

# DENVER ART MUSEUM

100 W. 14th Ave Pkwy | Denver, CO 80204  
720-865-5000 telephone | [denverartmuseum.org](http://denverartmuseum.org)  
[pressoffice@denverartmuseum.org](mailto:pressoffice@denverartmuseum.org)



## EXHIBITION SCHEDULE | June 2018–August 2019

### FEATURED EXHIBITIONS PAGES 2–5

#### *Drawn to Glamour:*

*Fashion Illustrations by Jim Howard*  
Through Aug. 5, 2018

*Jeffrey Gibson: Like a Hammer*  
Through Aug. 12, 2018

*New Territory: Landscape*  
*Photography Today*  
June 24, 2018–Sept. 16, 2018

*Rembrandt: Painter as Printmaker*  
Sept. 16, 2018–Jan. 6, 2019

*Dior: From Paris to the World*  
Nov. 19, 2018–March 3, 2019

*Jordan Casteel: Returning the Gaze*  
Feb. 2, 2019–May 26, 2019

*Stampede: Animals in Art*  
Through May 19, 2019

*Serious Play: Design in Midcentury America*  
May 5, 2019–Aug. 25, 2019

### UPCOMING & CONTINUING EXHIBITIONS PAGES 6–7

*Eyes On: Julie Buffalohead*  
July 29, 2018–Jan. 20, 2019

*Eyes On: Shimabuku*  
July 29, 2018–Jan. 20, 2019

*Eyes On: Xiaoze Xie*  
Through July 8, 2018

*Past the Tangled Present: Jaime Molina*  
Through Sept. 9, 2018

*Claes Oldenburg with Coosje van Bruggen:*  
*Drawings*  
Oct. 7, 2018–Jan. 6, 2019

*Ganesh: The Playful Protector*  
Through Jan. 13, 2019

This exhibition and program calendar is current as of June 14, 2018. Please confirm dates and titles with the museum's press office before publication at 720-913-0000 or [pressoffice@denverartmuseum.org](mailto: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](mailto:info@denverartmuseum.org).

## ***Drawn to Glamour: Fashion Illustrations by Jim Howard*** **March 25, 2018–Aug. 5, 2018**

---



*Drawn to Glamour: Fashion Illustrations by Jim Howard* presents the award-winning editorial work by artist Jim Howard, a well-respected member of Denver's fashion community. More than 100 works on paper showcase Howard's four-decade fashion illustration career, starting with his early advertising campaigns for Neiman Marcus in the late 1950s, and through the '70s and '80s when the fashion illustration industry was at its height. The exhibition offers a nostalgic look at fashion trends set by top ready-to-wear designers, high-end fashion retailers and cosmetic companies. In addition, *Drawn to Glamour* features eight looks from the Denver Art Museum's fashion collection and four men's silhouettes on loan from private lenders that capture the essence of some of the most iconic trends of the late '50s to the early '80s. #GlamouratDAM

*Drawn to Glamour: Fashion Illustrations by Jim Howard* is organized by the DAM and is sponsored by Perch. It is generously funded by the donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Special thanks to the Avenir Foundation and Nancy Lake Benson for their support of the Textile Art Department. Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight and *The Denver Post*.

## ***Jeffrey Gibson: Like a Hammer*** **May 13, 2018–Aug. 12, 2018**

---



The first major museum exhibition of the artist's work, *Jeffrey Gibson: Like a Hammer* chronicles a pivotal moment in Gibson's career when his contemporary artistic practice converged with his Native American heritage. About 57 objects are on view including figurative works, text-based wall hangings, painted works on rawhide and canvas, a selection of his beaded punching bags and video. Curated by curator of Native Arts John Lukavic, the exhibition shows how Gibson draws upon his heritage and remixes his older works to create a visual vocabulary that explores his multi-faceted identity and the history of modernism. His abstract works take inspiration from Gibson's Choctaw and Cherokee heritage, pan-Native American visual culture, alternative subcultures, his experiences living abroad and popular culture. Videos featuring interviews with the artist and related programming offer opportunities for an enhanced understanding of Gibson's distinctive and complex creative practice, as well as how it has evolved from series to series. An exhibition catalog is available in The Shop and [online](#). #GibsonLikeaHammer

Following its run at the DAM, *Jeffrey Gibson: Like a Hammer* will travel to the Mississippi Museum of Art (Sept. 8, 2018–Jan. 20, 2019), the Seattle Art Museum (Feb. 28–May 12, 2019) and the Madison Museum of Contemporary Art (June 7–Sept. 14, 2019).

*Jeffrey Gibson: Like a Hammer* is organized by the Denver Art Museum. It is presented with the generous support of Vicki and Kent Logan, the National Endowment for the Arts, U.S. Bank, 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*.

## ***New Territory: Landscape Photography Today*** **June 24, 2018–Sept. 16, 2018**

---



*New Territory: Landscape Photography Today* is a survey of contemporary landscape photography from around the world. The exhibition of more than 100 photographs will gauge how artists stretch the boundaries of traditional landscape photography to reflect the environmental attitudes, perceptions and values of our time. The works revive historic photographic processes as well as use innovative techniques and unconventional equipment and chemistry to depict landscapes in surprising ways. Taken individually and as a whole, the photographs will show how nearly 40 artists have manipulated materials and processes for expressive purposes, blurring the distinction between "observed" and "constructed" imagery. The exhibition challenges us to see photography differently, and contemplate our complex relationship with the landscape. #NewTerritoryatDAM

*New Territory: Landscape Photography Today* is organized by the Denver Art Museum. It is generously funded by the Adolph Coors Exhibition Endowment Fund, 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*.

## ***Rembrandt: Painter as Printmaker*** **Sept. 16, 2018–Jan. 6, 2019**

---



The Denver Art Museum will be the sole venue for *Rembrandt: Painter as Printmaker*, which will showcase about 100 prints from Rembrandt van Rijn's career spanning from 1625 to 1665. While the exhibition focuses on Rembrandt's prints, several paintings and drawings also will be on view to provide additional context about his creative process. Unforgettable images of biblical, portrait, allegory, still life, landscape and genre artworks of the time demonstrate the mastery that cemented Rembrandt as one of the greatest artists in history. The exhibition, coinciding with the 350th anniversary of the Dutch artist's death (1606–1669), will give a deeper understanding of his artistic journey and working habits. *Rembrandt: Painter as Printmaker* will take a close look at Rembrandt's innovative approach to printmaking that combined the three principle methods of intaglio, including etching, drypoint and engraving. The exhibition will present new scholarship about the artist, revealing how Rembrandt intentionally varied the states of his prints, ink and exotic papers to create rarities that he knew his clients desired, demonstrating how he deliberately manipulated his prints for marketing and storytelling purposes. An exhibition catalog will be available in The Shop and online in fall 2018. *Rembrandt: Painter as Printmaker* is co-curated by Timothy J. Standing, Gates Family Foundation Curator at the DAM, and leading scholar of Rembrandt prints Jaco Rutgers as a consulting curator.

*Rembrandt: Painter as Printmaker* is organized by the Denver Art Museum with the exceptional collaboration of the Bibliothèque nationale de France. It is presented by Bank of America with generous funding also provided by the Samuel H. Kress Foundation, 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*.

***Dior: From Paris to the World***  
**Nov. 19, 2018–March 3, 2019**

---



*Dior: From Paris to the World* surveys 70 years of the House of Dior’s enduring legacy and its global influence. A selection of 150 couture dresses, as well as accessories, costume jewelry, photographs, drawings, runway videos and other archival material, will trace the history of the iconic haute couture fashion house, its founder, Christian Dior, and the subsequent artistic directors who carried Dior’s vision into the 21st century. Dior, the art gallerist who became a celebrated couturier, generated a revolution in Paris and around the globe after World War II. Dior created haute couture expressing modern femininity, completely shedding the masculine silhouette that had been established during the war. The chronological presentation, showcasing pivotal themes in the House of Dior’s history, will focus on how Christian Dior cemented his fashion house’s reputation within a decade and will highlight how his successors—Yves-Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano, Raf Simons and Maria Grazia Chiuri—incorporated their own design aesthetic. The exhibition is organized by the DAM and curated by Florence Müller, the DAM’s Avenir Foundation Curator of Textile Art and Fashion. *Dior: From Paris to the World* also will feature exhibition design by internationally renowned architect Shohei Shigematsu, principal of OMA New York. #DiorinDenver

*Dior: From Paris to the World* is organized by the Denver Art Museum. It is presented by Joy and Chris Dinsdale. Additional funding is provided by Bridget and John Grier, John Brooks Incorporated, Nancy Lake Benson, the donors to the Annual Fund Leadership Campaign, and the citizens who support the Scientific and Cultural Facilities District (SCFD). Special thanks to the Avenir Foundation for their support of the department of textile art and fashion. Promotional support is provided by 5280 Magazine, CBS4, Comcast Spotlight and The Denver Post.

***Jordan Casteel: Returning the Gaze***  
**Feb. 2, 2019–May 26, 2019**

---



*Jordan Casteel: Returning the Gaze* will feature nearly 30 paintings by Denver-born artist Jordan Casteel, who is now based in Harlem, New York. This presentation represents Casteel’s first major museum exhibition, and provides audiences with a first look at new work by one of the most acclaimed emerging artists working today. The exhibition will bring together a body of work made from 2014 to 2018, with new paintings that reveal Casteel’s evolving practice and a shift in subject matter ranging from cityscapes and subway scenes to women and local business owners. Casteel’s approach to selecting subjects involves walking around her neighborhood and taking photographs. By transforming these photographs into larger-than-life portraits with subtle shifts in light, bold colors and gestural brushwork, Casteel reveals individuals and atmospheres that often go unnoticed. *Jordan Casteel: Returning the Gaze* is curated by Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art.

*Jordan Casteel: Returning the Gaze* is organized by the Denver Art Museum. It is presented with generous support from Vicki and Kent Logan, Judi and Joe Wagner, 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.

## ***Stampede: Animals in Art*** **Sept. 10, 2017–May 19, 2019**

---



Animals have captivated artists throughout history. The cross-departmental exhibition, *Stampede: Animals in Art*, brings together more than 300 objects from the DAM's collection to explore the presence of animals in art throughout centuries and across cultures. Visitors can discover and consider the role animals play through themes such as personal connections with animals, how animal materials have been used in art, how animals are used to tell stories or represent political ideas and how artists use animals in imaginative ways. *Stampede* includes visitor favorites such as a Nick Cave Soundsuit, a four-faced Hamat'sa Mask, sculptures by Frederic Remington and Deborah Butterfield, and a painting by Georgia O'Keeffe, as well as rarely seen works. Exhibition curation was led by the DAM's John Lukavic, curator of Native Arts, and Florence Müller, Avenir Foundation Curator of Textile Art and Fashion.

*Stampede: Animals in Art* is organized by the Denver Art Museum. It is presented with the generous support of 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*.

## ***Serious Play: Design in Midcentury America*** **May 5, 2019–Aug. 25, 2019**

---



*Serious Play: Design in Midcentury America* presents the concept of playfulness in postwar American design as a catalyst for creativity and innovation. This exhibition will explore how employing playfulness allowed designers to bring fresh ideas to the American home, children's toys and play spaces, and corporate identities.

During the 1950s and '60s, diverse materials and manufacturing techniques opened up possibilities for new approaches to design and larger-scale production. Larger disposable income and leisure time of a growing middle class offered more possibilities for designers to help Americans discover a new way of living at home through thoughtfully designed objects. An emerging focus on child development prompted an interest in children's furniture and placed a fresh emphasis on the importance of smart toy design. Pervasive Cold War anxiety created a desire to bring positivity and escapism into everyday spaces. Architects and designers that took advantage of all these new opportunities thrived.

Co-organized by the Milwaukee Art Museum and the DAM, the exhibition will include over 200 works in various media, ranging from works on paper, models, textiles, furniture and ceramics to films, toys, playground equipment and product design. Organized around three themes—the American home, child's play and corporate approaches to design—*Serious Play* will encourage visitors to consider how design connects to their daily lives.

A full-color, hardcover exhibition catalog will be published by the Milwaukee Art Museum and the Denver Art Museum in association with Yale University Press.

*Serious Play: Design in Midcentury America* is co-organized by the Denver Art Museum and the Milwaukee Art Museum. It is supported in part by an award from the National Endowment for the Arts. Melinda and Ken Krei are supporting sponsors of *Serious Play: Design in Midcentury America* in Milwaukee. The presentation in Denver is generously supported by the donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD). Promotional support at the Denver Art Museum is provided by 5280 Magazine, CBS4, Comcast Spotlight and *The Denver Post*.

## UPCOMING & CONTINUING EXHIBITIONS

### ***Eyes On: Xiaoze Xie*** **Dec. 3, 2017–July 8, 2018**

---



Xiaoze Xie has a lifelong passion for books. In his worldview, books are conveyers of prestige and signifiers of collective cultural knowledge: repositories of historical meaning, cultural conflict and political strife. For *Eyes On: Xiaoze Xie*, he created still-life paintings of books, videos and installations based on banned and forbidden books in China. Born in 1966, in a small town in Guangdong Province, China, Xie splits his time between studios in Beijing and Palo Alto, where he is the Paul L. & Phyllis Wattis Professor of Art at Stanford University.

*Eyes On: Xiaoze Xie* 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*.

### ***Eyes On: Julie Buffalohead*** **July 29, 2018–Jan. 20, 2019**

---



*Eyes On: Julie Buffalohead* will showcase new work by the Minnesota-based American Indian artist, who is a citizen of the Ponca Tribe of Oklahoma. Buffalohead uses metaphors, iconography and storytelling narratives in her artwork to describe emotional and subversive American Indian cultural experiences, and often analyzes the commercialization of American Indian cultures. Buffalohead frequently includes animals as subjects, and her eclectic palette and whimsical subjects evoke a childlike innocence. This exhibition has a thematic relationship to *Eyes On: Shimabuku*, as well as *Stampede: Animals in Art*. Although the visuals and artistic media are vastly different, both Buffalohead and Shimabuku use the depiction of animals as a vehicle to explore both familiar and unfamiliar narratives related to their personal heritage and the world around them. *Eyes On: Julie Buffalohead* is curated by John Lukavic, curator of Native Arts, and Denene De Quintal, Andrew W. Mellon Postdoctoral Curatorial Fellow in American Indian Art.

*Eyes On: Julie Buffalohead* 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*.

### ***Eyes On: Shimabuku*** **July 29, 2018–Jan. 20, 2019**

---



*Eyes On: Shimabuku* will present a video by Japan-based artist Shimabuku titled *Do snow monkeys remember snow mountains?* The video illustrates the adaptation of a group of Japanese snow monkeys living in a Texas desert sanctuary since they were brought to the U.S. in 1972. Initially featured at the 57th Venice Biennale in 2017, this film analyzes the displacement of the monkeys from their natural habitat in the snow-capped mountains of Japan. The film also symbolically explores human migration and reconnection with environment through genetic memory and ancestral history. This installation has a thematic relationship to *Eyes On: Julie Buffalohead*, as well as *Stampede: Animals in Art*. Both Buffalohead and Shimabuku use the depiction of animals as a vehicle to explore both familiar and unfamiliar narratives related to their personal heritage and the world around them. *Eyes On: Shimabuku* is curated by Rebecca Hart, Vicki and Kent Logan Curator of Modern and Contemporary Art.

*Eyes On: Shimabuku* 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*.



### ***Past the Tangled Present: Jaime Molina***

**Oct. 15, 2017–Sept. 9, 2018 (new close date)**

---

Denver artist Jaime Molina’s installation in the Precourt Family Discovery Hall was inspired by imagination and the joy of discovery. The interactive and immersive installation gives kids and adults alike the opportunity to perch on boxes painted with faces, play in a garden of fabricated cacti and explore an imaginary place where paintings on the walls flow into 3-D objects that Molina created for the space. Included with general admission, which is free for youth 18 and younger.

*Past the Tangled Present* is organized by the Denver Art Museum. It is generously funded by the donors to the Annual Fund Leadership Campaign and the citizens who support the Scientific and Cultural Facilities District (SCFD).

### ***Claes Oldenburg with Coosje van Bruggen: Drawings***

**Oct. 7, 2018–Jan. 6, 2019**

---



A survey of 40 collaborative works by contemporary artists Claes Oldenburg and Coosje van Bruggen, this exhibition presents drawings and one sculpture spanning the artists’ careers from 1961 through 2001. It offers an intriguing and insightful look at works on paper by two extraordinarily innovative modern artists well known for their monumental and imaginative sculptures, which are located in major cities throughout the world. The exhibition presents a chronological survey of works highlighting the ingenious ways in which Oldenburg and van Bruggen appropriated and re-invented form. This exhibition will include an exclusive presentation of eight drawings of the monumental *Big Sweep* sculpture located outside the DAM, giving visitors the unique opportunity to view the creative process and ideas behind one of the most beloved outdoor sculptures in Denver. *Claes Oldenburg with Coosje van Bruggen: Drawings* is curated by Julie Augur, adjunct curator of drawing at the DAM.

*Claes Oldenburg with Coosje van Bruggen: Drawings* is presented in association with the Whitney Museum of American Art, New York and supported by the Eleanor and Henry Hitchcock Foundation.

### ***Ganesha: The Playful Protector***

**Oct. 1, 2017–Jan. 13, 2019 (new close date)**

---



Developed in collaboration with The National Museum of Cambodia in Phnom Penh, this exhibition was inspired by a cultural exchange following the DAM’s return of the 10th century *Torso of Rama* to the Kingdom in early 2016. The National Museum has loaned a statue of Ganesha from the 7th to 8th century that forms the centerpiece of the exhibition. The 29-inch-tall cross-legged figure, featuring human arms and an elephant head, is known as one of the earliest Ganesha icons in mainland Southeast Asia. This significant pre-Angkor artwork, along with sculptures, paintings and textiles from the DAM’s own collection depicting the Hindu deity, is on view. Interactive exhibition features include a two-foot-tall touchable sculpture and a video profiling the Ganesha Chaturthi festival, which is attended by millions of Hindu devotees annually who give the deity offerings.

*Ganesha: The Playful Protector* is organized by the Denver Art Museum. It is presented with the generous support of 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.

## IMAGE CREDIT LINES:

Page 1 (clockwise from top left): Abelardo Morell, *Tent Camera Image on Ground: View of Cathedral Rocks from El Capitan Meadow, Yosemite National Park*, 2012. Inkjet print; 30 x 40 in. Denver Art Museum: Photography Acquisitions Alliance and Ralph L. & Florence R. Burgess Trust. ©Abelardo Morell; Jim Howard (American, b. 1930), Drawing, circa 1960. Charcoal pencil and ink on paper. From the collection of Jim Howard; Julie Buffalohead (Ponca), *A Little Medicine and Magic*, 2018. Oil on canvas; 52 x 72 in. Courtesy of Julie Buffalohead and Bockley Gallery. Image courtesy of Julie Buffalohead and Bockley Gallery; Rembrandt van Rijn, *Self-Portrait Leaning on a Stone Sill*, 1639. Etching, with touches of drypoint; 8.07 x 6.45 in. Bibliothèque nationale de France, Department of Prints and Photography; Jeffrey Gibson (Mississippi Band Choctaw/Cherokee), *ALL THINGS BIG AND SMALL*, 2016. Acrylic paint and graphite on canvas; 70 x 57.25 in. Collection of Lisa and Stuart Ginsberg. Image courtesy of Jeffrey Gibson Studio and Roberts & Tilton, Los Angeles, California. Photograph by Peter Mauney; Spring-Summer 1995 Haute Couture collection, Hellebore dress, Gianfranco Ferré for Christian Dior. Photo ©Paolo Roversi / Art + Commerce.

Jim Howard (American, b. 1930), Drawing, circa 1975. Charcoal pencil on paper. From the collection of Jim Howard.

Jeffrey Gibson (Mississippi Band Choctaw/Cherokee), *Like A Hammer*, 2014. Elk hide, glass beads, artificial sinew, wool blanket, metal studs, steel, found pinewood block and fur; 56 x 24 x 11 in. From the collection of Roman Johnson and Tracy Richelle High. Image courtesy of Jeffrey Gibson Studio and Roberts & Tilton, Los Angeles, California. Photograph by Peter Mauney.

Penelope Umbrico, *Adams with Grunge IntensePeach Pop SplitScreen and LightLeak (IMG\_6468)*, from *Range: of Masters of Photography*, 2014. Chromogenic print; 32 x 40 in. Courtesy David Smith Gallery, CO, Bruce Silverstein, NY and the artist. ©Penelope Umbrico

Jordan Casteel, *Miles and Jojo*, 2015. Oil on canvas; 32 x 72 in. Collection of Bernard I. Lumpkin and Carmine D. Boccuzzi. Image courtesy of Sargent's Daughters, New York ©Jordan Casteel

George Walkus (Kwakwaka'wakw), *Four-faced Hamat'sa Mask*, about 1938. Wood, paint, cedar bark and string; 17 x 7.75 x 8.75 in. Native Arts acquisition fund, 1948.229

Ray Eames with the first prototype of The Toy, 1950. ©Eames Office LLC (eamesoffice.com).

Shimabuku, *Snow Monkey Stance*, 2016. Digital inkjet print, 53 x 35.5 in. Courtesy of the artist and Freedman Fitzpatrick, Los Angeles ©Shimabuku

Xiaozhe Xie, *The Queen's College Library at the University of Oxford (K24, New Testament)*, 2016. Oil paint on linen; 36 x 52 in. Private collection. ©Xiaozhe Xie

Jaime Molina, *Past the Tangled Present (detail)*, 2017. ©Jaime Molina

Ganesha, 600s-700s, Cambodia. Sandstone; 29 x 25 in. Lent by the National Museum of Cambodia.

Claes Oldenburg and Coosje van Bruggen, *Study for a Sculpture in the Form of a Broom and Pan with Sweepings*, 1998. Pencil and colored pencil on paper; 30 x 40 in. Collection Claes Oldenburg and Coosje van Bruggen. ©2018 Claes Oldenburg and Coosje van Bruggen.