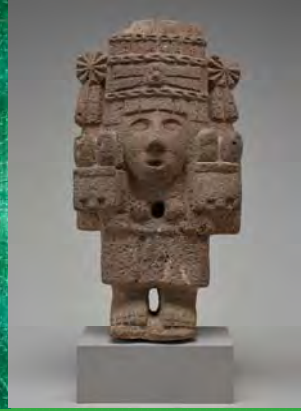
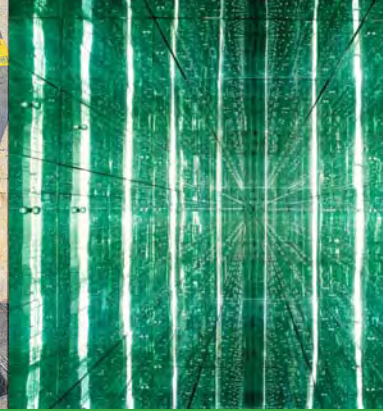
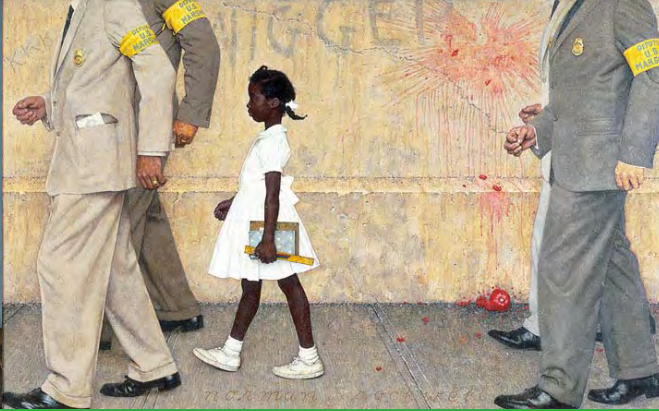


DENVER ART MUSEUM

100 W. 14th Ave Pkwy | Denver, CO 80204
720-865-5000 telephone | denverartmuseum.org
pressoffice@denverartmuseum.org



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Sept. 27, 2019–Jan. 31, 2021

Eyes On: Anthony McCall
Nov. 24, 2019–May 31, 2020

Phantom Canyon: A Digital Circuit
Feb. 9, 2020–April 26, 2020

This exhibition and program calendar is current as of 1/16/2020. Please confirm dates and titles with the museum's press office before publication at 720-913-0000 or pressoffice@denverartmuseum.org, as information provided here is subject to change. Contact the press office for additional information, interview requests, images or exhibition sponsor information.

Contact number and e-mail for publication:
720-865-5000 and info@denverartmuseum.org.

Claude Monet: The Truth of Nature

Oct. 21, 2019–Feb. 2, 2020



The Denver Art Museum (DAM) is proud to host the most comprehensive U.S. exhibition of Claude Monet paintings in more than two decades. *Claude Monet: The Truth of Nature* features about 120 paintings spanning Monet's entire career, focusing on the celebrated French impressionist artist's enduring relationship with nature and his response to the varied and distinct places in which he worked.

The exhibition uncovers Monet's continuous dialogue with nature and its places through a thematic and chronological arrangement, from the first examples of artworks still indebted to the landscape tradition to the revolutionary compositions and series of his late years. Additionally, *Claude Monet: The Truth of Nature* examines the critical shift in Monet's painting when he began to focus on series of the same subject, including artworks from his series of Haystacks, Poplars, Waterloo Bridge and Water Lilies.

An accompanying catalog is available in The Shop at the Denver Art Museum and through the [online shop](#). A special dated and timed ticket is required for *Claude Monet: The Truth of Nature* and advance purchase is strongly recommended.

Co-organized by the DAM and the Museum Barberini in Potsdam, Germany, Denver is the sole U.S. venue for *Claude Monet: The Truth of Nature*. The exhibition is organized and curated by the DAM's Angelica Daneo and Christoph Heinrich and the Museum Barberini's Director Ortrud Westheider. Major lenders include the Musée d'Orsay, Paris; Musée Marmottan Monet, Paris; Museum of Fine Arts, Boston; The Art Institute of Chicago; and the Metropolitan Museum of Art, New York. #MonetatDAM

Claude Monet: The Truth of Nature is co-organized by the Denver Art Museum and the Museum Barberini, Potsdam. It is presented with generous support from PNC Bank. Additional funding is provided by Barbara Bridges, Keith and Kathie Finger, Lauren and Geoff Smart, Fine Arts Foundation, the donors to the Annual Fund Leadership Campaign and the citizens 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, CBS4, Comcast Spotlight and The Denver Post.

Natural Forces: Winslow Homer and Frederic Remington **March 15, 2020–June 7, 2020**



Natural Forces: Winslow Homer and Frederic Remington, featuring 60 artworks, will reveal connections between artistic themes and techniques used by the two acclaimed American artists.

Born a generation apart, both artists succeeded in capturing the quintessential American spirit through works of art at the turn of the late-19th and early-20th centuries, an era of growing industrialization and notions of the closing of the American western frontier. Winslow Homer (1836-1910), who was considered the most original painter of his time, prospered by creating masterful depictions of the Eastern Seaboard, while Frederic Remington (1861-1909) became famous for his iconic representations of the American West. The work of these two self-taught artists continues to be celebrated as independent, innovative and homegrown.



Natural Forces is co-organized and co-curated by a team of four curators, including the Denver Art Museum's Thomas Brent Smith, curator of Western American Art and director of the Petrie Institute of Western American Art, and Jennifer Henneman, associate curator of Western American Art; Diana Greenwold, associate curator of American art at the Portland Museum of Art; and Maggie Adler, curator at the Amon Carter Museum of American Art. It will debut at the DAM before traveling to the Portland Museum of Art in Portland, Maine, and the Amon Carter Museum of American Art in Fort Worth, Texas.

A 225-page exhibition catalog, published in collaboration with Yale Publishing, will be available in The Shop at the Denver Art Museum and online. National leading scholars contributing to the publication include the four curators of the exhibition—Smith, Henneman, Greenwold and Adler—as well as Adam Gopnik, staff writer for *The New Yorker*, and Claire Barry, Director of Conservation at the Kimbell Art Museum. #NaturalForcesatDAM

Natural Forces: Winslow Homer and Frederic Remington is organized by the Denver Art Museum, the Amon Carter Museum of American Art and the Portland Museum of Art, Maine. The national tour sponsorship is generously provided by Bank of America. Additional funding is provided by the Johnson Foundation of the Rockies, the Wyeth Foundation for American Art, Robert and Carolyn Barnett, the donors to the Annual Fund Leadership Campaign and the citizens 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, CBS4, Comcast Spotlight and *The Denver Post*.



Norman Rockwell: *Imagining Freedom*

May 3, 2020–Aug. 23, 2020

Norman Rockwell: Imagining Freedom focuses on the beloved American artist's 1940s depictions of the Four Freedoms from a 1941 speech by Franklin D. Roosevelt: Freedom of Speech, Freedom of Worship, Freedom from Want and Freedom from Fear. Roosevelt's administration encouraged artists, writers, actors, designers and musicians to take on the challenge of advancing the Four Freedoms and creating a compelling narrative as the U.S. prepared to enter World War II. A renowned illustrator, Rockwell was among those who took on the challenge of visually communicating those ideas of freedom in support of the war efforts. The results were depictions of everyday community and domestic life through universally beloved subjects that helped Americans rally for the defense of public freedom.

The exhibition narrative will showcase Rockwell's war-era artworks that reinforced the positive approach of bringing Americans together for the common good, while featured post-war artworks will focus on the challenging topics of civil rights, human rights and equality for all. Illustrations and paintings by Rockwell's contemporaries, such as Alfred Charles Parker, J.C. Leyendecker, J. Howard Miller and Martha Sawyers, will add to the exhibition narrative and demonstrate how they helped propel the Four Freedoms nationally and globally.

Contemporary artworks and interactive displays also will encourage visitors to reflect on what the Four Freedoms mean to them in today's political and cultural landscape. The exhibition is organized by the Norman Rockwell Museum and curated locally by Timothy J. Standring, Gates Family Foundation Curator at the Denver Art Museum. #RockwellatDAM

Norman Rockwell: Imagining Freedom is organized by The Norman Rockwell Museum. Leadership support for the exhibition is provided by Jay Alix, The Alix Foundation and the Hobson/Lucas Family Foundation. National Presenting Sponsor is The Travelers Companies, Inc. Major support provided by Anonymous, Michael Bakwin, Helen Bing, Elephant Rock Foundation, Ford Foundation, Heritage Auctions, Annie and Ned Lamont, National Endowment for the Arts and Ted Slavin. The presentation at the Denver Art Museum is generously funded by the donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight and The Denver Post. Media sponsorship has been provided by Curtis Licensing, a division of The Saturday Evening Post, and by the Norman Rockwell Family Agency.



ReVisión: Art in the Americas **June 6, 2020–Feb. 28, 2021**

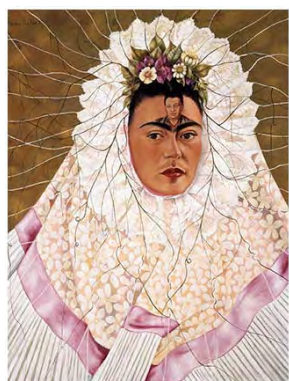


A strong selection of artworks from the Denver Art Museum's (DAM) ancient American and Latin American collections—hailed as among the best in the country—will be on view in *ReVisión: Art in the Americas*. The first exhibition to open in the Martin Building following an extensive two-year renovation project, *ReVisión* will tell a visually compelling narrative about the formation of the Americas from 100 B.C. to today through nearly 180 objects. The thematic presentation will explore land, people and place by linking ancient and contemporary artworks that address political and social issues at the heart of the region's cultural heritage as well as expand the narrative through voices that include women artists and ethnic minorities. The majority of the works on view will be from the DAM's permanent collection, with additional loans from institutions including the Blanton Museum of Art, the Pérez Museum and the Colección Patricia Phelps de Cisneros. The exhibition will be on view in the new and reimagined Bonfils-Stanton Gallery, designed by the award-winning firm IKD of Boston.

ReVisión: Art in the Americas is organized by DAM curators Victoria Lyall, Frederick and Jan Mayer Curator of Art of the Ancient Americas, and Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art. #ReVisionatDAM

ReVisión: Art of the Americas is organized by the Denver Art Museum. It is presented with generous support from the National Endowment for the Arts, Carl & Marilyn Thoma Art Foundation, donors to the Annual Fund Leadership Campaign and citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine*, CBS4, Comcast Spotlight and *The Denver Post*.

Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection **Oct. 25, 2020–Jan. 17, 2021**



The Denver Art Museum (DAM) is proud to present *Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection*, a traveling exhibition focused on the post-Mexican Revolution artworks of internationally celebrated artists Frida Kahlo, Diego Rivera and their contemporaries, including Lola Alvarez Bravo, Gunther Gerzso, María Izquierdo and Carlos Merida. Through more than 150 artworks, the thematic exhibition will take a closer look at the role art, artists and their supporters played in the emergence of national identity, creative spirit and indigenous cultures after the Mexican Revolution ended in 1920. *Frida Kahlo, Diego Rivera, and Mexican Modernism* will bring the Mexican modernism movement to the forefront through artworks, murals and performative culture, all of which contributed to widespread and universal themes of independence and national identity. The exhibition also will cover the topic of important women artists during this period.

A special exhibition ticket will be required; ticket pricing and availability will be announced in summer 2020. The exhibition will include an adult and family audio guide, and an exit shop will feature a variety of objects inspired by the presentation and the modernism movement. #FridaandDiegoatDAM

Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection is organized by the Vergel Foundation and MondoMostre in collaboration with the Instituto Nacional de Bellas Artes y Literatura (INBAL). It is presented with generous support from the donors of the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by *5280 Magazine*, CBS4, Comcast Spotlight and *The Denver Post*.

UPCOMING & CONTINUING EXHIBITIONS

Treasures of British Art: The Berger Collection March 2, 2019–July 12, 2020 – *extended!*

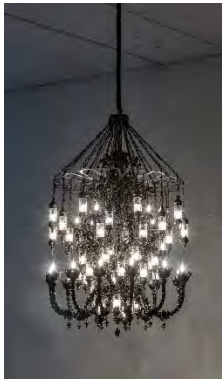


Treasures of British Art: The Berger Collection showcases about 60 paintings gifted to the museum in 2018 by the Berger Collection Educational Trust (BCET)—the largest gift of European old masters to the DAM since the museum received the Kress Collection in the 1950s. A chronological selection of works ranging from the 1400s through the late 1800s presents 500 years of Britain’s rich cultural history through the stories of its people, captured by the enduring brilliance of artists of the time. The exhibition features devotional images, portraits, landscapes and sporting scenes by the greatest artists of the British School—including Thomas Gainsborough, Thomas Lawrence and John Constable—as well as non-British artists who spent significant time in Britain, such as the Flemish artist Anthony van Dyck, and American artists Benjamin West and John Singer Sargent. The exhibition also presents groundbreaking results of recent research conducted on the collection’s renowned group of portraits from the Tudor era.

An accompanying catalog is available in The Shop at the Denver Art Museum and [online](#). *Treasures of British Art* was curated by Kathleen Stuart, former curator of the Berger Collection at the DAM. #TreasuresatDAM

Treasures of British Art: The Berger Collection is organized by the Denver Art Museum. The exhibition is made possible by the Berger Collection Educational Trust. Support is provided by Friends of Painting and Sculpture, the generous donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight and *The Denver Post*.

The Light Show June 2, 2019–Nov. 29, 2020 – *extended!*

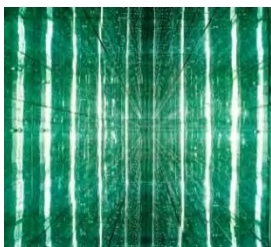


Featuring about 250 objects from all nine of the DAM’s curatorial departments, *The Light Show* focuses on the quest to understand physical light in the natural world as well as metaphorical, spiritual and divine representations of light. The exhibition encourages visitors to reflect on a variety of light-related themes through artworks including ancient sculptures, paintings, photography, textiles and contemporary installations.

Among notable works on view is *Rain Has No Father?* by renowned African artist El Anatsui, *Death Cart* by artist José Inéz Herrera, the immersive art installation *Corridor #2* by Lucas Samaras (last on view in 2003) and a major new acquisition by the modern and contemporary art department, a massive Murano glass chandelier by artist Fred Wilson titled *The Way the Moon’s in Love with the Dark*.

The Light Show is co-curated by Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art, and Jorge Rivas Pérez, Frederick and Jan Mayer Curator of Latin American Art. #LightatDAM

The Light Show is organized by the Denver Art Museum. Support is provided by the generous donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight and *The Denver Post*.



Shantell Martin: Words and Lines **Sept. 27, 2019–Jan. 31, 2021**



Shantell Martin: Words and Lines is an interactive multimedia installation by London-born, New York-based contemporary artist Shantell Martin. It features Martin's signature black and white drawings that explore intersectionality, identity and play. It features an interactive wall with triangular boxes that rotate, an animated video projection and a third section focused solely on Martin's renowned drawings. Extensions of the installation are visible throughout the museum, including in an elevator, adding an element of surprise and whimsy to every visit to the museum. An international sensation, Martin has collaborated with iconic brands and artists such as Puma, Nike, Vitra, Max Mara, Tiffany & Co. and Kendrick Lamar. Her work can be seen locally on the plaza in front of the Colorado Convention Center and around the world. Visitors can take home a souvenir from their visit to *Shantell Martin: Words and Lines* by visiting The Shop at the Denver Art Museum. Items designed by the artist, including mugs, pins and stickers, will be available for purchase during the run of the exhibition. #ShantellxDAM

Shantell Martin: Words and Lines is organized by the Denver Art Museum. Support is provided by CultureHaus, the generous donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4 and The Denver Post.

Eyes On: Anthony McCall **Nov. 24, 2019–May 31, 2020**



The final installment of the *Eyes On* contemporary art series features London-born, New York-based artist Anthony McCall. *Landscape for Fire* presents five performers dressed in white setting fire to pots of gasoline laid in a vast grid across an airfield in North Weald, England. The second in a larger suite of seven fire performances staged between 1972 and 1974, *Landscape for Fire* is McCall's primary record of the series. Shifting configurations of light and dark unfold across a thirty-six-point grid, as the field of grass becomes a meadow of light. The recorded performance consists of members of a local art collective called Exit walking a precisely choreographed pattern across the field to ignite small fires. The grid of flames grows incrementally throughout the film and the sharp scratching of matches, the erupting blazes, and the brisk wind create the aural tempo of the film. This pattern is punctuated by the sound of a foghorn and the hiss of a flare. These noises become the soundtrack for the non-linear visual narrative. #AnthonyMcCallatDAM

Eyes On: Anthony McCall is organized by the Denver Art Museum. It is presented with the generous support of Vicki and Kent Logan, the donors to the Annual Fund Leadership Campaign, and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight and The Denver Post.

Phantom Canyon: A Digital Circuit **Feb. 9, 2020–April 26, 2020**



A moving image is actually a series of still images, shown in rapid succession, that produce the illusion of fluid motion. The afterimage—or ghost—of one picture stays in our eye for a fleeting moment, allowing our brain to merge it with the next. When we see action on a screen, it's created through a succession of blended phantom images. Each of the 15 digital artworks on view in *Phantom Canyon* depends on the afterimage to create the appearance of movement. As visitors journey along the circuit of balconies, landings and stairs in the Hamilton Building to discover each artwork, perhaps the space will feel more like a built canyon filled with scenic stops that offer a glimpse into each artist's imagination. #DenverArtMuseum

Phantom Canyon: A Digital Circuit is organized by the Denver Art Museum. Support is provided by the generous donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support is provided by 5280 Magazine, CBS4 and The Denver Post.

IMAGE CREDIT LINES:

Page 1 (clockwise from top left): • Winslow Homer, *Fox Hunt* (detail), 1893. Oil on canvas; 38 × 68-1/2 in. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Joseph E. Temple Fund, 1894.4. • Frida Kahlo, *Diego on my Mind*, 1943. Oil on Masonite; 76 × 61 cm. The Vergel Foundation. • Unknown Artist (Aztec), *Chicomecóatl (Maize Goddess)*, A.D. 1400-1519. Central Mexico. Volcanic Stone; 17.25 × 9.125 × 3 in. Denver Art Museum, museum purchase, 1957.31. • Lucas Samaras, *Corridor #2*, 1970. Mirrors on wood frame; 7 × 3.063 × 50.281 ft. Gift of the artist in honor of Dianne Perry Vanderlip. ©Lucas Samaras, 1989.238 • Norman Rockwell (1894-1978), *The Problem We All Live With*, 1963. Oil on canvas, 36 × 58 in. Illustration for *Look*, January 14, 1964. Collection of Norman Rockwell Museum. • Hans Holbein the Younger and studio (1497/8-1543), *Edward, Prince of Wales (later Edward VI)*, about 1538. Oil paint on panel; 22-3/4 × 17 in. Promised Gift of the Berger Collection Educational Trust, divv. TL-17310

Claude Monet, *Waterlilies and Japanese Bridge*, 1899. Oil on canvas; 35-5/8 × 35-5/16 in (90.5 × 89.7 cm). Princeton University Art Museum: From the Collection of William Church Osborn, Class of 1883, trustee of Princeton University (1914-1951), president of the Metropolitan Museum of Art (1941-1947); given by his family, y1972-15. Photo credit: Princeton University Art Museum/Art Resource, NY. / Claude Monet, *Under the Poplars*, 1887. Oil on canvas; 28-3/4 × 36- 1/4 in (73 × 92 cm). Private collection.

Winslow Homer, *Snap the Whip*, 1872. Oil on canvas. Collection of The Butler Museum of American Art, Youngstown, Ohio: Museum Purchase, 1919/Bridgeman Images. / Frederic Remington, *The Fall of the Cowboy*, 1895. Oil on canvas; 25 × 35-1/8 in. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection, 1961.230. Image courtesy Amon Carter Museum of American Art.

Norman Rockwell (1894-1978), *Freedom of Speech*, 1943. Oil on canvas, 45-3/4 × 35-1/2 in. Illustration for *The Saturday Evening Post*, February 20, 1943. Collection of Norman Rockwell Museum. ©SEPS: Curtis Licensing, Indianapolis, IN. All rights reserved. / Norman Rockwell (1894-1978), *Freedom from Want*, 1943. Oil on canvas, 45-3/4 × 35-1/2 in. Illustration for *The Saturday Evening Post*, March 6, 1943. Collection of Norman Rockwell Museum. ©SEPS: Curtis Licensing, Indianapolis, IN. All rights reserved. www.curtislicensing.com

After Marco Chillitupa Chávez, *Inca Rulers and Francisco Pizarro, Spanish Conqueror of Peru*, Late 19th Century. Lima or Cuzco, Peru. 1977.45.1-.16

Diego Rivera, *Calla Lilly Vendor*, 1943. Oil on Masonite; 59.1 × 47.2 in. (150 × 120 cm). The Vergel Foundation. © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York.

Fred Wilson, *The Way the Moon's in Love with the Dark*, 2017. Murano glass, clear brown glass, steel, light bulbs. Purchased with funds from Vicki and Kent Logan; Suzanne Farver and Clint Van Zee; Sharon and Lanny Martin; Craig Ponzio; Ellen and Morris Susman; Devon Dikeou and Fernando Troya; Baryn, Daniel and Jonathan Futa; Andrea and William Hankinson; Amy Harmon; Arlene and Barry Hirschfeld; Lu and Chris Law; Amanda J. Precourt; Judy and Ken Robins; Annalee and Wagner Schorr; Judith Zee Steinberg and Paul Hoenmans; Tina Walls; and Margaret and Glen Wood, 2017.207. © Fred Wilson.

Installation view of *Shantell Martin: Words and Lines* at the Denver Art Museum.

Anthony McCall, *Landscape for Fire*, 1972. Film stills. ©Anthony McCall

Nam June Paik (American, 1932-2006; born in Seoul, South Korea; lived in Tokyo and New York City), *Lady Secretary, Bilingual, Will Travel...*, 1991. CRT monitors, payphone, typewriter keys and video. Gift of Polly and Mark Addison, 2008.324. ©Estate of Nam June Paik