Graduate student Leah Justin-Jinich researching ukiyo-e from the collection.
OUR MISSION

The mission of the University of Colorado Art Museum is to explore the transformative power of art and inspire critical dialogue.

Through exhibitions, collections, publications, and education programs, we serve as a generator and incubator of interdisciplinary research and programs engaging students, faculty, and the public at-large across disciplinary lines. In keeping with the mission of the university, the CU Art Museum promotes greater understanding of art and societal issues within a global and historical context.
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Charles Partridge Adams, American (1858–1942), Untitled (mountain sunrise scene), c. 1920–25, Oil Paint on Canvas, Gift of Lorine Pickett, CU Art Museum, University of Colorado Boulder, 53.13.02. Photo by Jeff Wells.
As the CU Art Museum enters its fourth year in our new facility, I am pleased and excited to welcome our new director and chief curator Sandra Q. Firmin to the CU Art Museum and our community. During my eight years on the Advisory Board and its various committees, I have watched the CU Art Museum blossom. With a new state-of-the-art facility, a growing collection, and a dedicated and industrious staff, CUAM is positioned to fulfill its mission to explore the transformative power of art, inspire critical dialogue, and to do so in new and innovative ways. The recent additions of an associate curator of Asian art, a director of marketing and membership, and a museum coordinator and assistant to the director reinforce CUAM’s commitment to high-quality exhibitions and programming.

CUAM is positioned to move forward confidently with a solid financial position because of its previous leadership and the recent stewardship of interim director Stephen V. Martonis. As our new director Sandra Q. Firmin takes the helm, CUAM is ready to create deeper engagement with the community on and off campus. This is a time of opportunity and a time of growth. I am excited to see what the future brings.

Walt Dietrich
Chair of the Advisory Board
I am honored to take the helm of the CU Art Museum at this momentous juncture in its history. Since 1939, when a group of objects intended as a teaching resource formed CUAM’s founding collection, we have grown into Colorado’s largest university art collection, and we are the only public art collection in the Boulder area. Our encyclopedic collection of more than 8,000 objects encompasses 12,000 years of human civilization.

Opening in 2010 under the stewardship of former director Lisa Tamaris Becker, CUAM’s 25,000-square-foot, state-of-the-art museum is a gem, with 8,000 square feet of exhibition space, the Boettcher Foundation Education and Workshop room and a spacious Collection Study Center, all of which encourage innovative interpretive activities. Faculty and students draw inspiration from, and conduct original research on, our collection. Artworks also become departure points for poems and a consideration of the socio-political context in which they were made. Of the 12,000 people we welcomed last year, 1,400 were CU students whose professors in art and art history, creative writing, philosophy, and environmental design, to name a few, recognize art as a vehicle to spur creativity, break down compartmentalized thought, and provide different lenses through which to view the world.

The academic year 2013–14 saw the launch of our online collection portal, which was accessed 3,850 times and accompanied by 12.6 million website views. It was also a transitional time in which interim director Stephen V. Martonis curated with great aplomb a number of high-caliber exhibitions in addition to fulfilling his regular duties as exhibition manager. He also facilitated the donation of a Pablo Picasso drawing from the George Lichter family in honor of Fred Howard. I am deeply grateful to Stephen for the care he showed with the museum’s intellectual, creative, and daily operations.
CUAM is at an exciting moment of growth with the addition of two and half new full-time positions to an already dedicated staff. Ariana Maki, our inaugural associate curator of Asian art, received her doctorate from Ohio State University specializing in Himalayan art. Her position recognizes the CUAM’s commitment to participating in a global conversation while responding to the collection’s strength in art from Asia, which was bolstered by Shirley and Warren King’s 2012 gift of 238 objects of ancient Burmese and Chinese art. Additionally, 44 Asian scholar’s rocks from Joan and George Dillon were also gifted in 2012, and are featured this fall in a new exhibition series titled *Conversation Between Objects*, pairing the stones with a Richard Artschwager sculpture.

Our new director of marketing and membership, Jessica Brunecky, brings to bear her knowledge of multigenerational audience engagement to expand our membership and build awareness of CUAM locally and nationally. Azarie Wurtzburg joins us as the museum coordinator and assistant to the director, ensuring that our operations run smoothly. In the coming year, we will hire an academic liaison and engagement curator, who will further integrate CUAM into the curricular goals across CU’s campuses, with an emphasis on energizing CU-Boulder. The curator will work with CUAM staff, CU faculty, and community partners to develop an interpretive plan that recognizes the modern-day museum as a place where creativity happens.

Through exhibitions, programming, and research, CUAM is an interdisciplinary hub facilitating fruitful exchanges and discourse. We teach students to confidently look at artwork, to think about its contemporary and historical relevance, and to effectively communicate their knowledge in print, new media, and live platforms. Given its core constituency of faculty and students, CUAM addresses how the experience of art is changing with new technology and generational shifts. We provide audiences multiple points of entry in which they can spend time connecting with our holdings, and I value the opportunity to work with museum staff and community members to shape a shared vision of what a university art museum can be in the 21st century.

*Sandra Q. Firmin*
*Director and Chief Curator*
American West
Installation View
Photo by Jeff Wells
Exhibitions

Despite taking on additional duties as interim director, our exhibition manager Stephen V. Martonis facilitated an ambitious exhibition schedule of 10 special exhibitions plus additional permanent collection rotations. More than 12,000 visitors, including 79 classes from 10 different CU departments, viewed our exhibitions this year. We welcomed classes and student groups from seven area public schools, and 24 community groups representing multiple generations.
EXHIBITIONS BY THE NUMBERS

10 EXHIBITIONS
Featuring 475 works from our permanent collection

4 EXHIBITIONS
showcased student work

12,157 VISITORS
to our exhibitions including:
- 1,326 attendees at our opening receptions
- 10 CU departments brought classes through our exhibitions
- 1,254 CU students visited our exhibitions with 79 classes
- 4 regional high schools
- 2 regional middle schools
- 1 local elementary school
- 24 community groups
ART/TEKNE PART II

Jen Lewin: It’s Electric
June 1–July 27, 2013
Curated by Lisa Tamaris Becker, former director

It’s Electric featured six new playful, interactive light and sound sculptures by new media artist, Jen Lewin. These works were intended to inspire experimentation and group collaboration while encouraging participants to become part of the artwork through direct interaction and active collaboration with the work on view.

HEART LINES
Expressions of Native North American Art
September 6–December 21, 2013
Curated by Professor Melanie Yazzie, head of printmaking, and Stephen V. Martonis, interim director

Heart Lines: Expressions of Native North American Art featured artwork from the CU Art Museum’s permanent collection, Melanie Yazzie’s extensive private collection and a multimedia installation by C. Maxx Stevens.

PAPER/PRODUCT
Portfolios from the Polly and Mark Addison Collection
September 6, 2013–June 21, 2014
Curated by Stephen V. Martonis, interim director

The works chosen for Paper/Product: Portfolios from the Polly and Mark Addison Collection explored the relationship between the function of the portfolio and the viewer’s experience. Featured was Christian Marclay’s Graffiti Composition, a documentation of an interactive public art event as well as a score to be interpreted by musicians, emphasizing the reciprocal relationship between sight and sound, art object and music.

FIGURE/OBJECT. TIME/PLACE.
November 9–21, 2013
Fall 2013 Master of Fine Arts Exhibition

YOU, ME, AND EVERYONE WE DON’T KNOW
December 7–20, 2013
Fall 2013 Bachelor of Fine Arts Exhibition

Jenny Holzer, American (b. 1950), Inflammatory Essays, 1982, Offset Lithographs, Gift of Polly and Mark Addison to the Polly and Mark Addison Collection, CU Art Museum, University of Colorado Boulder, 91.04.79.01-29. Photo by Jeff Wells.
INTERLACED
Selections from the CU Art Museum’s Video Collection
February 7–March 22, 2014
Curated by Stephen V. Martonis, interim director

*Interlaced* featured selections from the CU Art Museum’s emergent video collection including Jeremy Blake, Dan Boord/Luis Valdovino, Mary Lucier, Bruce Nauman, Liliana Porter, Rick Silva, and Diana Thater.

AMERICAN WEST
Selections from the CU Art Museum’s Permanent Collection
February 7–May 10, 2014
Curated by Kirk Ambrose, associate professor of art history, chair of the Department of Art and Art History, editor-in-chief of *The Art Bulletin*; and Stephen V. Martonis, interim director

*American West* featured selections from the significant 19th- and 20th-century holdings of the CU Art Museum’s permanent collection. It explored how artists documented, as well as mythologized, the western United States. Included in this exhibition were works by Charles Partridge Adams, Thomas Hart Benton, Eve Drewelowe, and Muriel Sibell Wolle. Themes included the representation of history, the significance of landscape, the uses of natural resources, and cultural encounters.

SPRING 2014 MFA THESIS EXHIBITION
April 5–17, 2014

BLIND OPTIMISM
April 26–May 9, 2014
Spring 2014 Bachelors of Fine Arts Exhibition

Permanent Collection Rotations
(throughout the year)
Collections

Our permanent collection grew to well over 8,000 artworks this year. We acquired 11 artworks and conserved 62 artworks in our collection.

Our collections were utilized extensively this year: 475 artworks from our collection were on view in special exhibitions and rotations in our galleries, and an additional 188 objects toured regionally and nationally as a part of our traveling exhibitions program. We pulled 340 objects from collections storage for viewing in our Collection Study Center, which was visited by nine different CU departments, 44 classes and 742 students. All in all, students, faculty and the public viewed more than 1,000 artworks from our collection.

Our objects were also studied for original research. This year Kirk Ambrose, professor and chair of the Department of Art and Art History at CU-Boulder, published an article on our 12th-century French capital in his book *The Marvellous and the Monstrous in the Sculpture of Twelfth-Century Europe* (Woodbridge: Boydell Press, 2013).

Through an interdepartmental collaboration, the Department of Classics sponsored Katie Keller as a special projects collections assistant. Katie spearheaded the photographing and cataloging of more than 2,000 coins in the Henderson Coin Collection, creating easier access and more in-depth records for future research by faculty and students.

2013–14 ACQUISITIONS

Unidentified artist, Untitled (Ivory and wood boat), n.d., Ivory and wood, Transfer from University of Colorado Colorado Springs, 2014.01.01

Unidentified artist, Untitled (Ivory basket), n.d., Ivory, Transfer from University of Colorado Colorado Springs, 2014.01.02

Liu Guosong, Untitled (Spring Beneath Snow), c. 1965, Chinese ink and paint on rice paper and tissue, Gift of David and Annette Raddock, 2013.09

Todd Siler, SunrisesSunsets/Endlessly, 1975–2011, photo metaforms fused on cut and welded aluminum, Gift of Mr. and Mrs. Edwin Prober, 2013.08.01

Todd Siler, Intuition (Limbic System), 2000–2008, mixed media on canvas, Gift of Mr. and Mrs. Edwin Prober, 2013.08.02


Andy Warhol, Cowboys and Indians (Kachina Dolls), 1986, screen print, Gift of The Andy Warhol Foundation for the Visual Arts Inc., The Andy Warhol Photographic Legacy Program, 2014.02.05


CUAM experienced exciting growth this year with the addition of two full-time positions and one part-time position.

Our staff accomplishments included: one research grant, one professional conference co-chaired, one conference scholarship, two professional workshops attended, two scholarly publications, four invitational talks, five professional conference contributions (as both presenters and moderators), and ten guest lectures for CU courses.

HIGHLIGHTS

Sandra Q. Firmin co-chaired the Association of Art Museum Curator’s Annual Conference in Detroit, Michigan, bringing together more than 400 art museum curators from across North America. She also moderated a panel discussion titled “Urban Ecologies and Cultural Exchange” at the conference.

Dr. Ariana Maki and her research partner Dr. Yonten Dargye received one of only six Collaborative International Research Grants from the Academy of Religion to continue their work researching the artists behind Bhutanese texts, murals and scroll paintings previously attributed only as “anonymous.”
Donor Recognition

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$1,000–$2,499
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BFA exhibition opening reception