



# 2013 ANNUAL REPORT

CLYFFORD STILL | MUSEUM





## TABLE OF CONTENTS

<i>President's and Director's Report:</i>	
Message from Dean Sobel and Chris Hunt .....	2
<i>2013 Board of Directors</i> .....	3
<i>The Year in Review</i> .....	4
Special Exhibitions .....	4
Symposium .....	7
Collections Highlights .....	8
Program and Event Highlights .....	12
<i>Museum Administration</i> .....	17
<i>Financial Report</i> .....	18
<i>Contributors and Supporters</i> .....	19
<i>Partner Organizations</i> .....	20
<i>Membership (\$500 level and above)</i> .....	21
<i>Photography Credits</i> .....	22





## PRESIDENT'S AND DIRECTOR'S REPORT

The Clyfford Still Museum's second full year of operations was marked by institutional growth in many significant areas. In contrast to the exhibition program in 2012, which concentrated almost entirely on highlights from the collection, exhibitions in 2013 delved deeper into various themes becoming more evident in this previously unseen body of paintings and drawings. Since most of our visitors in 2013—around seventy percent—were seeing the museum for the first time, we were also committed to presenting, consecutively with these thematic exhibitions, more straightforward, chronological vignettes that charted Still's development from the 1920s through the 1970s. These exhibitions provided as complete a view as possible into Still's artistic trajectory.

Our most significant new offering in 2013 was inStill Gallery Experiences, our innovative program designed for schools. These programs transform the galleries into a classroom. Rather than a standard tour, inStill combines the best of contemporary classroom practices with the best of museum education techniques in "workshop model lessons." Over the summer, we hired teachers and conducted in-depth training sessions on topics such as visual literacy, cultural competency, and art history, among other areas. In the fall, these gallery teachers piloted lessons for over 400 students from seventeen local schools, providing teachers the opportunity to provide feedback about the program before our full-scale launch in 2014.

The year was also notable for the hiring of Jessie de la Cruz, our first archivist. De la Cruz's early discoveries were jaw dropping, including the unearthing of both audiotapes and film footage of Still. While processing these materials will undoubtedly take several years, it's now clearer than ever how important the Clyfford Still Museum Archives will be for researchers and the public.

Finally, significant progress was made in documenting and preparing both the works on paper and paintings collections for view.

This Annual Report draws attention to even more 2013 accomplishments. We hope you will make a point of visiting the Museum regularly. There is always something new and breathtaking on view.

CHRISTOPHER HUNT  
*President, Board of Directors*

DEAN SOBEL  
*Director*



## 2013 BOARD OF DIRECTORS

- Julie Augur  
*(through July)*
- Sheila Bisenius
- Sandra Still Campbell
- Ramey Griffin Caulkins
- David C. Decker
- Jennifer Evans, *treasurer*
- Jeremy J. Flug
- Curt R. Freed, M.D.
- Frederic C. Hamilton
- Christoph Heinrich
- Dorothy Horrell, *secretary*  
*(through July)*
- Christopher W. Hunt, *president*
- Sarah A. Hunt, *vice president*
- Amie C. Knox, *secretary*  
*(beginning September)*
- Lance Marx
- Frank Muscara
- Robin Pringle
- Kent Rice
- Councilwoman Jeanne Robb
- Mark Smith
- Morris Susman, M.D.



# THE YEAR IN REVIEW

## SPECIAL EXHIBITIONS

### IN THE GALLERIES

#### Red/Yellow/Blue (and Black and White): Clyfford Still as Colorist

January 25–May 19, 2013

Among the characteristics that define Clyfford Still’s paintings—dramatic textures, monumental scale, and jagged, vertical forms—Still’s use of color contributes substantially to a viewer’s experience. This exhibition, installed in five galleries with each devoted to one of Still’s signature hues, highlighted the importance—and possible meaning—of color throughout Still’s career.

Still’s interest in high-key color—red, yellow, and blue, in particular—is apparent in very early works where landscape and clothing are reduced to these “primary colors.” Acutely knowledgeable about color theory and the history of art, Still was attuned to how artists used color in modern as well as earlier times. While Still never acknowledged an overt color symbolism for his work (for example, blue implying melancholy or red equating to violence), this exhibition raised essential questions about the role and function of color in his art.

Each of the five rooms in this exhibition included at least one pre–abstract expressionist period work (before 1945) as well as a “late period” work (made after his move to Maryland in 1961), allowing for a fuller picture of the prominent role color played over roughly five decades.



#### Memory, Myth & Magic

May 24–September 29, 2013

Throughout his six-decade career, Clyfford Still remained deeply aware of his evolving creativity and its relation to the wider story of art. This exhibition surveyed the ideas and images that echo across otherwise distant periods of Still’s work, as well as his conviction that the artist might be a kind of modern-day sorcerer or surrogate priest. Adhering to such a belief, Still portrayed himself in 1940 [PH-382] as a towering figure in the Romantic tradition—a conjuror of spiritual forces that, in his own words, could have a “power for life... or for death.”

Over the following years, these themes and qualities changed into a mythic universe. Epic contrasts of light and darkness, somber masses and snaking uprights alongside motifs evoking ritual objects, recur—clubs, eagle heads, bones, and other fetishes with magical significance that occur in Native American lore. Yet Still kept his imagery enigmatic so as to stress its universality. As he wrote: “I never wanted... images to become shapes. I wanted them all to fuse into a living spirit.”







## SYMPOSIUM

On October 26, 2013, the Clyfford Still Museum presented a symposium entitled, “Clyfford Still: The View from the 21st Century,” the first scholarly conference devoted exclusively to Clyfford Still. Held at Sotheby’s in New York, presenters included CSM director Dean Sobel, who delivered opening remarks, followed by papers (in order) by Dore Ashton, author, art critic, and professor of art history at Cooper Union; Dr. Henry Adams, professor of American art, Case Western Reserve University; Dr. Richard Shiff, professor of art, Effie Marie Cain Regents Chair in Art, and director of Center for the Study of Modernism, The University of Texas at Austin; Dr. Kent Minturn, lecturer and director of the MA Program in Modern Art: Critical and Curatorial Studies (MODA), Columbia University; Carter Ratcliff, contributing editor at *Art in America*, author, and art critic; James Squires, chief conservator, Clyfford Still Museum; Dr. David Anfam, senior consulting curator, Clyfford Still Museum, managing director, Art Exploration Consultancy Ltd., and commissioning editor-at-large for fine art, Phaidon Press. A roundtable discussion closed out the afternoon.



## Drawing/Painting/Process

October 4, 2013–February 9, 2014

This exhibition examined the often-iterative role between Clyfford Still’s paintings and their closely related drawings. Still’s works on paper (executed in graphite, charcoal, oil paint, pen and ink, pastel, watercolor, and crayon) provide substantial clues to the source of imagery presented in his paintings. In some cases, paintings grew directly out of sketches or more finished drawings. However, the opposite was also true, underscoring how Still’s entire career was steeped in *process*: working and reworking ideas until, in his words, “a direct, immediate, and truly free vision [was] achieved.” This exhibition also took into consideration Still’s photography and fine-art prints, as well as archival materials such as small, annotated index-card studies of human anatomy that informed his later art.





COLLECTIONS HIGHLIGHTS

Paintings and Works on Paper

In 2013, the Collections team completed the initial works on paper inventory and made significant progress toward the goal of matting and properly rehousing this collection. During this inventory, there were many exciting discoveries without which the *Drawing, Painting, Process* exhibition would not have been possible. It was also a surprise to find 722 works on paper that were not listed on Still’s original inventory, bringing the total number of works on paper in the collection to 2,351.

The Collections team also unrolled 125 paintings in 2013, bringing the total number of paintings with catalogued conditions to 412, or half of the paintings collection. Of those 125 paintings, the team stretched seventy-one, bringing the stretched total to 324, or thirty-nine percent of that collection. This important work has allowed staff and visitors the unique experience of connecting with a previously unfamiliar aspect of Clyfford Still’s oeuvre.

2013 COLLECTION STATISTICS

- All 2,351 works on paper are conditioned and inventoried; 1,613 of these are now matted
- 414 of the total 829 paintings are conditioned and inventoried; 324 of these are now stretched
- 635 total works in the collection have been photographed in high-resolution
- 100 artworks discovered on the reverse of other known works (ninety-six works on paper and four paintings)

COLLECTION BY THE NUMBERS

- 1,497 pastels on paper
- 810 oils on canvas/cloth
- 494 graphite sketches
- 120 lithographs (multiple prints of 21 blocks)
- 86 oils on paper
- 59 watercolors/gouaches on paper
- 31 pen and ink on paper
- 27 crayon drawings
- 27 etchings
- 19 oils on window shades
- 8 charcoals on paper
- 3 sculptures
- 1 silkscreen print
- 1 woodblock print







## Archives

In 2013, the Clyfford Still Museum completed the initial processing and rehousing of the Clyfford Still Museum Archives. The initial processing of these materials revealed exciting discoveries such as the eleven rolls of 8mm film containing the only known moving images of Clyfford Still. Additionally, seven reel-to-reels and twenty cassette tapes were discovered of Clyfford Still recording his thoughts, spoken letters, and oral narratives. Other discoveries within the archives are original manuscripts created by Mark Rothko, an extensive archival photographic collection, and illustrated studies by Clyfford Still while he was a student.

We are eager to continue the detailed processing of this collection and to allow future scholars to access these rich, primary resource materials.

### 2013 ARCHIVAL STATISTICS

- Rehoused 1,551 archival subject files
- Rehoused all clothing, textiles, art supplies, and object-based materials included in the archives
- Scanned 1,500 of the 3,000 archival photographs
- Digitized the archival audio tapes, creating over 133 audio tracks
- Sent out the seven 8mm films to be digitized and preserved

### ARCHIVES BY THE NUMBERS

- 1,551 subject files of correspondence
- Approximately 3,000 photographs
- Approximately 1,500 slides
- 320 books from Still's personal library
- 133 audio files
- 75 record albums
- 25 documentation binders created by Patricia Still
- 26 boxes of the artist's materials including paint pigments





PROGRAM AND EVENT HIGHLIGHTS

Public Programs

In 2013, the Museum continued its emphasis on interdisciplinary collaborations with over 30 public programs ranging from gallery talks to concerts and performances with local partners such as Swallow Hill Music, Colorado Symphony, and Denver Film Society. The “One Painting at a Time” gallery-talk series continued with guests such as Bonnie Clark, associate professor of Anthropology at University of Denver; Nora Burnett Abrams, associate curator, Museum of Contemporary Art Denver; and Sarah Melching, Silber director of conservation at Denver Art Museum. Over the summer, hundreds gathered in the Museum’s forecourt to enjoy live music presented in partnership with Swallow Hill Music in a series of three free lawn concerts. The Museum’s atrium was packed again midsummer with a sold-out performance by a string sextet from Colorado Symphony. In conjunction with the *Memory, Myth and Magic* exhibition, *Film/Still* screened *Cave of Forgotten Dreams* by Werner Herzog with a discussion led by Melinda Barlow, associate professor of film studies at University of Colorado Boulder; and presented *Painting and the Myth of (Total) Cinema*, which explored the relationship between film, photography, painting, and animation. Also during the summer, the Museum partnered with Denver’s Biennial of the Americas, hosting architects and architecture enthusiasts in the Museum for a presentation *Draft Urbanism: A Conversation with Mark Lee and Michael Webb*. In fall 2013, the Museum was pleased to partner with the Denver Art Museum to bring scholar Harry Cooper, head of modern art for the National Gallery of Art in Washington, D.C., for *Still’s Contemporaries: An Evening Celebrating Mark Rothko*, a talk in conjunction with the exhibition *Figure to Field: Mark Rothko in the 1940s* at Denver Art Museum.







# inSTILL

GALLERY EXPERIENCES *for Schools*

## *inStill Gallery Experiences*

inStill Gallery Experiences are immersive museum visits for school-aged children unique to our single-artist museum. As opposed to the standard museum tour, inStill Gallery Experiences take a new approach to schools' museum visits, combining the best of contemporary classroom practice with the best of museum education techniques in a "workshop model" lesson. Students do most of the talking during inStill, and the Museum's professional gallery teachers facilitate hands-on, standards-aligned lessons right in the gallery. Not just an art experience, inStill integrates art, literacy, and humanities. Students participate in a combination of deep looking, inquiry, writing, and discussion. Hands-on activities and small groups are used to support student learning and cater to various types of learners. The inStill approach facilitates student interaction and engagement to build relevant—and transferrable—21st century skills like critical thinking, problem-solving, and communication. inStill lessons relate to Colorado and national academic standards in multiple areas so a teacher can plan a visit to the Museum even if his or her focus is on literacy or social studies.

2013 was a landmark year for inStill. In summer 2013, the Museum hired twelve gallery teachers—many of whom have professional teaching licenses—to work with students participating in the inStill program. Led by Victoria Eastburn, director of education and programs at the Museum, with contributions

from local specialists from partner schools such as Stanley British Primary School and Rocky Mountain School of Expeditionary Learning, the gallery teachers participated in an eight-week training course that covered topics from visual literacy, 21st century skills, museum-education theory, developmentally appropriate practice, cultural competency, and art history. Gallery teachers also learned the Museum's new inStill curriculum. Three enduring understandings guide the inStill curriculum: Art Language, Artistic Vision and Voice, and Art as a Reflection of Human Concerns. Teachers may choose from multiple lesson topics including *World War II and Abstract Expressionism*, *Historical Focus: The Great Depression*, *Making Connections: Art and the World Around Us*, *Making Meaning: Questioning*, and *Choices Artists Make*. These topics pose essential questions that not only relate to the art of Clyfford Still, but also to big ideas relevant to art and humanities far beyond the Museum walls.

During fall 2013, gallery teachers piloted these lessons with over 400 students from seventeen local schools. Teachers then gave feedback to the Museum about the program. In November, the Museum welcomed over 100 teachers to its first teacher open house, and announced that inStill visits would be free of charge for all school groups in grades 4–12 wishing to participate. The Museum formally launched this program in January 2014.





# MUSEUM ADMINISTRATION (at year end 12/31/13)

## 2013 STAFF

Fernando Abbud  
David Anfam  
Diane Brodgen  
Teresa Chamberland  
Julie Cole  
Jessie de la Cruz  
Teresa di Cureia  
Katherine Duncan  
Victoria Eastburn  
David Finch  
Lydia Garmaier  
Meagan Goddard

Christina Graham  
Jacob Gutierrez  
Bailey Harberg  
Katarina King  
Emily Kosakowski  
Aliza Lelah-Hackman  
Natalie Metzger  
Michele Meyer  
Michal Mikesell  
Jennifer Miklosi  
Julia Modest  
Sherry Patten

Joan Prusse  
Annie Rim  
Alex Schulze  
Ian Shirkey  
Dean Sobel  
James Squires  
Melinda Stewart  
Nora Suman  
Graciano Wee  
Irene Weygandt  
Ansley Young  
Justine Zollo

PROTECTIVE SERVICES\*  
  
Michael Boykin  
Tony Fortunato  
Matthew Ingalls  
Michelle Kimball  
Juan Mikkola  
Hari Nair  
Tracey Petruff  
Fred Trujillo  
  
\*Shared services with  
the Denver Art Museum





## FINANCIAL REPORT

The summarized financial information below reflects year-end results for the Museum’s operations during the fiscal year ended December 31, 2013.

### SUMMARIZED FINANCIAL INFORMATION

For the year ended December 31, 2013

#### SUPPORT AND REVENUE

<i>Gifts and Grants</i>	
Capital project	\$395,569
SCFD	\$448,902
<i>General Contributions</i>	\$648,970
<i>Admissions</i>	\$185,637
<i>Membership</i>	\$100,480
<i>Other</i>	\$160,110
<i>Gain on interest rate swap</i>	\$3,848

TOTAL SUPPORT AND REVENUE	\$1,943,516
---------------------------	-------------

#### EXPENSES

<i>Program Services</i>	
Education and programs	\$249,077
Museum building and galleries	\$1,898,781
Exhibitions and collections	\$494,126
<i>Supporting Services</i>	
General and administrative	\$839,537
Fundraising, membership, and marketing	\$252,082

TOTAL EXPENSES	\$3,733,603
----------------	-------------

CHANGE IN NET ASSETS	(\$1,181,128)
----------------------	---------------

(Excludes Clyfford Still Museum Foundation)



## CONTRIBUTORS AND SUPPORTERS

### \$100,000–\$500,000

Bonfils-Stanton Foundation  
Angie and Jeremy Flug Foundation  
Scientific & Cultural Facilities District

Lizabeth Lynner and James Palenchar  
Laura and David Merage  
Charles Hosmer Morse Foundation, Inc.  
Joan Prusse and Robert Musgraves

Jennifer Evans and Jack Tankersley  
Nancy and Curt Freed  
Baryn Futa and Gail Weingast  
S.A. Gardner Fund

### \$10,000–\$99,999

KeyBank  
National Film Preservation Foundation  
NBT Charitable Trust  
The Ponzio Family  
Renaissance Foundation  
U.S. Bank  
Wisecarver-Brown Charitable Trust

Robert and Myra Rich  
Room & Board  
Spyder Active Sports Inc.  
Stapleton Foundation  
Nancy and Donald Todd  
Xcel Energy Foundation

Dorothy and Ted Horrell  
Amie Knox and James Kelley  
Lanny and Sharon Martin Foundation  
Teresa and Frank Muscara  
Susan and Howard Noble  
Robin Pringle

### \$2,500–\$9,999

Fine Arts Foundation  
Harmes C. Fishback Foundation Trust  
Liberty Gives Foundation  
Hal and Ann Logan

\$1,000–\$2,499  
Sheila Bisenius  
Linda and Edwin Casebeer  
Merle Chambers and Hugh Grant  
Monty Cleworth  
Community First Foundation  
Pamela and David Decker  
Denver Gay Professionals

Scientific and Cultural Collaborative  
Singer Family  
Helen Thorpe and John Hickenlooper  
Judi and Joe Wagner

### UP TO \$999

Too many to list, thank you!





PARTNER ORGANIZATIONS

COMMUNITY AND PROGRAM PARTNERS

Arts & Venues Denver  
Biennial of the Americas  
Colorado Symphony  
Denver Architectural Foundation,  
Doors Open Denver  
Denver Art Museum  
Denver B-Cycle  
Denver Film Society  
Denver Museum of Nature and Science  
Getty Conservation Institute  
Golden Triangle Association  
Golden Triangle Museum District  
Light/The Holocaust &  
Humanity Project  
Lighthouse Writers Workshop  
Museum of Contemporary Art Denver  
Scientific and Cultural Facilities  
District  
Sotheby's  
Swallow Hill Music Association  
University of Colorado  
University of Denver  
Very Special Arts

MEDIA PARTNERS

5280 Magazine  
Colorado Public Radio  
The Denver Post  
Google Art Project  
Luxe Magazine  
Visit Denver  
Westword

MEMBERSHIP (\$500 LEVEL AND ABOVE)

DIRECTOR'S CIRCLE (\$5,000)

Sandra S. Campbell  
Lizabeth Lynner and James Palenchar  
Craig and Maria Ponzio  
Nancy B. Tieken  
Nancy and Donald Todd

CURATOR'S CIRCLE (\$2,500)

Suzanne Farver and Clint Van Zee  
Ann and Harold R. Logan  
Laura and David Merage  
Anastasia Moloney and Mark Smith  
Joan Prusse and Robert Musgraves  
Myra and Robert Rich  
Marvin Wilkinson and Arthur Ellsworth

CORPORATE PARTNERS (\$2,500)

Luxe  
Room & Board  
Spyder Active Sports Inc.

LEADERSHIP CIRCLE (\$1,000)

Vincent Abrue  
Susan and Richard Anderson  
Elisabeth and William Armstrong  
Hilary and Rabbi Eliot Baskin  
Sheila Bisenius  
Linda and Edwin Casebeer  
Merle Chambers and Hugh Grant  
Monty Cleworth  
Pamela and David Decker  
Arthur Ellsworth and  
Marvin Wilkinson  
Jennifer Evans and Jack Tankersley

Nancy and Dr. Curt Freed  
Dorothy and Ted Horrell  
Amie Knox and James Kelly  
Sharon and J. Landis Martin  
Jenifer and Lance Marx  
Teresa and Frank Muscara  
Susan and Howard Noble  
Robin Pringle  
Myra and Robert Rich  
Singer Family Foundation  
Judi and Joe Wagner  
Gail Weingast and Baryn Futa

PATRONS (\$500)

Polly and Mark Addison  
Kristin and Barrett Baker  
Mandarin Bowers and  
David Rubinstein  
Noel and Thomas Congdon  
Devon Dikeou and Fernando Troya  
Nelson Farney  
Arlene and Barry Hirschfeld  
Katherine Holmes and  
Jeremy Yazinski  
Susan and Larry Marx  
Sarah and George Messina  
Judi and Robert Newman  
Judy and Rick Schiff  
Annalee and Wagner Schorr  
Helen Thorpe  
Linda Tinney and Curtis Rohrer  
Jeff Wolz  
Andrew York





## PHOTOGRAPHY CREDITS

---

COVER + INSIDE COVER  
Jeremy Bittermann

PAGE 2  
Clockwise from top right:  
Clyfford Still Museum; Raul Garcia;  
Jensen Sutta; Chris Schneider

PAGE 3  
Chris Schneider

PAGES 4-7  
Clyfford Still Museum

PAGE 8-11  
Chris Schneider

PAGE 12  
Jim Barbour, Stephen Swofford,  
Loredana Gaudioso

PAGE 13  
Jim Barbour

PAGE 14  
Loredana Gaudioso

PAGE 16  
Jim Barbour

PAGE 17  
Peter Ogilvie, Loredana Gaudioso

PAGE 18  
Jim Barbour, Peter Ogilvie

PAGE 19  
Betsey Holley, Chris Schneider

PAGE 20  
Jeremy Bittermann

PAGE 21  
Clyfford Still Museum