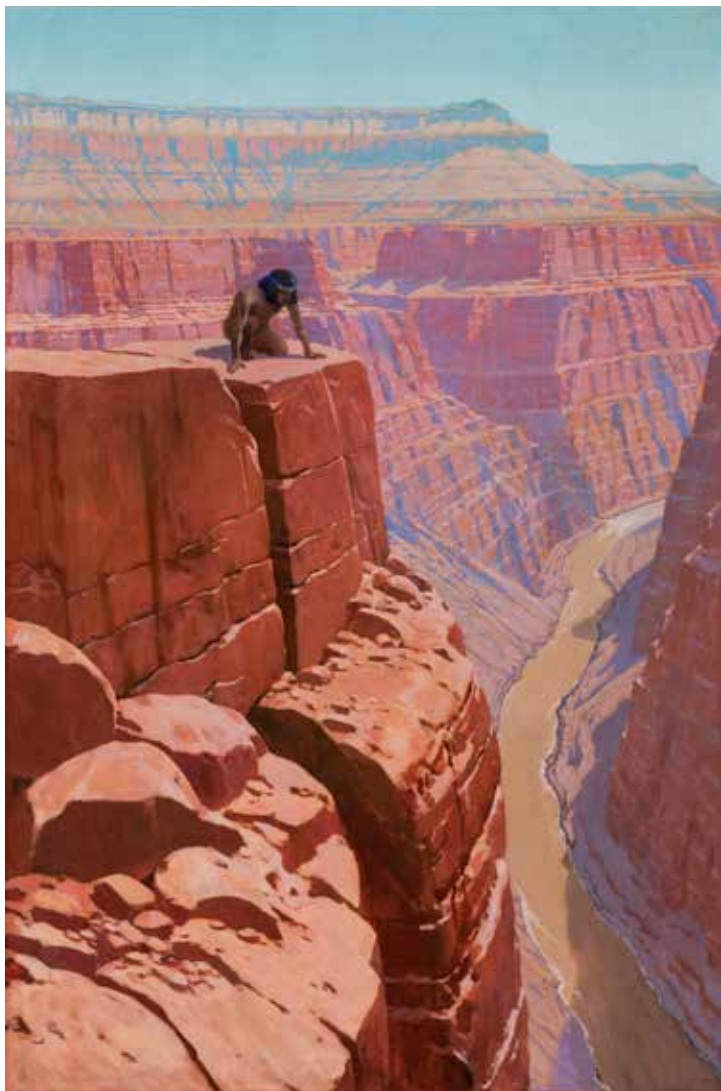


ON  
&  
OFF  
THE  
WALL

MARCH/APRIL 2023

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





# On the Cover

**IN THE ABYSS: GRAND CANYON**  
**FERNAND LUNGREN**

This dramatic painting presents an example of how the geography and climate of the desert pushed artists to experiment with color and composition. Between 1892 and 1897, the Santa Fe Railway funded Fernand Lungren's initial trips to the Southwest as part of a promotional campaign. Here, in one of the resulting paintings, Lungren emphasizes a lone Diné (Navajo) figure rather than the trains and tourism that already marked the region.



**Member Tip:** This artwork will be on view in *Near East to Far West*, which is free for members. Don't miss the Member Preview on March 4! Also, hear from curator JR (Jennifer R.) Henneman about this exhibition and learn about other upcoming programs at the Annual Meeting on March 7. (See page 8 for details.)

Fernand Lungren, *In the Abyss: Grand Canyon* (detail), about 1896. Oil paint on canvas; 60" x 40 in. The Art, Design & Architecture Museum, University of California, Santa Barbara: Fernand Lungren Bequest, 1964.659

## 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, April 28.

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)

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

**Access Programs**  
[access@denverartmuseum.org](mailto:access@denverartmuseum.org)  
**Community Programs**  
[jfutrell@denverartmuseum.org](mailto:jfutrell@denverartmuseum.org)  
**Volunteer Services**  
[jdodson@denverartmuseum.org](mailto:jdodson@denverartmuseum.org)

## ISSUE #200

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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.**

Editor: Carleen Brice  
 Graphic Designers: Jenn Goodrich  
 Contributors: Rose Beetem, Angelica Daneo, Sheri DiFini, Christoph Heinrich, JR (Jennifer R.) Henneman, Stefania Van Dyke

Photography: Unless otherwise noted, photos are by Christina Jackson, Bruce Fernandez, or Eric Stephenson.

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**

Lori Iloff leads the museum's provenance research.



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**Near East to Far West**

This new exhibition aims to acknowledge complex colonial histories and celebrate artistic achievement.



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**Programs and Events**

It's a busy spring at the DAM with *Untitled: Artist Takeover*, *Día del Niño*, and much more!



**INSERT**

**Calendar  
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Pull-out poster of *Spring at Éragny (Printemps à Éragny)* by Camille Pissaro, in the DAM's collection, just for members!



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**Art on View**

See what exhibitions are open now and what's coming soon.



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**DAM Unboxed**

A portrait by Mary Cassatt joins the DAM's collection.



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**Month of  
Photography**

Read our Q&A with Colorado-based photographers Renluka Maharaj and Trent Davis Bailey.



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**A Plethora of Poetry**

Learn about exhibitions and programs to explore for National Poetry Month.

# Prioritizing Provenance Research

Provenance research probably isn't a topic you think about on a regular basis, but it is at the heart of the DAM's role as an encyclopedic museum that collects artworks from around the world and across time, and an important part of the work we do.

As a member, you likely value the extensive museum collection and how it serves our mission to enrich the lives of present and future generations through the acquisition, presentation, and preservation of works of art as much as we do. Ethical collecting practices are at the core of our mission and over the last several years, we have invested additional staff and resources toward researching the ownership histories of objects in our collections. One of these resources is the addition of a full-time staff position of Senior Provenance Researcher. I was so pleased when trusted colleague and subject matter expert, Lori Iloff, expressed interest in this new role last summer after spending years of her storied museum career in our Exhibitions and Collections department. Besides being incredibly smart and meticulous in detail, Lori is uniquely qualified for this position thanks to an illustrious background that includes archaeology, museum collections management, and curatorial work. However, it is her 25-year familiarity with the DAM's collections and museum records that serves us so well in her new role.

“**In my various roles at the DAM overseeing registration and the collection services departments, provenance and related legal and ethical considerations have long been incorporated into our policies, procedures, and documentation and applied in our daily practices.**” – Lori Iloff

Having Lori singularly focused in this area allows us to prioritize provenance research for older collections, take advantage of new information as it becomes available, and provide new context that enhances the gallery and online experience for our members and visitors.

Museums often reflect the history of creativity. For a collection as large and as varied as ours, ongoing provenance research is an essential component of our commitment to ethical collecting practices—all in support of our goals to spark creative expression and provide invaluable ways for our community to learn about cultures from around the world.



Christoph Heinrich | Frederick and Jan Mayer Director



## What is provenance?

"Provenance" is information about an artwork's history of ownership. We can learn a lot about an artwork and the context in which it was created by researching and studying its provenance. This is an important aspect of curatorial practice because understanding the path an artwork takes from its creation to present day and with whom, when, and where it changed ownership can reveal whether the work is authentic, if it was made by the artist or culture in question, and if its travels and transfers were appropriate.

## What is the museum's provenance focus?

Provenance priorities span history and geography, but some areas of emphasis over the last several decades have included European art that changed ownership during 1933–1945, as many objects were taken from rightful owners during the Nazi regime and World War II. Additionally, the careful study of Indigenous objects from North America has long been a priority due to the DAM's significant holdings in this area and the 1990 passage of the Native American Graves Protection and Repatriation Act (NAGPRA). We work closely with our partners from different tribal nations to evaluate the collections and ensure that objects in the collection were acquired and are cared for appropriately. In recent years, the museum has focused research on ancient art and art from archaeological contexts, especially from Southeast Asia, as new information has emerged connecting various collectors and art dealers to the looting and theft of antiquities from that region.







MARCH 5–MAY 28  
MEMBER PREVIEW MARCH 4

# NEAR EAST *to* FAR WEST

FICTIONS OF FRENCH AND AMERICAN COLONIALISM





**Want to learn more about western American art?**

Join Museum Friends as a Friend of Western American Art to enjoy more opportunities to engage with this collection through curator-led tours and insider events. Learn more at [denverartmuseum.org/museum-friends](https://denverartmuseum.org/museum-friends).

**Member tip:** On weekday afternoons and Tuesday evenings, the galleries are quieter. School groups typically visit 10 am–1 pm.



During the 1800s, Euro-Americans described, understood, and represented the American West as a place of cultural, religious, and geographical wonder: its own kind of “Orient.” Because of the close cultural and artistic connections between France and the United States, French Orientalism—an influential artistic style rooted in infatuation with and fictions about Arab and Islamic cultures—permeated American art, design, music, literature, and entertainment. A shared context of colonial expansion—France into Algeria and the United States into the West—reinforced the popularity of Orientalizing motifs that artists used to depict the American West.

Featuring more than 80 artworks, including paintings, sculptures, works on paper, and decorative arts, *Near East to Far West: Fictions of French and American Colonialism* is the first exhibition to consider the important and overlooked connection between French Orientalism and representations of the American West between 1830 and 1930. Like the colonial histories of

IMAGES, PRIOR SPREAD: Alfred Jacob Miller, *Indian Scout* (detail), 1851. Oil paint on canvas; 18 x 24 in. Lent by Denver Public Library, Western History and Genealogy Department, C56 2; THIS PAGE: Jean-Léon Gérôme, *Arabs in the Desert* (detail), 1881. Ink on paper; 18 x 12¼ in. (45.7 x 31.1 cm). Haggin Museum Collection, Stockton, California, X1989.70.19; OPPOSITE PAGE, TOP: Eugène Fromentin, *Bab-el-Gharbi Street in Laghouat (La Rue Bab-el-Gharbi à Laghouat)*, 1859. Oil paint on canvas; 55 7/8 x 40 1/2 in. (142 x 103 cm). Musée de la Chartreuse, Douai, France, 148 ancien dépôt. © RMN-Grand Palais/Art Resource, NY; BOTTOM: Henry Farny, *Mesa Village*, about 1891. Gouache on paper; 15 x 9 3/8 in. (38.1 x 28.8 cm). Denver Art Museum: The Roath Collection, 2014.374



France and the United States, the artworks are complicated. Composed from memory, imagination, and observation, they present a powerful visual authority that frequently obscures their nature as constructed objects. Often, we might see fictitious or stereotypical imagery as factual, which misrepresents the diversity of Indigenous communities around the globe. Is it possible to disentangle fact from fiction? How can we cultivate a critical eye in the face of beauty, simultaneously holding multiple, contradictory thoughts and feelings as we consider the impact of this colonial legacy? *Near East to Far West* presents opportunities to grapple with such questions as it reinserts western American art into its transatlantic context.

*Near East to Far West* opens by introducing historical context, the concept of "Orientalism," and the styles and motifs of French Orientalism. Two sections of the exhibition—"Delacroix & Miller" and "Gérôme & Brush"—consider artist-to-artist comparative studies. Other sections focus on major themes. "American Sahara" highlights the desert as an orientalized space tied in the European and American imagination to the Bible and popular literature including *The Arabian Nights*. "Big Cats & Bison" considers symbolic representation of lions, tigers, jaguars, and American bison and accompanying ambivalent feelings toward so-called untamed lands and the environmental impact of expansion. "The Wild East" presents, through close examination of the 1893 World's Columbian Exposition in Chicago, the crucial role of world's fairs in disseminating orientalized ideas about global Indigenous cultures. "Lands of Light" articulates the French roots of select members of the Taos Society of Artists whose interest in the geography and cultures of the Taos area echo elements of North Africa that fascinated their French teachers.

*Near East to Far West* aims to acknowledge complex colonial histories, celebrate artistic achievement, and question ongoing stereotypes. It offers a gateway into a historical period of colonial expansion and prompts us to consider what we as viewers now bring to these artworks. How have their meanings changed over time, if at all? What expectations or biases might we have inherited, and how might considering this important art historical story change or modify what we think we know about the world, or what we think an artwork can tell us about it? Like the artists whose work is on display, may we be open to the challenge, reward, and discomfort of the journey.

—JR (Jennifer R.) Henneman, Director and Curator of the Petrie Institute of Western American Art



*Near East to Far West: Fictions of French and American Colonialism* is organized by the Denver Art Museum. It has been made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom. It is presented with generous support from Keith and Kathie Finger, the Wyeth Foundation for American Art, the Gladys Krieble Delmas Foundation, Sotheby's, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). Research for this exhibition was supported by the Terra Foundation for American Art. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by *5280 Magazine* and CBS Colorado.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

## PROGRAMS AND EVENTS

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

# March

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

Explore more than 80 artworks that reveal how the style and substance of French Orientalism directly influenced American artists and their representations of the American West in art and popular culture during the 1800s. Members see them first at this preview!

March 4 | 10 am–5 pm

## 7 DAM ANNUAL MEMBERSHIP MEETING

We will look back at 2022 and look ahead to 2023, including a sneak peek at upcoming exhibitions. In-person and online options available for this meeting. Please RSVP by March 3 at [denverartmuseum.org/annualmeeting](https://denverartmuseum.org/annualmeeting) or by calling 720-913-0130.

March 7 | 5:30 pm

## 12 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. March's event will feature activities with local artist Sarah Palmeri and a visit by McNicholas Miniature Therapy Horses. Register at [denverartmuseum.org/calendar/sensory-friendly-morning-march-2023](https://denverartmuseum.org/calendar/sensory-friendly-morning-march-2023).

March 12 | 9 am–noon

## 14 MONTH OF PHOTOGRAPHY LECTURE with Trent Davis Bailey

Colorado photographer Trent Davis Bailey creates long-form projects that draw from personal history. His thoughtful and contemplative photographs explore themes such as memory, place, family, and loss. Learn more about him on page 14.

March 14 | 6 pm ✨

## 21 MONTH OF PHOTOGRAPHY LECTURE with Renluka Maharaj

Through photography, painting, installation, and archival research, Colorado-based artist Renluka Maharaj explores how history and memory inform identity. Learn more about her on page 15.

March 21 | 6 pm ✨

## CALLIGRAPHY PERFORMANCE with Tomoko Kawao

Kyoto-based artist Tomoko Kawao created the calligraphy on the walls in the *Her Brush* galleries. Join her in the Creative Hub for a public performance of her internationally acclaimed calligraphy process.

March 21 | 6 pm

## 23 DAY AT THE DAM

Day at the DAM is a program designed for kids ages 6–11 to spend a day (or two!) at the museum making art and learning from local teaching artists. This year, camp sessions include storytelling, origami, 3-D artwork, and more! Reservations and fee required.

March 23–24 and 30–31 | 9:30 am–3 pm \$

## 25 SYMPOSIUM From Workshop to Nomad: New Thinking about Rug Weaving Categories and Design Influences

The first symposium presented by the Avenir Institute of Textile Arts and Fashion will explore rugs and the various weaving cultures of West Asian carpets. Though prevailing ideas about rug categorization have been important and useful to their study, the current models assigned to producing rugs are often ambiguous and do not account for the complex cultures and economies of the people who create them. Speakers will address these issues through the lens of three main categories of rug weaving: tribal/nomadic, workshop, and village, including prayer rugs, and potentially suggest directions for future study.

March 25 | 9 am–4 pm \$ ✨

## 28 LOGAN LECTURE with Cara Romero

Cara Romero (Chemehuevi) stages theatrical compositions infused with vibrant color and dramatic lighting to illuminate Indigenous worldviews and aspects of the supernatural in everyday life. Romero, whose work is on view in *Speaking with Light: Contemporary Indigenous Photography*, will discuss her over two-decades-long career as a photographer.

March 28 | 6–10 pm \$ ✨



Artist Tomoko Kawao.



# April

## 4 THE VISUAL LANGUAGE OF CHICANO CODICES: ARTIST TALK with Eric Garcia

Artist Eric Garcia's drawings re-examine and reframe invisible histories of brown and black communities in the United States. His politically charged works use humor and a bold graphic style to prompt viewers to consider themes of power, language, and memory.

April 4 | 6 pm \$ \*

## 11 INSIGHT: NEAR EAST TO FAR WEST—THE MAKING OF AN EXHIBITION

JR (Jennifer R.) Henneman, Director of the Petrie Institute of Western American Art and curator of the exhibition, and Senior Interpretive Specialist Lauren Thompson discuss how the exhibition team collaborated with local community members, national scholars, and the DAM's Equity, Diversity, and Inclusion (EDI) committee and Indigenous Advisory Council to create a multi-faceted and thought-provoking visitor experience.

April 11 | 6 pm \$ \*

## 15 MEMBER PREVIEW From Chaos to Order: Greek Geometric Art from the Sol Rabin Collection

Explore the various artistic elements and motifs that defined the "Geometric" period of Greek art through 57 artworks. Members see them first at this preview!

April 15 | 10 am–5 pm

## 26 LUNCHEON BY DESIGN

This year's Luncheon by Design is a celebration of sneaker culture, featuring Elizabeth Semmelhack of the Bata Shoe Museum and sneaker designers, curators, and collectors.

April 26 | 11:30 am \$ \*

## 28 UNTITLED: ARTIST TAKEOVER featuring Franklin Cruz & Sammy Lee

Creatives Franklin Cruz, queer Latin poet and writer, and Sammy Lee, South Korean visual artist specializing in cast paper and performative collaboration, coordinate this edition of Untitled. Join us for a fun evening of performances, artmaking, and one-of-a-kind experiences inspired by *Speaking with Light* and *Near East to Far West*.

April 28 | 6–10 pm

## 30 DÍA DEL NIÑO CELEBRATION

You're invited to our annual Día del Niño (Day of the Child) event, a global celebration of children, with a wide variety of live music, dance performances, and free admission for everyone.

April 30 | 10 am–5 pm



IMAGES: TOP: Performers at last year's Día del Niño; BOTTOM: Performers at Untitled: Creative Fusions, October 2022

The Tomoko Kawao Calligraphy Performance is sponsored by the Arts of Asia department and the Logan Lecture Series.

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

Día del Niño and Free Days at the DAM are made possible by the residents who support the Scientific and Cultural Facilities District (SCFD) and presented by Your 6 Front Range Toyota Stores.

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 Arnie 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).

Sensory-Friendly Mornings are supported by The Blue Ribbon Arts Initiative, Autism Community Store, and The Autism Society of Colorado Opening Doors™ Program.

The Landscape Studio is generously sponsored by Robert and Judi Newman Family Foundation.



# Member Benefits

## Get the Inside Scoop!

Attend the DAM's Annual Membership Meeting on Tuesday, March 7, at 5:30 pm. We'll share our year in review and then look ahead to 2023. Plus, you'll get a sneak peek at some of our upcoming exhibitions from our curatorial team.



## Members See It First

Enjoy a Member Preview of *Near East to Far West: Fictions of French and American Colonialism* on Saturday, March 4 AND a Member Preview of *From Chaos to Order: Greek Geometric Art from the Sol Rabin Collection* on Saturday, April 15. Both previews are from 10 am–5 pm.

## Get Creative!

Still haven't acted on your New Year's resolution to become more creative in 2023? Remember that members enjoy discounted registration on all Creative Classes! Check out an assortment of new classes that start in March and April, including Oil Painting and Off-Loom Weaving.



## Experience the Unexpected

Check out all the performances, activities, and fun at *Untitled: Artist Takeover* on April 28 for free!

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







## 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!

**March 14 (online) & April 11 (onsite) | 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.

**March 9 & April 13 | 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.

**March 21 (online) & April 18 (onsite) | 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.

**March 28 (online) & April 25 (onsite) | 1–3 pm**

### DEMONSTRATING ARTISTS IN THE LANDSCAPE STUDIO

---

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

**Drew Button, landscape designer and artist**

**March 18, 19, 25 & 26 | noon–3 pm**

**Please check the website for April.**

## Tours

### 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 through March 26 | 11–11:45 am**

**Thursdays through March 30 | 2:30–3:15 pm**

# March

DENVER art MUSEUM

S M T W T F S S

Visit our website to see the full slate of programs and events for kids and families: [denverartmuseum.org/family-programs](https://denverartmuseum.org/family-programs)

**5**  
Near East to Far West opens  
Member Tour Speaking with Light 11 am  
Who tells a tale adds a tail closes

**12**  
Sensory-Friendly Morning 9 am  
Foxy and Shmoxy: Art Detectives 10:30 and 11:30 am  
Member Tour Speaking with Light 11 am

**19**  
Member Tour Speaking with Light 11 am  
Photo courtesy of Instagram user @theelfinmag

**26**  
Member Tour Speaking with Light 11 am

**6**  
DAM Annual Membership Meeting 5:30 pm

**13**  
FREE DAY  
Drop-In Drawing (online) 1-3 pm  
Month of Photography Lecture: Trent Davis Bailey 6 pm

**27**  
Mindful Looking (online) 1-1:45 pm  
Month of Photography Lecture: Reniluka Maharaj 6 pm  
Tomoko Kawao Calligraphy Performance 6 pm

**28**  
Drop-In Writing (online) 1-3 pm  
Logan Lecture Cara Romero 6 pm

**7**  
DAM Annual Membership Meeting 5:30 pm

**14**  
FREE DAY  
Drop-In Drawing (online) 1-3 pm  
Month of Photography Lecture: Trent Davis Bailey 6 pm

**21**  
Mindful Looking (online) 1-1:45 pm  
Month of Photography Lecture: Reniluka Maharaj 6 pm  
Tomoko Kawao Calligraphy Performance 6 pm

**28**  
Drop-In Writing (online) 1-3 pm  
Logan Lecture Cara Romero 6 pm

**8**  
Art & About Tour 1 pm  
Member Tour Speaking with Light 2:30 pm  
Photo courtesy of Instagram user @vethoughtart

**16**  
Member Tour Speaking with Light 2:30 pm  
Photo courtesy of Instagram user @katie\_horney

**23**  
Day at the DAM 9:30 am-3 pm  
Member Tour Speaking with Light 2:30 pm

**30**  
Day at the DAM 9:30 am-3 pm  
Member Tour Speaking with Light 2:30 pm  
Kids participating in Day at the DAM

**9**  
Art & About Tour 1 pm  
Member Tour Speaking with Light 2:30 pm  
Photo courtesy of Instagram user @vethoughtart

**16**  
Member Tour Speaking with Light 2:30 pm  
Photo courtesy of Instagram user @katie\_horney

**23**  
Day at the DAM 9:30 am-3 pm  
Member Tour Speaking with Light 2:30 pm

**30**  
Day at the DAM 9:30 am-3 pm  
Member Tour Speaking with Light 2:30 pm  
Kids participating in Day at the DAM

**3**

**18**  
Kali Spitzer (Kaska Dena/Lewish, b. 1987, Audrey Sieg (detail), 2019. Dye coupler print with audio: Owl Song. Annon Carter Museum of American Art, Fort Worth, Texas, P2021.58. © Kali Spitzer

**24**  
Day at the DAM 9:30 am-3 pm

**31**  
Day at the DAM 9:30 am-3 pm

# April

April is Volunteer Appreciation Month.  
We ♥ our volunteers!

**2**  
Other People's Pictures closes

**9**  
Foxy and Shmoxy: Art Detectives 10:30 and 11:30 am  
Photo by Raine Chism

**16**  
From Chaos to Order opens  
Create Playdate 10 am

**23**

**30**  
FREE DAY  
Dia del Niño Celebration 10 am-5 pm

**3**

**17**

**24**

**31**  
Member Preview Near East to Far West 10 am-5 pm

**4**  
The Visual Language of Chicano Codices artist talk with Eric Garcia 6 pm

Eric J. Garcia, Chicano Codices #1: Simplified Histories: The U.S. Invasion of Mexico 1846-1848, 2015, offset lithograph on paper, Smithsonian American Art Museum, Museum purchase through the Lichtenberg Family Foundation, 2020.21.1R-V, © 2020, Eric J. Garcia.

**11**  
FREE DAY  
Drop-In Drawing (onsite) 1-3 pm  
Insight—Near East to Far West: The Making of an Exhibition 6 pm

**18**  
Mindful Looking (onsite) 1-1:45 pm

**25**  
Drop-In Writing (onsite) 1-3 pm

**5**

**12**

**19**

**26**  
Luncheon by Design 11:30 am

**13**

**20**

**27**

**34**  
Member Preview From Chaos to Order 10 am-5 pm

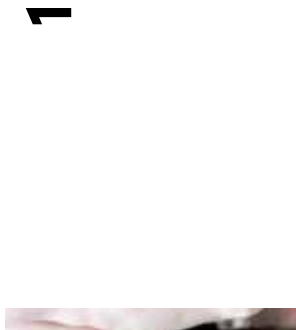
**14**

**21**

**28**  
Untitled: Artist Takeover 6-10 pm  
Photo courtesy of Instagram user @thewholecab



CHICANO CODICES #1: SIMPLIFIED HISTORIES: THE U.S. INVASION OF MEXICO 1846-1848









## Coming Soon

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

Opens March 5

Member Preview March 4

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

### Hamilton Building Collection Galleries

Opens May 14

Member Preview May 13

The reinstalled Arts of Africa, Modern and Contemporary Art, and Arts of Oceania collection galleries in the Hamilton Building will reopen to the public for the first time since campus construction preparations began in 2016.

## 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.

### Arts of the Ancient Americas

Explore artwork made by Indigenous communities from across the Americas, from the Southwestern United States to the Andes, beginning in 2,000 BCE.

### Arts of Asia

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.



Gallery images of *Her Brush* and *Rugged Beauty*.



**Rugged Beauty: Antique Carpets from Western Asia**  
Through May 28

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.

**Speaking with Light: Contemporary Indigenous Photography**  
Through May 21

One of the first major museum surveys to explore the practices of Indigenous photographers working over the past three decades.

**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**

**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.

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

Through April 2

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.



ACTUAL SIZE

**From Chaos to Order:  
Greek Geometric Art from  
the Sol Rabin Collection**

Opens April 16

Member Preview April 15

See 57 artworks created from 900 to 700 BCE, visiting Denver from the Museum of Fine Arts, St. Petersburg. These tiny, but mighty, artworks were created during a period of Greek art characterized by balance, symmetry, and rhythm. Geometric art is about refining beauty to its elemental core. The stories it illustrates are largely drawn from the epic tradition of the *Iliad* and the *Odyssey*, both attributed to the poet Homer. These great epic poems were soundtracks of the period, defining the nature of heroism, mortality, divinity, and the workings of the universe. In many ways, Geometric art is frozen poetry.

Greek (Laconia), *Buck*, 800–700 BCE. Bronze. The Sol Rabin Collection.

*From Chaos to Order: Greek Geometric Art from the Sol Rabin Collection* is organized by the Museum of Fine Arts, St. Petersburg, Florida. It is presented with generous support from the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS Colorado.

In every issue, we highlight recent acquisitions or gifts to the Denver Art Museum.  
This artwork is not currently on view.

# DAM Unboxed

There is something exciting about works on paper, especially when they are preparatory studies. The spontaneity of gestures, the immediacy of the composition, the unvarnished surface: the viewer is given entry into the artist's creative process. We can see the mind at work, the choice behind a thicker mark here and a lighter line there.

We can admire Mary Cassatt's creative process in a recently acquired pastel, *Young Woman with a Straw Hat*, a study for the painting *Young Woman in Green, Outdoors in the Sun* at the Worcester Art Museum. In the Worcester oil painting, the sitter is more clearly in the proximity of an outdoor setting, while in this pastel, Cassatt has given the suggestion of light by adding touches of bright yellow near the top of the hat (and that single yellow line on the brim!) as well as white and yellow patches on and around the sitter's left shoulder. Moreover, the left side of her face is subtly illuminated, leaving no doubt regarding the direction of the light.

Such sensitivity regarding the effects of light reflects one of the primary interests of Cassatt and other French Impressionists, who were her friends and colleagues. Born in Allegheny City (now, Pittsburgh), the young Cassatt attended classes at the Pennsylvania Academy of Fine Arts in Philadelphia, starting in 1860, but left five years later for Europe. In Paris, she trained with known academic artists, such

as Jean-Léon Gérôme (whose work can be seen in The 19th Century in European and American Art galleries), but found herself drawn to more experimental artists, eventually adopting a less conventional style and exhibiting regularly with the group of Impressionists starting in 1879. Known for her interest in the theme of mother and child (as seen in the museum's *Patty Cake*, 1897), Cassatt, as other female artists at the time, was limited in her choice of subjects, often focusing on scenes populated by family members and friends, models deemed appropriate for women practicing art.

This recently acquired portrait of a young woman does not display the often-contrived poses of Cassatt's academic counterparts: the young lady seen here is shown without affectation. And Cassatt's bold and confident marks add to the overall self-assured tone of the image.

This remarkable pastel was generously gifted by George N. Cowen Jr., who passed away in Denver in 2021 and, as his brother Peter told us, always loved the Denver Art Museum. This pastel gives us a better understanding of Cassatt's creative process, and we are grateful to Mr. Cowen for choosing to share this beloved artwork with our visitors.

—Angelica Daneo, Chief Curator and Curator of European Art before 1900



## Want to learn more about European and American art?

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

You also can explore artworks in on our online collection on our website:  
[denverartmuseum.org/search/collections](https://denverartmuseum.org/search/collections)





IMAGES, LEFT: Mary Cassatt, *Young Woman with a Straw Hat (Jeune Fille au Chapeau de Paille)*, 1914. Pastel on paper; 21 ½ × 17 ⅝ in. Gift of George N. Cowen Jr., 2022.171; RIGHT: Mary Cassatt, *Young Woman in Green, Outdoors in the Sun*, about 1914. Oil on canvas. Worcester Art Museum, Massachusetts, USA, Gift of Dr. Ernest G. Stillman, 1922.12. Photo: © Worcester Art Museum, Massachusetts, USA/Bridgeman Images.



## CELEBRATE Month of Photography

Month of Photography (MoP) is a biennial celebration of fine art photography in Colorado. In March, galleries, museums, and arts organizations will be hosting a wide variety of exciting exhibitions and events. At the DAM, we will be hosting lectures with two Colorado-based photographers. Read our Q&A with Trent Davis Bailey and Renluka Maharaj and come check out their lectures.



**Trent Davis Bailey**

March 14 | 6–7 pm

**DAM:** How/when did you become interested in photography? What led you to this medium?

**Trent Davis Bailey:** I first became interested in photography when I was tied to a tree. My older brother's high school art teacher had assigned his class to make pictures that included a rope. His response was to bind me—then 12 years old—to an old cottonwood in our family's backyard. After the tree, he conspired to tie me to the roof of my dad's truck. He made some more exposures, put the keys in the ignition, and we went for a ride around the block. I was startled by how the camera changed the way my brother and I interacted. It gave us permission to enter into an imaginative space—it was as if we were collaborators in a fiction based on

the reality of our lives. My experiences that day instantly made me want to make my own pictures, and I've identified as a photographer ever since.

**DAM:** How would you describe your work?

**TDB:** I work on long-form projects, primarily using photography, that are conceived over many years and could be described as subjective documentary. To date, my projects have contemplated a range of themes, including ecology and place; family and memory; and grief and loss.

**DAM:** Do you have any advice or tips for hobbyists or people new to photography on how to make photos?

**TDB:** To start, I suggest reading the first chapter of Rebecca Solnit's book *Wanderlust*, titled "Tracing a Headland." On one hand, it's an essay about the author's experience, relationship with, and understanding of a particular place: the Marin Headlands. On the other hand, it's about how the natural pace of walking





supports meaningful, unhurried observations. It's about looking closely at one's surroundings while understanding the nuances of ecology, human history, and the varied elements that define the character of a place. In these ways, it's a text that reveals how walking can be a tool for seeing and how returning to a place over and over again can deepen one's perceptions, memories, and experiences there. For people new to photography and photographers looking to explore their own memories of a place, this text provides a useful methodology and a necessary mindset.



## Renluka Maharaj

March 21 | 6–7 pm

**DAM:** Can you tell us a bit about how family history informs your work, and when you first decided identity, history, and memory were subjects you wanted to explore through photography?

**Renluka Maharaj:** My ancestors were forced to leave their homeland to seek out opportunities elsewhere. Because of rampant famine and taxation laws, a lot of landowners/cultivators were eager to find another way to support their families. I don't think any of this was a choice; this is not a simple migration story. I only

know some of the history of my maternal grandparents. My Nani (maternal grandmother) and Nana (maternal grandfather) met at the depot in Calcutta and formed a bond/relationship and subsequently married. Not sure if the marriage took place on the ship or sugar plantation they were assigned to. A lot of holes in my history; that's why it's so important for me to investigate/research, because it not only helps me, but my community as well. Bringing attention to a history that seems forgotten helps in the healing and understanding of one's past.

**DAM:** In much of your work you blend photography with other media such as paint, fabric, and paper. Can you tell us a little about why you like to use mixed media?

**RM:** My work dictates the material. Sometimes I think I am just going to paint, but as I spend more time, I try different materials. There is a richness in color and 3-D objects I find compelling and inherent in this history of indenture.

**DAM:** Do you have any advice or tips for hobbyists or people new to photography on how to make photos?

**RM:** I think anyone starting out with photography should always start on a manual camera so they know how to think of light. Take as many pics as possible of anything you wish so you understand your medium before thinking of having a "voice." You will come into your own with time, patience, and persistence.





## POETRY'S

# Rugged Beauty

The carpets in *Rugged Beauty: Antique Carpets from Western Asia* offer a window into the artistic and utilitarian innovations of weavers, as well as the cross-cultural exchanges between present-day Turkey, Iran, and the Caucasus (Armenia, Azerbaijan, and Georgia) from the 1500s to the 1900s. The rhythm and repetition of western Asian carpet designs have been compared to music, with their harmony of colors and textures.

Consider, too, poetry. Some ancient Persian poets, as you'll learn in the exhibition, used carpets to describe their craft, a poet weaving words, interlocking them for rhythm and rhyme. Also, carpets from the region sometimes feature poetry in their designs. For example, the museum's *Fantasy Animal Carpet with Poem* features a ghazal (love poem) by Saadi Shirazi (1210–1291 or 1292) woven into the cartouches that serve as a border around the central design. The exhibition includes an English translation of the poem (translated from Farsi by Saman Aalipour and Paul Ramsey).

Modern poets, too, use carpets as metaphor. Such as the Iranian poet Forugh Farrokhzad (1934–1967), who mused about silence, spirituality, sensuality, and feminism, often using carpets as metaphors. For example, following is an excerpt from her poem *Wind-up Doll*:

IMAGE: Heriz or Tabriz, Northwest Iran, *Fantasy Animal Carpet with Poem (Vaqaq Carpet)* (detail), about 1880. Hand-knotted silk pile; silk warp and weft; 196 x 146.75 in. Neusteter Textile Collection at the Denver Art Museum: Gift of James E. Stokes and Mrs. Donald Magarrell.



Inside eternal hours  
 one can fix lifeless eyes  
 on the smoke of a cigarette,  
 on a cup's form,  
 the carpet's faded flowers,  
 or on imaginary writings on  
 the wall.

Even more explicit is Armenian-American poet Peter Balakian's (b. 1951) long poem *The Oriental Rug*. Here is an excerpt:

Now I undo the loops  
 of yarn I rested my head on.  
 Under each flower  
 a tufted pile loosens.

I feel the wool give way  
 as if six centuries of feet  
 had worn it back to the hard  
 earth floor it was made to cover.  
 Six centuries of Turkish heels  
 on my spine-dyed back:  
 madder, genista, sumac—  
 one skin color in the soil.

As you explore the exhibition, in addition to seeing how the art of carpet making is still a living practice throughout western Asia, we hope you also consider the artistic relationship between weaving and poetry.

-Stefania Van Dyke, Associate Director,  
 Interpretive Engagement

*Rugged Beauty: Antique Carpets from Western Asia* is organized by the Denver Art Museum. Support is provided by the donors to the Annual Fund Leadership Campaign and the residents who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine* and CBS Colorado.

Special thanks to Paul Ramsey for his invaluable participation in conceiving and realizing this project.

Excerpt from *June-tree: New and Selected Poems, 1974-2000* (Harper Collins, 2001). With permission from Peter Balakian

Excerpt from *Sin: Selected Poems of Forugh Farrokhzad*, (University of Arkansas Press, 2010). Translated by Sholeh Wolpé.

## Poetry in Exhibitions

April is National Poetry Month and there are many ways to engage with poetry at the DAM this spring. The works in *From Chaos to Order* tell the stories of Homer's epic poems. Poetry also is a major theme in the *Her Brush* exhibition. For example, it includes a prominent display of poetry slips (tanzaku) from the 1700–1900s. *Near East to Far West* features a poem inspired by artworks and themes in the exhibition by Jennifer Foerster with a video created by artist Steven Yazzie.

## Poetry at Programs

In April, we also invite you to attend programs with Denver-based poet and writer Franklin Cruz. On April 25, 1–3 pm, at Drop-in Drawing, Franklin will be our instructor using poetry-inspired writing prompts in *Speaking with Light*. On April 28, 6–10 pm, Franklin and Sammy Lee are the two featured artists at *Untitled: Artist Takeover*. Join them for an exciting evening of live performances, artmaking, offbeat art tours, and other one-of-a-kind experiences. Both events are free for members.





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