

ON  
&  
OFF  
THE  
WALL

JANUARY/FEBRUARY 2024

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



# On the Cover

**SUNDAY**  
**EDWARD HOPPER**

*Sunday* is characteristic of Edward Hopper's vision of life in the United States in the early 1900s. Completed on the eve of the Great Depression, the painting reveals the essential isolation of people in the US in the 1920s. A depiction of an empty Hoboken, New Jersey, street except for a solitary, middle-age working-class man, *Sunday* is ambiguous in its story, but potent in its impression of inaction and desolation.

See *Sunday* any day of the week in *All Stars: American Artists from The Phillips Collection* through March 3, 2024.

Edward Hopper, *Sunday*, 1926. Oil on canvas; 29 in. x 34 in. The Phillips Collection: Acquired 1926.  
© 2023 Heirs of Josephine N. Hopper / Licensed by Artists Rights Society (ARS), NY



## Member tip:

The exhibition will be open exclusively to members 9–10 am on January 13.

## 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 26.

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

[denverartmuseum.org/visit](https://denverartmuseum.org/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**  
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Send change of address with mailing label six weeks in advance to:

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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).

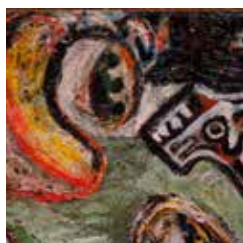




2

**Director's Column**

Read this behind-the-scenes look at *Wild Things: The Art of Maurice Sendak*.



4

**All Stars**

Duncan and Marjorie Phillips were especially interested in "out of the mainstream" American artists.



8

**Programs and Events**

New year, new opportunities for fun and creativity at the DAM!



**INSERT**

Exclusively for members: Enjoy this poster of *Red Dress*, Amoako Boafo's portrait of Thelma Golden of the Studio Museum in Harlem.



10

**Art on View**

See two traveling exhibitions, plus shows highlighting our collections.



12

**Get to know Amoako Boafo**

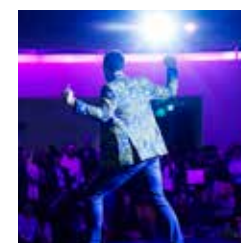
Read our Q&A with the artist.



14

**DAM Uncrated**

David Huffman's *Provo Soul* is new to the DAM's collection.



16

**Untitled: Artist Takeover**

Our quarterly late-night program is back January 26!



17

**Have a Seat: Mexican Chair Design Today**

Opens in February—with chairs on view and chairs you can sit on and interact with.

# Where the Wild T



One of the rewards of my job is occasional trips to magical places. Last year I had the pleasure of traveling to one of the most enchanted places of all, where the Wild Things are. And in case you have been wondering where exactly that is: It's in Ridgefield, Connecticut.

In this small town, an hour north of New York City, beloved American artist and author Maurice Sendak lived and worked for more than 40 years. We recently announced *Wild Things: The Art of Maurice Sendak* will be on view at the museum later this year, and in preparation I was able to visit this charming place several times over the last few years.

The old farmhouse, which now accommodates The Maurice Sendak Foundation, is the true reflection of his cosmos. Even though *Where the Wild Things Are* was created in the 1960s, while he still lived and worked in New York City, you feel the presence of these creatures everywhere in Ridgefield. In 1972, he fled the hustle of the big city to make the cozy house in the bucolic countryside his refuge where he worked on his books and theatre projects and tended to his beautiful garden. Here, he surrounded himself with William Blake, Goya, Winslow Homer, and Mickey Mouse. Growing up in a family of Jewish-American immigrants from Poland in the 1930s, Sendak credited Walt Disney's cheeky rodent as his first introduction into the wide world of visual arts, which turned into a lifelong love and made him eventually one of the most eminent collectors of Mickey Mouse memorabilia. The famous mouse is literally everywhere in the old house.



The farmhouse where he lived and worked is preserved as he left it when he died in 2012 but is not currently open to the general public. This magic place affords us an insider's view of Sendak's fascinating studio, filled with a myriad of objects and collectibles, all bathed in bright morning light on the day of my most recent visit. The shelves are full of books by illustrators he admired such as Wilhelm Busch, Randolph Caldecott, and George Cruikshank as well as authors he loved such as John Keats, Henry James, and Herman Melville. And in the air, we can almost hear the last chords of a piece by Wolfgang Amadeus Mozart, his greatest idol of all. On the small desk, his Rich Art watercolors and the fountain pens he liked for thin lines all seem to be just put aside for a moment. His red cardigan is hanging over the

Photos by Christoph Heinrich

# hings Are

chair as if he has just left for a walk through the forest with one of his beloved dogs.

Maurice Sendak's picture books have been embraced by more than three generations. They take us back to the early days of our childhood, but they are so much more than beautifully illustrated books. They are complex artworks that draw from high and popular culture alike. Sendak, who was a successful illustrator since his first books in the 1950s, became a master of change. Instead of sticking to a signature style, he invented a new pictorial language for almost every book and every theatre scene he created. In his works you can spot the jazzy look of the '50s as well as Victorian crosshatchings. You might notice the flowery lines and subtle hues of German Romantics in one and the enigmatic nightscapes of Samuel Palmer or the sassiness of a French caricature in another.

Sendak not only created the artwork for his books; he also wrote some of the stories, including *Where the Wild Things Are*, *In the Night Kitchen*, and *Outside Over There*, among others. And in his place in Connecticut you get a sense of the breadth and wisdom of his work that brings the central elements of life together: dreams of longing and belonging, courage and concern, aspirations and failures, and the most relevant of all enquiries, with which his beloved Sealyham Terrier, Jennie, starts her quest in one of my personal favorites, *Higglety Pigglety Pop!*, wondering, "There must be more to life than having everything."

I can't wait to share with you Maurice Sendak's universe, where things wild and mild, enraged and tender, whimsical and profound meet side by side.



Christoph Heinrich,  
Frederick and Jan Mayer Director



Maurice Sendak, detail from the title page of *Where the Wild Things Are*, 1963.  
Watercolor and ink on paper, page: 9 7/8 x 22 in. © The Maurice Sendak Foundation

THROUGH MARCH 3  
\$5 FOR MEMBERS

# The Quest for the Best of American Art

DUNCAN AND MARJORIE PHILLIPS,  
VISIONARY CHAMPIONS OF AMERICAN ART

The Phillips Collection, founded by Duncan Phillips (1886–1966), has been a champion of American art and artistic creativity since it opened to the public in Washington, DC, in 1921. Although internationally renowned for its European masterworks, three-fourths of this revered collection is American in origin.

A man of his time, Phillips shared a widespread American belief in the power of individuals to reshape and mold American life. Following the loss of his father in 1917 and that of his older brother to the flu epidemic of 1918, Phillips had personal experience with the healing power of the arts to give spiritual and emotional solace in times of sorrow. When the world was looking to heal after World War I, Phillips believed he could best serve his community by transforming the family's small collection of American paintings into the seedbed for a museum in the nation's capital dedicated to modern art, the sources of the modern spirit, and the work of living artists.

Not long before the museum opened in a skylit gallery in the family home in fall 1921, Duncan married New York painter Marjorie Acker (1894–1985), a life partner who shared his passion for the arts and belief that everyone's life can be enriched by experiencing the diversity of artistic expression. Together they created a collection over 50 years that began as a promise to reveal the "richness of the art created in our United States." They took special interest in supporting independent-minded American artists who were considered out of the mainstream—self-taught, non-white, women, foreign-born, and naturalized Americans. Under their leadership, The Phillips Collection became a major force in the cultural life of Washington, DC, and the United States.



Duncan was a pioneer who not only established a museum devoted to modern art a decade before the Museum of Modern Art and the Whitney Museum of American Art opened in New York, but he was also ahead of his time in celebrating diversity as the defining character of the nation's art. In 1944 he wrote of the nation's "fusion of various sensitivities," declaring that "all the world contributes to our spiritual and creative resources since all the world is contained in our United States."

*All Stars* features iconic works by twentieth-century American artists, many of whom, including Arthur Dove, Sam Gilliam, Kenneth Noland, Kenzo Okada, Georgia O'Keeffe, Maurice Prendergast, and Augustus Vincent Tack, were befriended by the Phillipses. Newer works by twenty-first century artists who continue to engage creatively with contemporary issues are also featured in the exhibition, as Duncan and Marjorie laid the groundwork for the museum to continue collecting in the future with the same openness to artists of diverse backgrounds as found in the historical collection.

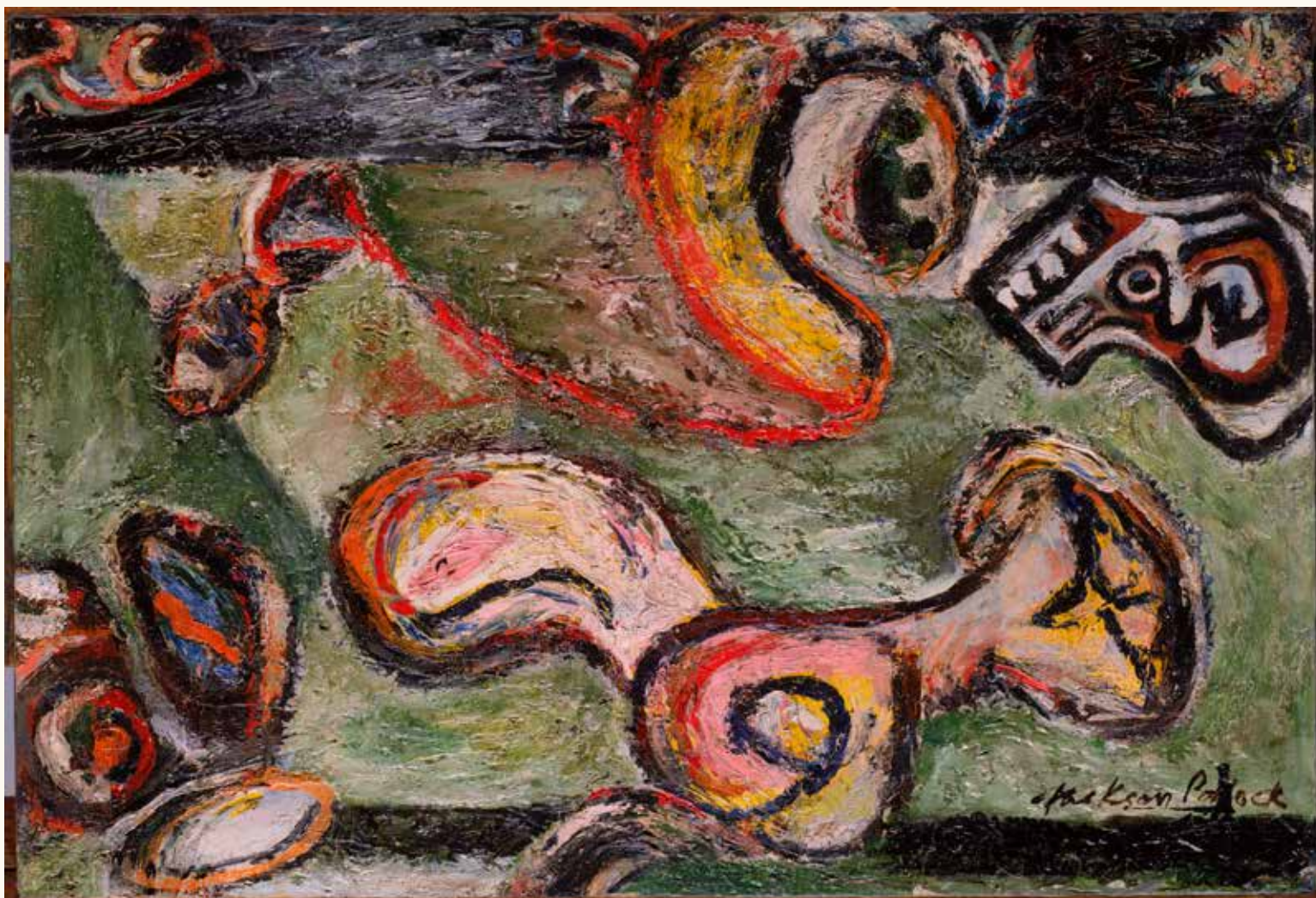


The structure of *All Stars* embodies the very nature of The Phillips Collection's unique arrangements that have always dispensed with chronological, national, and geographic restrictions. In 1926 Phillips called his installations "arrangements for the purpose of contrast and analogy ... to bring together congenial spirits among the artists from different parts of the world and from different periods of time ... and prove ... that art is a universal language which defies classification according to any chronological or national order."

Duncan and Marjorie Phillips believed "art is a universal language" that allows us the opportunity "to see as artists see" in order to

**IMAGES, PREVIOUS PAGE:** Augustus Vincent Tack, *Aspiration*, 1931. Oil paint on canvas; 74¼ x 134½ in. The Phillips Collection: Acquired 1932. **THIS PAGE:** Ralston Crawford, *Boat and Grain Elevators, No. 2*, 1942. Oil paint on hardboard; 20⅞ x 16 in. The Phillips Collection: Acquired 1943. © 2023 Estate of Ralston Crawford / Licensed by VAGA at Artists Rights Society (ARS), NY; **OPPOSITE PAGE:** Jackson Pollock, *Composition with Sinuous Forms*, ca. 1938-41. Oil paint on canvas; 25¼ x 17½ in. The Phillips Collection: Gift of Judith H. Miller, 1990. © 2023 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.





experience the world with fresh vision. They collected works that were important on their merits, not because they illustrated schools of thought, were faddish, or were by famous names. They aimed high in their determination to open the door wide to the modern experience for artists and the public alike and to provide American artists with a historical proving ground alongside great artworks, past and present.

In short, Duncan and Marjorie Phillips devoted their lives to finding, fostering, and collecting what they believed to be the very best of American art in their lifetime, ultimately assembling a singular collection that evolved in tune with the uncertainties and diversities of the twentieth century.

- Susan Behrends Frank, PhD, Curator, The Phillips Collection

*All Stars: American Artists from The Phillips Collection* is organized by The Phillips Collection in collaboration with the Denver Art Museum. Support is provided by the Tom Taplin Jr. and Ted Taplin Endowment, the Birnbaum Social Discourse Project, Drs. Ellen and Morris Susman, Lisè Gander and Andy Main, Mike Leprino Family Foundation, the Kristin and Charles Lohmiller Exhibitions Fund, the donors to the Annual Fund Leadership Campaign, and the residents who support the Scientific and Cultural Facilities District (SCFD). 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.

## PROGRAMS AND EVENTS

To see the full list of events in January and February, 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. Please note that events are subject to change, so please check our website for details.

# January

## 9 SPOTLIGHT TALK EXTRAVAGANZA

Join us for short, pop-up conversations across the museum! Specially trained docents will be available to answer questions and share the stories behind works of art on view. Drop in on multiple talks throughout the day to create your own customized tour.

January 9 | 11 am–3 pm

## 13 CREATIVE CLASSES BEGIN

January 13 through May 15, expert instructors will lead drawing, painting, printmaking, weaving, wet felting, and other classes. One-day, four-week, and six-week classes are available. Prices for members range from \$70 for one-day workshops to \$205 for six-week classes. Prices for Museum Friends range from \$65 for one-day workshops to \$195 for six-week classes.

Details including course descriptions and educator bios at: [denverartmuseum.org/creative-classes](https://denverartmuseum.org/creative-classes)

✨

## 14 SENSORY-FRIENDLY MORNING

A program for kids with neurodiversity or sensory processing disorders and their families to visit the museum in a safe and fun way. The museum opens early, dims the lights, and provides tools to aid and guide a sensory-friendly experience for the whole family.

January 14 | 9 am–noon

## 18 HAPPY CLOTHES FILM SCREENING AND Q&A

Join us for a screening of *Happy Clothes: A Film About Patricia Field* followed by a Q&A session with director and producer Michael Selditch, executive producers Tricia Youssi and Luisa Law, and Jill D'Alessandro, Director and Curator, Avenir Institute of Textile Art and Fashion.

January 18 | 6 pm ✨

## 20 FALL/WINTER COURSE The Phillips Collection: Art as Experience Session 3

In this session join Molly Medakovich, art historian and DAM teaching specialist, and Giulia Bernardini, art historian and founder of boutique travel company, Wonderfeast, in conversation around key pairings in *All Stars: American Artists from The Phillips Collection*. Dig more deeply into works on view, savor their contrasts and affinities, and return to the galleries with a new perspective on how juxtapositions in display can spark close looking, contemplation, and newfound understanding.

January 20 | 2–3:15 pm ✨

## 26 ART AND AMBITION: CREATIVE PARTNERSHIPS IN THE AMERICAN WEST with Tony Chavarria, Micah Messenheimer, Shannon Vittoria, and David L. Witt

Creativity does not happen in a vacuum since artists are influenced by the places, politics, and people around them. The Petrie Institute of Western American Art's 18th annual symposium looks at Nancy Russell's role in promoting her husband's art as well as additional examples of dynamic personal relationships that enabled the creation of some of our greatest historical art of the American West.

January 26 | 10 am–5:30 pm ✨

## UNTITLED: ARTIST TAKEOVER featuring Quána Madison & Wes Watkins

Join Quána Madison, a visual artist, mindfulness teacher, and artist-philanthropist, and Wes Watkins, a musician and "cosmos crusader," for an evening of performances, artmaking, and special experiences.

January 26 | 6–10 pm

## 30 THE GHIRLANDAIO WORKSHOP: TRADITION AND PRACTICE IN RENAISSANCE FLORENCE with Heidi J. Hornik, Phd, Professor of Art History at Baylor University

This talk will discuss the DAM's painting, *The Coronation of the Virgin*, and explore how the Ghirlandaio Workshop trained young artists in traditional techniques and successfully executed commissions for powerful religious orders and prestigious families while establishing a positive trajectory for the bottega (workshop studio) practice for several centuries.

January 30 | 6–7 pm ✨



## Save the Date ANNUAL MEETING

Save the date for the DAM's Annual Meeting. We hope you will join us to get the inside scoop on upcoming exhibitions. Watch for your invitation in the mail!

March 5

Reception: 5–6 pm | Meeting: 6–7 pm

# February

## 3 ALL STARS BALL

This year the Young Museum Friends' gala celebrates *All Stars: American Artists from The Phillips Collection*. Dress to the nines and enjoy inventive cocktails and apps, live music marking the exhibition's epic decades, and a night full of creative experiences that bring amazing artwork to life.

February 3 | 8-11:30 pm \$

## 5 SUMMER CAMP REGISTRATION OPENS FOR MEMBERS

The museum's weeklong day camps for kids ages 5–11 will be available June 10 to August 9. This summer we also welcome older campers (ages 12–14) for two weeks. Taught by skilled teachers and teaching artists, each camp includes time in the galleries as well as artmaking workshops. Note: all campers must have been to kindergarten or had at least one school year of experience in a classroom setting. No camps offered on June 19 or the week of July 4.

February 5 | 10 am \$

## 10 FALL/WINTER COURSE The Phillips Collection: Art as Experience Session 4

Between 1940–1941, Jacob Lawrence conceived and executed the 60 small panels that comprise the *Migration Series*, four of which are on view in *All Stars*. This talk, led by Dean S. Sobel, Associate Professor of the Practice of Art History and Museum Studies at the University of Denver, explores how and why this series became so popular during this fraught era.

February 10 | 2–3:15 pm \$ \*

## 13 SPOTLIGHT ON ARTS OF AFRICA, OCEANIA & MODERN AND CONTEMPORARY ART

Join us for short, pop-up conversations! Specially trained docents will be available to answer questions and share the stories behind works of art in our arts of Africa, Oceania, and modern and contemporary art galleries. Drop in on multiple talks throughout the day to create your own customized tour.

February 13 | 11 am–3 pm

### POETRY SLAM

Join us for a celebration of Black History Month with a poetry slam and open mic program.

February 13 | 6:30–9 pm

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

The Ghirlandaio Workshop: Tradition and Practice in Renaissance is sponsored by the Berger Collection Educational Trust.

## 17 MEMBER PREVIEW Have a Seat: Mexican Chair Design Today

Join us for a preview of this interactive exhibition featuring artwork by 22 Mexican artists, as well as a site-specific art installation. Learn more on page 17.

February 17 | 10 am–5 pm

## SHAPING THE FUTURE, INSPIRED BY THE PAST: HOW CONTEMPORARY MEXICAN DESIGN DRAWS UPON CULTURAL TRADITIONS

Jorge F. Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art, will discuss how Mexican designers are revitalizing and reinterpreting their cultural inheritance to create fresh, forward-thinking designs that resonate with global audiences.

February 17 | 11 am \$ \*

## 27 LOGAN LECTURE with Dyani White Hawk

2023 MacArthur Fellow Dyani White Hawk (Sičąŋǵu Lakota) is a multidisciplinary artist based in Minneapolis. Join Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art, in conversation with White Hawk about her dynamic practice of bringing Indigenous traditions of abstraction into a contemporary context. This lecture is presented jointly by the departments of Modern and Contemporary Art and Native Arts.

February 27 | 6–7 pm \$ \*



Black History Month Poetry Slam 2023

# Member Benefits

Members support the museum's mission while also enjoying many benefits such as free general admission, discounts on ticketed exhibitions, guest passes to share with family and friends, and so much more!

## Best prices & exclusive access

Experience *Amoako Boafo* and *All Stars* for only \$5. Enter these ticketed shows at 9 am (before they open to the public at 10 am) during the Member Morning on January 13. Renew your membership to ensure special access and the guaranteed best ticket prices for *Wild Things: The Art of Maurice Sendak* (coming in October!).



## Member-only tours

Explore *All Stars* with free tours for members on Sundays, Tuesdays, and Thursdays. Learn more on the other side of this insert.

## Member presales

Sign up the kiddos (or grandkiddos) for Summer Camp at the DAM. Registration opens for members before the public on February 5. See page 9 for more information.



## Discounts in the Shop

Enjoy 10% off purchases in the Shop any time you visit or bring the coupon on the back cover and get 20% off any item in the Shop.

## Free general admission

Explore collection galleries in the Martin Building and Hamilton Building for free, including *Have a Seat: Mexican Chair Design Today*, which opens February 18.



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

# Ongoing Programs

## Member Tours

### **ALL STARS: AMERICAN ARTISTS FROM THE PHILLIPS COLLECTION**

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Led by specially trained docents, these 45-minute tours explore a stunning selection of artworks from The Phillips Collection in Washington, DC, showcasing the incredible range of styles, techniques, and subject matter embraced by American artists leading into and through the twentieth century. \$5 tickets include admission to the exhibition. Visit [denverartmuseum.org/membership](http://denverartmuseum.org/membership) and log into your membership and click on Member Events.

**Sundays & Tuesdays at 11 am through March 3 \$**  
**Thursdays at 2:30 pm through February 29 \$**

## Ongoing Programs

### **ART & ABOUT**

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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 11 & February 8 | 1–2:45 pm**

### **DROP-IN DRAWING WITH ANNA KAYE**

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Immerse yourself in the art-filled atmosphere of the museum with these monthly in-person creative art sessions where you'll find inspiration around every corner.

**January 2 & February 6 | 1–3 pm**

### **MINDFUL LOOKING**

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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 16 & February 20 | 1–1:45 pm**

### **DEMONSTRATING ARTISTS IN THE LANDSCAPE STUDIO**

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On select weekends, get a behind-the-scenes look at the creative process and connect with Colorado-based artists. The Landscape Studio closes on January 15 and reopens as the Dream Studio on February 18. Please check the website for more details.

**Christine Nguyen, mixed-media artist**

**January 6 & 7 | Noon–3 pm**

Kids and Family programs are supported by the William Randolph Hearst Endowment for Education Programs, Nancy Benson Education Endowment Fund, CenturyLink Endowment, and Jim Kelley and Amie Knox Education Endowment Fund. Funding is also provided by Tuchman Family Foundation, The Stevinson Fund for Excellence, Crown Family Philanthropies, Genesee Mountain Foundation, PNC Foundation, The Virginia W. Hill Foundation, Michael, Caroline, and Henry Horton, Colorado Creative Industries, Margulf Foundation, Sidney E. Frank Foundation – Colorado Fund, Lorraine and Harley Higbie, an anonymous donor, and the residents who support the Scientific and Cultural Facilities District (SCFD).

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

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 Michael and Karen Fried Community Education Fund and the residents who support the Scientific and Cultural Facilities District (SCFD).



# January

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**1**  
Happy New Year!  
The museum is open  
10 am–5 pm

**2**  
Drop-In Drawing  
with Anna Kaye  
1–3 pm

**2**



**Creative Resolutions Revolution!**  
Resolve to explore your creativity this year. Stop in the Studio, try a Drop-In Drawing class, or take a Creative Class.  
[denverartmuseum.org/adult-programs](http://denverartmuseum.org/adult-programs)

**8**  
Photo courtesy of Instagram user @liferesart

**9**  
FREE DAY  
Spotlight Talk  
Extravaganza  
11 am–3 pm

**9**

**10**  
Create Playdate  
10 am–noon  
Art & About Tour  
1 pm

**11**

**12**

**13**  
Member Morning:  
Amoako Bofofo &  
All Stars  
9–10 am  
Creative Classes begin

**14**  
Sensory Friendly  
Morning  
9 am–noon  
Foxy & Shimoxo:  
Art Detectives  
10:30 am & 11:30 am

**15**  
Martin Luther  
King Jr. Day  
The museum is open  
10 am–5 pm  
The Landscape Studio  
closes for reinstallation

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

**17**

**18**  
Happy Clothes  
Screening and Q&A  
6 pm

**19**

**20**  
The Phillips  
Collection: Art as  
Experience course,  
Session 3  
2–3:15 pm



**28**  
Ingredients: Ink,  
Watercolor, Oil,  
Graphite, Pastel,  
Acrylic, Charcoal, and  
Gouache on Paper—  
Acquisitions from the  
Hitchcock Foundation  
opens

**29**

**30**  
The Ghirlandaio  
Workshop:  
Tradition & Practice in  
Renaissance Florence  
6 pm

**31**

**"Art has the power to render sorrow beautiful and make loneliness a shared experience and transform despair into hope."  
— Brené Brown**

**26**  
Symposium:  
Art & Ambition:  
Creative Partnerships in  
the American West  
10 am–5:30 pm  
Untitled: Artist Takeover  
6–10 pm

**27**  
FREE DAY



# February

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## Member Tours!

Experience a members-only tour of All Stars on Sundays, Tuesdays, or Thursdays. Your \$5 ticket includes admission to the exhibition. [denverartmuseum.org/membership](http://denverartmuseum.org/membership)



**4**

**5**  
Registration for  
Summer Camps  
opens to members

**6**  
Drop-In Drawing with  
Anna Kaye  
1–3 pm

**7**  
Create Playdate  
10 am–noon  
Art & About Tour  
1 pm

**8**

**9**  
All Stars Ball  
8 pm

Photo courtesy of Instagram user @freedomserviceblogs

**11**  
Foxy & Shimoxo:  
Art Detectives  
10:30 & 11:30 am

**13**  
FREE DAY  
Spotlight on Arts of  
Africa, Oceania & Modern  
and Contemporary Art  
11 am–3 pm  
Poetry Slam  
6:30 pm

**19**  
Presidents Day  
The museum is open  
10 am–5 pm  
Amoako Bofofo: Soul of  
Black Folks closes

**20**  
Mindful Looking  
(onsite)  
1–1:45 pm

**21**

**22**  
Have a Seat:  
Mexican  
Chair Design Today  
opens

**25**  
Weaving a  
Foundation:  
Cornerstones of the  
Textile Arts Collection  
opens

**18**  
Have a Seat:  
Mexican  
Chair Design Today  
opens

**19**  
Presidents Day  
The museum is open  
10 am–5 pm  
Amoako Bofofo: Soul of  
Black Folks closes

**20**  
Mindful Looking  
(onsite)  
1–1:45 pm



**21**

**22**

**23**  
Foxy & Shimoxo:  
Art Detectives  
10:30 & 11:30 am

Photo courtesy of Instagram user @uluvthelo

**18**  
Have a Seat:  
Mexican  
Chair Design Today  
opens

**19**  
Presidents Day  
The museum is open  
10 am–5 pm  
Amoako Bofofo: Soul of  
Black Folks closes

**20**  
Mindful Looking  
(onsite)  
1–1:45 pm



**21**

**22**

**23**  
Foxy & Shimoxo:  
Art Detectives  
10:30 & 11:30 am

**25**  
Weaving a  
Foundation:  
Cornerstones of the  
Textile Arts Collection  
opens



**27**  
Logan Lecture:  
Dyani White Hawk  
6 pm

**28**

**29**

Dyani White Hawk (Sicangu Lakota),  
Untitled (Quiet Strength II) (detail), 2017.  
Acrylic paint on canvas, 84 x 60 in. Denver  
Art Museum Collection. Native Arts  
acquisition fund and funds from Loren G.  
Lipson, M.D., 2018.32. © Dyani White Hawk





### Coming Soon

**Ingredients: Ink, Watercolor, Oil, Graphite, Pastel, Acrylic, Charcoal, and Gouache on Paper—Acquisitions from the Hitchcock Foundation**

Opens January 28

**Have a Seat: Mexican Chair Design Today**

Opens February 18

Learn more on page 17.

**Weaving a Foundation: Cornerstones of the Textile Arts Collection**

Opens February 25

Explores the forward-thinking collecting philosophies that built the DAM's collection and how practices have changed over time.

### Now On View

**All Stars: American Artists from The Phillips Collection**

See artwork from the country's first modern art museum and one of the most celebrated collections of American art. Artists featured in the exhibition include Alexander Calder, Helen Frankenthaler, Sam Gilliam, Edward Hopper, Jacob Lawrence, Georgia O'Keeffe, Jackson Pollock, and many others.

**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**

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

**Arts of Africa**

Highlights from the DAM's collection including new acquisitions by contemporary artists including Ethiopian artists Selome Muleta and Merikokeb Berhanu.

**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.

**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.

**Islands Beyond Blue: Niki Hastings-McFall and Treasures from the Oceania Collection**

The first exhibition to center arts of Oceania at the DAM since 2016 showcases the US debut of Hastings-McFall's acclaimed *Polynisation* series as well as highlights from the DAM's collection.

**Latin American Art**

The Latin American Art gallery features artwork created between the 1500s and the early 1900s. In addition, in the Fox Gallery, visitors can explore *Stains, Corners, Spaces: Abstraction in Latin American Art*.

**Modern and Contemporary Art**

This stunning fresh take on the collection looks anew at the work of historically recognized figures, established contemporary artists, and notable emerging voices. See old favorites back on view and artworks new to the collection.

**Perfectly Imperfect: Korean Buncheong Ceramics**

Features more than 70 exquisite works of Korean buncheong ceramics from the fifteenth century to today.

**The Skeletal World of José Guadalupe Posada**

Highlights the work of the iconic nineteenth-century Mexican artist and lithographer whose illustrations of skeletal figures known as calaveras and catrinas have become an essential part of Día de los Muertos (Day of the Dead) celebrations. Please note these works are located in the European and American Art galleries in the Hamilton Building.

**Space Command**

Chris Bagley's "interactive, kid-friendly exhibit will take you back to the feel-good future," says *The Denver Post*.



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

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

### The Russells in Denver, 1921

Presents 18 works by Charles Russell, highlighting works displayed at his show at The Brown Palace Hotel, which was organized by his wife Nancy.

### 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

### Amoako Boafa: Soul of Black Folks Through February 19

Denver is the last stop for the acclaimed Ghanaian artist's first solo museum tour. Don't miss your chance to witness what *Westword* calls "the work of an artist of uncommon power, skill and presence."

### Personal Geographies:

### Trent Davis Bailey | Brian Adams Through February 11

Two artists seek to understand themselves and the places they treasure through photography.



Curators Larry Ossei-Mensah and Rory Padeken in Amoako Boafa: *Soul of Black Folks* discussing *The Menu*, 2020. Paper transfer and oil on canvas; 79 1/2 x 65 3/4 in. Courtesy of the artist. © Amoako Boafa

## Community Spotlight:

### CELEBRATING 10 YEARS OF DROP-IN DRAWING

Come see artworks created by Drop-In Drawing participants. Over the years, Drop-in Drawing has attracted regulars who have become more than just participants of a casual drawing lesson. Alongside instructor Anna Kaye, they have become a group that supports one another through the exchange of ideas and positive feedback. *Celebrating 10 Years of Drop-In Drawing* commemorates these artists and their stories of connection to the artworks on view at the DAM.



THROUGH FEBRUARY 19  
ONLY \$5 FOR MEMBERS

# with Amoako Boafo



*Amoako Boafo: Soul of Black Folks* is Boafo's debut solo museum tour. Hadia Shaikh, Curatorial Assistant at the DAM, interviewed the artist via email. Below are excerpts from their interview.

**Hadia:** What were your earliest moments with art and when did you know you wanted to be an artist?

**Amoako:** It's no secret that my friends and I used to compete in painting or drawing as kids. Although I knew growing up that being an artist was not an option because it was not considered an acceptable or profitable career in my community and as a Ghanaian, I always found myself dedicating more time to it—that's when I knew I wanted to be an artist.

**Hadia:** Could you share more about the process in which you paint portraiture, especially finger painting of the flesh?

**Amoako:** In painting portraits of my subjects, I use colors to communicate my mood while painting or convey the message of my subjects. It can be the background, the clothes of the subjects, or an item surrounding my subjects. As rightly stated I only paint the faces, hands and other exposed parts of the body of my subjects with my fingers. Having explored many technical and figurative expressions of skin tone and

movement, I realized that using my fingers is organic, and that especially shows through in the abstract forms that create the face of my subjects. The lack of instruments allows me to create freely and achieve a very expressive skin tone while unveiling these sculptural figures.

**Hadia:** How do you select photographs or subjects for your portraits? What draws your attention to them?

**Amoako:** I document and celebrate people from my community who would usually not have the chance of ever being portrayed or have their voices heard anywhere. Also, people who provide spaces for others to coexist because such people make the world go around and they inspire me. And then there are those times when a person's sense of fashion, style, confidence, and poise draw me to portray them or portray that look of confidence.

**Hadia:** When you view your own paintings, what do you think or feel?

**Amoako:** I see positivity when I view my paintings, and I want that for everyone, creatives or not. Through my art, it is becoming more evident to me that everything is within our reach when we rise above perceptions that hold us back, work hard, persevere, and keep believing in ourselves as a society.

**Hadia:** In what ways has living in both Accra and Vienna influenced or affected your artistic practice and you?

**Amoako:** Being from West Africa, there is a sense of isolation on how we view our art and how we fit into the larger art canon. Many artists here have not had the opportunity to travel outside of the continent (due to the strict travel visa requirements for Africans visiting western countries). Most of our work is, therefore, specific to our own emotional needs, and our own emotional experiences. Our understanding of western culture is usually in the form of literature, film, and popular culture. While we grow up very aware of

western culture, it's usually just an interpretation that has been filtered to us. Once I had the chance to travel, study, and build working relationships in the west, I started to get more understanding of western culture and the similarities and differences in my practice and the practices of other non-African artists.

**Hadia:** Your work represents Black life. What kind of questions are you addressing in your portraits?

**Amoako:** I am very much interested in exploring the relationship between the self, representation, and history. My questions border on Who is represented within art history? Who has been omitted from the canon?

**Hadia:** This is your first solo museum show in the United States. How has the experience been for you?

**Amoako:** It's been amazing! My experience at each museum and location has been unique, I must say. To be so well received by MoAd (Museum of the African Diaspora, San Francisco) and their patrons, CAMH (Contemporary Arts Museum Houston) and their patrons, SAM (Seattle Art Museum) and their patrons and now by the DAM and their patrons has been very special. It has also been quite interesting to see people posting selfies of themselves with my pieces on social media, and me getting to share it on my profile. I like the engagement and I'm honored to have this opportunity.

**Hadia:** What do you hope visitors take away when visiting your exhibition at the DAM?

**Amoako:** Well, my thoughts on this show are documented via text in the show, interviews, and media clippings, which are available for the viewer to read. But honestly, I'm more interested in absorbing their input. I get feedback from viewers that take me by surprise and even make me look at my own work differently at times. A work is not truly complete until they have had the opportunity to experience it and react to it.

**Amoako Bofo:** *Soul of Black Folks* is presented in partnership between Contemporary Arts Museum Houston and the Museum of the African Diaspora, San Francisco. The exhibition is curated by Larry Ossei-Mensah. The presentation of this exhibition at the Denver Art Museum is organized by Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art. It is funded by Vicki and Kent Logan, the Birnbaum Social Discourse Project, U. S. Bank, 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.



**IMAGE:** The artist in his exhibition at the DAM. **Amoako Bofo, *Libby and D-Lee*** (detail), 2019. Oil on canvas; 62 ½ x 72 ¼ in. Courtesy of Holly Jane Butler and Roberts Projects, Los Angeles. © Amoako Bofo

In every issue, we highlight recent acquisitions or gifts to the Denver Art Museum. This work will be on view in the modern and contemporary art galleries in May.

# DAM Unboxed

David Huffman creates “social abstractions,” large-scale paintings combining social and political themes with inventive abstract mark making. Influenced by progressive Black politics, Afrofuturism, Pop art, basketball, and the television shows *Star Trek* and *Astro Boy*, Huffman layers these references to reflect on the African American experience.

Born in 1963 in Berkeley, California, Huffman was raised in a politically minded family. His activist mother, Dolores Davis, was friends with Bobby Seale who—along with Huey Newton—co-founded the Black Panther Party, a Black power political organization, in October 1966. Their home was often a haven for protesters seeking refuge from National Guard troops and a gathering place for philosophers, musicians, artists, and cultural organizers. Huffman remembers participating in rallies for social justice as a child, although he admits to not being able to comprehend the gravity of the situation at the time. “I was five years old,” he recalled, “and holding a picket sign every Saturday, when, it’s like, I’d rather watch cartoons.”

Tapping into a childhood fascination with science fiction and astronomy, Huffman transports us to cosmic realms in his painting *Provo Soul* (2023). Images of basketballs float in fields of cosmic-like dust like our own planet and others in our solar system, which appear throughout this celestial work. Huffman uses basketball imagery, including the circuitous netting of hoop chains stenciled onto the painting with spray paint, to ground his work in the urban environment of his youth while also inspiring wonder and awe. For Huffman, basketball is like ballet. Basketball is freedom and flying. Jumping and double jumping across an expansive space seemingly possible only in one’s dreams.

More than a decade ago, Huffman abandoned figurative painting to explore the rich and expansive terrain of abstraction. In *Provo Soul*, his recognizable “Traumanauts” reemerge once again, recalling NASA’s Cold War-era space race to the moon and Sun Ra’s hypnotic sonic experimentations. These Black astronauts travel the galaxy, freed from a world that has stripped them and many Black Americans of their own history and culture, in search of a place to create a new home.

Huffman and his family are also part of this futuristic narrative. An image of his mother holding the iconic “Free Huey” flag that she designed appears in the painting, excised from a reproduction of a photograph by Kenneth P. Green, Sr., and placed into an otherworldly dimension. Huffman recalls sitting with his mother as she designed her own version of the Black Panther Party’s logo during the campaign to liberate Newton from prison in 1968. Huffman was five years old at the time and into drawing the classic Christmas holiday character Rudolph the Red-Nosed Reindeer, so he helped his mother render the panther’s paws. A young Huffman appears in this celestial painting too. He and his older brother Robert are embraced by Seale and flanked by his eldest brother Roland.

*Provo Soul* is named after Provo Park in Berkeley. The official name of the park is Civic Center Park, but activists of the 1960s called the park Provo in support of the counterculture movement happening in the Netherlands at the time. The logo for the American musical variety show *Soul Train* appears stamped many times over in the painting. Huffman acknowledges the liminal space of television and the television studio where African Americans could freely express



David Huffman, *Provo Soul*, 2023. Acrylic paint, oil paint, spray paint, African cloth, photo collage, glitter, crayon, and graphite on canvas. Funds from Contemporary Collectors' Circle with additional support from Vicki & Kent Logan, Craig Ponzio, Bryon Adinoff & Trish Holland, Kathryn & David Birnbaum, Catherine Dews Edwards & Philip Edwards, and Drs. Ellen & Morris Susman, 2023.399A-D. © David Huffman.

themselves, aligning it with the communal gathering space of Provo Park where, in the '60s and '70s, it was a place to see art shows and listen to music (the band Santana might've showed up) along with the Black Panthers.

"It was a real kind of hippie fest," Huffman said about Provo Park events. "And it always struck me as an interesting space where so many cultures and ideas came together rather well."

-Rory Padeken, Vicki and Kent Logan Curator of Modern and Contemporary Art



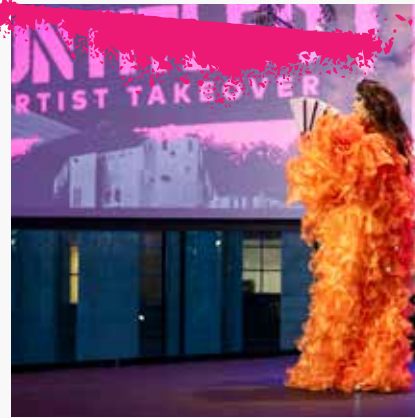
## Dive deeper into modern and contemporary art

Join Museum Friends as a Friend of Modern and Contemporary and enjoy free admission to all lectures and talks, deeper discounts on programs like Creative Classes, and invitations to social and enrichment events such as exclusive curator tours.

[denverartmuseum.org/museum-friends](https://denverartmuseum.org/museum-friends)

# UNTITLED

## ARTIST TAKEOVER



Join us 6–10 pm on January 26 for the first Untitled: Artist Takeover of the year. Experience offbeat tours, participate in fun artmaking activities, see cool performances, and explore the galleries. The January featured artists are Quána Madison and Wes Watkins. Madison is a visual artist whose work reflects her roles as a mindfulness teacher, healing arts workshop facilitator, and self-leadership coach. Watkins is a musician and “cosmos crusader.” They will be collaborating with a host of other Colorado-based artists and performers for a fun night of one-of-a-kind experiences.

At each Untitled, featured artists showcase their work while providing an unexpected and engaging atmosphere. Experiences are developed around current exhibitions and programming, and 2024 Untitled events will create a platform for Denver’s creative community to engage the public in celebrating the museum’s global collections and exhibitions on view. The January event is inspired by *All Stars: American Artists from The Phillips Collection*.

Untitled is free for members and includes general admission to the museum. *All Stars* and *Amoako Bofo: Soul of Black Folks* require a separate ticket, which is \$5 for members.

### DATES & FEATURED ARTISTS FOR 2024

**1.26**  
Quána Madison & Wes Watkins

**4.26**  
Victor Escobedo & Gabby Gutierrez-Reed

**7.26**  
Kayla Marque & Christine Nguyen

**10.25**  
Slam Nuba!

OPENS FEBRUARY 18  
MEMBER PREVIEW FEBRUARY 17  
FREE FOR MEMBERS

# HAVE A SEAT DESIGN TODAY

## MEXICAN CHAIR

In February, the Bonfils-Stanton Gallery reopens with a new interactive exhibition featuring three historical artworks, 17 contemporary seats designed by 22 Mexican artists, and a site-specific art installation.

*Have a Seat* invites visitors to learn about the connection between contemporary Mexican design and ancient and colonial artistic practices. Through their pioneering designs, the artists in this exhibition embark on a journey through history and traditions, exploring the enduring legacy of the cross-cultural world that emerged in Mexico following the Spanish conquest which incorporated elements of Indigenous, Asian, African, and European cultures and continues to influence the development of the arts today, inspiring new types of objects and furniture for the twenty-first century.



Hands-on interactions throughout the exhibition will encourage visitors to sit on and move many of the seats, offering the chance to experience and learn about the designers, their creations, and their inspirations firsthand. Visitors also will have the opportunity to digitally design their own seats and share it with others on a large touch screen in the gallery.

"Since the earliest days of human history, civilizations have used chairs to demonstrate social importance, such as the seats reserved for rulers and high-ranking religious figures in pre-Hispanic Mexico," said Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art. "Designers and creatives in Mexico and across Latin America continue to draw inspiration from these historical traditions and styles, using centuries-old techniques and cutting-edge materials and processes to craft designs that bridge the past and the present."

*Have a Seat: Mexican Chair Design Today* is organized by the Denver Art Museum. Support is provided by the Estate of Marjorie MacLachlan, 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.

**Cecilia Leon de la Barra, *Bangladeshi Stool***, 2003, this example made 2023. Painted iron structure with polyvinyl fabric; 11 $\frac{7}{8}$  × 11 $\frac{1}{2}$  in. dia. Denver Art Museum: Funds from Design Council of the Denver Art Museum, 2023.256. © Cecilia Leon de la Barra; **Cecilia León de la Barra, *Bangladeshi Stool***, 2003, this example 2023. Painted iron structure with polyvinyl fabric; 14 $\frac{1}{8}$  × 13 $\frac{3}{8}$  in. dia. Denver Art Museum: Funds from Design Council of the Denver Art Museum, 2023.254. © Cecilia León de la Barra.

# THE PONTI

**BRUNCH**  
11 AM-4 PM  
SAT & SUN

**LUNCH**  
11 AM-4 PM  
**DAILY**

**DINNER**  
5-9 PM  
TUESDAYS  
& FRIDAYS\*

\*The museum is open until 9 pm on Tuesdays and until 5 pm on Fridays.



[thepontidenver.com](http://thepontidenver.com)



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