

2012 ANNUAL REPORT





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DIRECTOR'S REPORT

This Annual Report covers the first full year of operations of the Museum following our public opening in November 2011. It was a tremendous year of activity and growth.

Overall, calendar-year attendance for 2012 topped 65,000, with visitors from all fifty states and more than twenty foreign countries. We presented three outstanding exhibitions: two installments of our inaugural exhibition as well as our first thematic exhibition, *Vincent/Clyfford*, held in conjunction with the Denver Art Museum's popular Van Gogh survey. We hosted more than forty public programs, including our Community-wide Celebration in which we partnered with dozens of other Colorado cultural and scientific non-profit organizations.

The talented collections and conservation staff began the substantial task of inventorying the collection. We saw tremendous results in the area of the drawings and other works on paper, with more than ninety-five percent of the roughly 2,050 works processed by the end of 2012. Seventy-five paintings were also treated, thereby making these previously inaccessible works available for exhibition and study.

The Museum ended 2012 in a very strong financial position, due in part to the enthusiastic public response as well as stringent cost management. We are particularly grateful to our many Capital Campaign donors, who continued to fulfill pledges throughout the year. We would also like to single out the generosity of the Clyfford Still and Patricia Still estates, and the Scientific and Cultural Facilities District, for their significant support in 2012.

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THE YEAR IN REVIEW

EXHIBITIONS/PUBLICATIONS

IN THE GALLERIES

More Discoveries: Inaugural Exhibition, Part II

May 4, 2012–September 30, 2012

Lanny and Sharon Martin Galleries

The second installation of the inaugural exhibition was comprised of new works from the Museum's deep holdings, including discoveries made since the opening and an entirely new selection of works on paper. While the organizational principles of the first presentation remained—such as gallery installations aligned with the geographic locations where the works were created—a deeper understanding of Still's imagery and themes was revealed through new comparisons and associations, suggesting there is still much to learn about this extensive body of work.



Vincent and Clyfford

September 14, 2012–January 6, 2013

Hugh Grant and Merle Chambers Gallery

In conjunction with the Denver Art Museum's landmark presentation *Becoming Van Gogh* (October 21, 2012–January 20, 2013), *Vincent and Clyfford* investigated the connections between the art of Van Gogh and the early work of Clyfford Still. In the early twentieth century, the once-neglected Van Gogh became highly regarded among artists and collectors in Europe. By the 1920s, when Still was painting in earnest, Van Gogh had also become popular in the United States. Still's early works of the late 1920s and 1930s exhibit curious relationships with Van Gogh's methods and subject matter, including images of labor, landscapes, nighttime interior scenes, and portraits of acquaintances. This exhibition also considered how both men's outsider status defined their careers.

Vincent | Clyfford



Since prairie farming depended on the harvest, the success or failure of the crop assumed an almost existential import. While at Spokane University in the early 1930s, Still was reminded that "the wheat in Canada isn't dependent on you," a comment relating to the disastrous merger of drought and the Great Depression that turned farming into a dire struggle. In 1946, Still said his art was "of the Earth, the Damned and of the Recreated." His work from the mid-1930s onwards explored this triadic sequence.

A nightmarish scene of a rural family [PH-81] suggests "the Damned" and is analogous to van Gogh's blighted *Potato Eaters*. This misery climaxes in an entwined couple [PH-726], in which the woman's downcast head and cascading hair summon the age-old gesture of despair found in van Gogh's *Sorrow*. The levers and discs wielded by humanoid figures in two other canvases [PH-342, 343] invite comparison with van Gogh's entrapped weavers. The cycle of despair and regeneration is completed in PH-617—with its golden wheat-like stalks rising against a dark ground [PH-617]—and other canvases which feature shadowy organic verticals against a horizon line and ruddy disc. These suggest comparisons with van Gogh's wheat fields and his sower set before an iconic sun.

PH-726, 1936

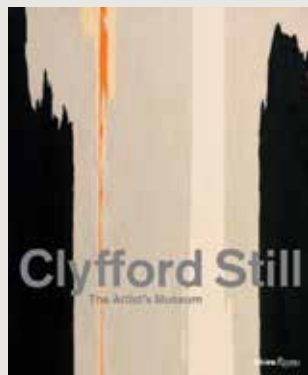
Oil on canvas

Lent by Mr. Manfred Smichowitz

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BOOKS

Clyfford Still: The Artist's Museum



The first significant publication on Clyfford Still and his work in more than twenty-five years, the 2012 release of *Clyfford Still: The Artist's Museum* celebrated one of the founders of abstract expressionism. Best known for his compelling abstract works with jagged fields and powerful expanses of color, Clyfford Still (1904–1980) stands among Jackson Pollock, Mark Rothko, Franz Kline, and Barnett Newman as one of the giants of post–World

War II art. This vividly illustrated book presents more than one hundred of Still's greatest works and became the first comprehensive catalogue of the new Clyfford Still Museum in Denver. The book includes intimate reflections written by his daughters, Sandra Still Campbell and Diane Still Knox, while Dean Sobel chronicles the Museum's origins. David Anfam, one of the world's foremost authorities on Still's work, offers a scholarly and critical perspective on Still. Illustrations include monumental paintings, works on paper, and Still's sculptures, many of which have never been published or publicly exhibited.

ABOUT THE AUTHORS

Clyfford Still's daughters, Sandra Still Campbell and Diane Still Knox, have played an active role in cataloging and preserving their father's legacy. Dean Sobel, director of the Clyfford Still Museum, is the former director of the Aspen Art Museum. Critic and curator David Anfam has written several books on modern American art.



CONSERVATION

After the successful opening in November 2011, Conservation continued treating Still's works, making them accessible to both scholars and the public. To date, approximately 525 paintings remain on rolls and more than 500 works on paper need conservation treatment prior to matting. Approximately 24 paintings were treated for the *Inaugural Part II* and *Vincent/Clyfford* exhibitions, as were an additional 16 paintings for the upcoming *Red/Yellow/Blue* exhibition. Preservation is of equal priority to treatment. For example, of Still's 2,106 works on paper, approximately 950 are pastels (45 percent) drawn on commercially made, colored construction paper. The majority of these are in excellent condition. The paper sheet, made from wood pulp, contains lignin, an important component of cell growth in trees that quickly becomes brittle with normal environmental exposure, and the dyes used to color the paper fade quickly when exposed to light. To preserve the artworks while still making them accessible for exhibition and study, I have researched the purchase of a micro-fadeometer, a device that would allow us to precisely measure changes in the paper's color and tone. By having a metric by which to accurately measure change, I can then develop effective preservation strategies.



PROGRAM HIGHLIGHTS

In concert with the Clyfford Still Museum's mission to foster a vibrant experience unique to a single-artist museum, the Museum offers educational and programmatic opportunities for exploring the art, life, and times of Clyfford Still. Through community collaborations and interdisciplinary programs for diverse audiences, the Museum hopes to become an art nexus for the community and beyond. In 2012, the Museum hosted more than 40 public programs through gallery talks, performances, and lectures.

One Painting at a Time

During our *One Painting at a Time* series, members of the public gathered in the galleries with Museum staff or guest facilitators for deep looking and conversation. Facilitators in 2012 included director Dean Sobel, Museum director; Sandra L. Still Campbell, daughter of Clyfford Still; Bruce Price, contemporary artist, director of the Institute for Experimental Studies and associate professor, foundation department, Rocky Mountain College of Art + Design; and Timothy J. Standring, Gates Foundation curator of painting and sculpture at the Denver Art Museum.

Film / STILL

An ongoing partnership between the Clyfford Still Museum and the Denver Film Society, *film / STILL* utilizes cinema to draw connections between the concepts, processes, and techniques shaping modern and contemporary arts and culture. Drawing parallels between the canvas and silver screen, genres range from avant-garde cinema to documentary and narrative films.

Programs in 2012 included a screening of short films by Maya Deren with Melinda Barlow, Ph.D., associate professor of film studies at the University of Colorado at Boulder, and a four-part series entitled *Abstract, Experimental and Avant-Garde*, showcasing the films of Stan Brakhage, Jay Rosenblatt (San Francisco), Phil Solomon (Boulder, Colorado), and Stacy Steers (Denver), who received the 2012 Denver Film Society Stan Brakhage Vision award.





Music, Movement, and Modernism

Movement, a concept central to the work of Clyfford Still and the abstract expressionists, united the Museum's inaugural summer. This series included gallery talks and programmatic collaborations, such as lawn concerts in partnership with Swallow Hill Music; avant-garde film at Denver Film Society; a Museum performance from a Colorado Symphony Orchestra string quintet; and a lecture in partnership with Colorado Ballet that explored innovations in dance and painting during the height of the abstract expressionist period.



Lectures

Western Roots

The Museum's first lecture series, in Spring 2012, focused on Clyfford Still's roots in the Western United States, and explored connections between his work and the city of Denver, location of the Clyfford Still Museum.

In *Clyfford Still and Art of the American West*, Dr. Emily Ballew Neff, curator of American Painting and Sculpture at the Museum of Fine Arts Houston, wove Still into the history of modernism and the American West. Melanie Yazzie, a contemporary artist and associate professor of art at University of Colorado at Boulder, explored from both an artist's and Native's perspective Clyfford Still's little-known work during his time with the Confederated Tribes of the Colville Reservation in Nespelem, Washington, in the 1930s.



In *Thinking Abstractly: American Artists and a Western Spirit*, Thomas Smith, director of the Petrie Institute of Western American Art at the Denver Art Museum, searched beyond the concrete visual icons of the American West and into the abstract qualities of the West that allured key American artists up to the time of the abstract expressionist movement.

Summer Keynote: Still's Contemporaries

John Elderfield, chief curator emeritus of painting and sculpture at the Museum of Modern Art, New York, joined the Clyfford Still Museum for a lecture entitled *The Artist Who Wouldn't Stand Still: Willem de Kooning 1904–1997*. Elderfield's remarks explored the balance between continuity and change in the works of de Kooning, one of Still's most famous contemporaries.



Community-wide Celebration

Upon the opening of the Clyfford Still Museum, several local arts and cultural organizations worked together to create a exhibitions, programs, and events to celebrate the abstract expressionist movement, the work of Clyfford Still, and Denver's growing cultural community. The celebrations, in concert with more than 13 community partners, ran through February 2012. Highlights included a kick-off celebration at the Museum, where more than 250 people engaged in behind-the-scenes activities; *Face to Face: Vance Kirkland and Clyfford Still* with Kirkland Museum of Fine and Decorative Art, an installation by artist Liz Miller, a Joan Mitchell Foundation Award winner, at David B. Smith Gallery; a lecture by one of Still's former students, artist Sam Scott, at William Havu Gallery; and *Focus: Robert Motherwell*, an exhibition at Denver Art Museum.







EDUCATION/INSTILL

In fall 2012, the Clyfford Still Museum conducted the inStill Project, a collaborative research and development workshop with a focused group of Denver-area schools. Throughout the multi-visit program, Museum staff and teachers worked together to create thematically integrated, standards-aligned lessons for their classes' museum visits. Students participated as creators and collaborators in the Museum visits: their observations, reflections, questions, and learning shaped what future students will look at, see, and do at the Museum. By building our programs collaboratively with Denver-area schools, the Museum hopes to provide students with deep, meaningful learning experiences that carry far beyond Museum walls.

“It was cool to experience a piece instead of just looking at it.”

—BELLA, TENTH GRADE, DENVER SCHOOL OF THE ARTS

Goals of the inStill project included creating a platform for the Museum to dialogue with the K-12 community about the key questions and concepts of the art, life, and times of Clyfford Still in relation to student learning objectives; engaging students as participants, creators, and collaborators using current educational methods and strategies in the educational arena; developing model, focused gallery experiences unique to a single-artist setting; obtaining feedback and ideas for future museum programming such as partnerships, gallery visits, and new school-program formats.

Insights from the inStill Project formed the basis of the Museum's new school program, inStill Gallery Experiences.

Participating schools: Aurora Academy, Ellis Elementary, Denver School of the Arts, Graland Country Day School, The Logan School for Creative Learning, The Odyssey School, and Rocky Mountain School for Expeditionary Learning.

“Students felt engaged, and the environment felt directed towards student learning. It gave students an authentic museum-going experience.”

—LYN WILLIAMS, ROCKY MOUNTAIN SCHOOL
FOR EXPEDITIONARY LEARNING





SUPPORT AND REVENUE

Gifts and Grants 12%



General Contributions 78%



Admissions 5%



Membership 2%



Other 3%



Investment Income <1%



FINANCIAL REPORT

The summarized financial information below reflects year-end results for the Museum's operations during the fiscal year ended December 31, 2012.

SUMMARIZED FINANCIAL INFORMATION

For the year ended December 31, 2012

SUPPORT AND REVENUE

Gifts and Grants

Capital Project \$587,668

SCFD \$138,870

Special events (\$14,679)

General Contributions \$4,623,152

Admissions \$323,585

Membership \$106,363

Other \$175,920

Investment Income \$7,132

TOTAL SUPPORT AND REVENUE \$5,948,011

EXPENSES

Program Services

Education and programs \$360,258

Museum building and galleries \$1,704,895

Exhibitions and collections \$448,572

Endowment \$1,000,000

Supporting Services

General and administrative \$1,169,822

Fundraising, membership, and marketing \$193,859

TOTAL EXPENSES \$4,877,406

CHANGE IN NET ASSETS \$3,036,416

(Excludes Clyfford Still Museum Foundation)

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\$3,000,000 AND ABOVE

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