



# 2014 ANNUAL REPORT

CLYFFORD STILL | MUSEUM

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## PRESIDENT'S AND DIRECTOR'S REPORT

**A Record Year** | The Clyfford Still Museum's third full year of operations was marked by a significant increase in admission, creating more opportunities for the institution to engage with and further understand our diverse community. In 2014, CSM admission ticket sales totaled an astonishing 108,144. The successful year can be attributed largely to a joint ticket with the Denver Art Museum, a robust marketing plan, an increase in the number of free days offered, and steady growth of signature programs.

The most significant collaboration of 2014 was the joint presentation of *Modern Masters: 20th Century Icons from the Albright-Knox Art Gallery* at the Denver Art Museum (curated by CSM director Dean Sobel) and *1959: The Albright-Knox Art Gallery Exhibition Recreated* at the Clyfford Still Museum. At DAM, this joint exhibition featured approximately 70 iconic artworks by artists such as Vincent van Gogh, Pablo Picasso, and Georgia O'Keeffe, as well as one of Jackson Pollock's finest drip paintings. At CSM, the partnership recreated Still's 1959 solo exhibition held at the Albright-Knox Art Gallery. Both institutions shared a single ticket, allowing patrons an unprecedented opportunity to experience two museums. This collaboration resulted in double our average visitation. Approximately 75% of guests at CSM during this time were first-time visitors to our museum.

We continue to seek out new and interdisciplinary partnerships within our community. The year ended with the Museum hiring a director of audience and community engagement (a newly created position) in an effort to maintain the momentum of 2014, while deepening our relationships with partners and developing new friends across the region.

CHRISTOPHER HUNT  
President, Board of Directors

DEAN SOBEL  
Director



## 2014 BOARD OF DIRECTORS

Sheila Bisenius

Sandra L. Still Campbell

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David C. Decker

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## 2014 STAFF

### ADMINISTRATION

John Eding  
David Finch  
Lydia Garmaier  
Joan Prusse  
Brianna Regester  
Alexandra Schultze  
Ian Shirkey  
Dean Sobel  
Graciano Wee  
Irene Weygandt

### COLLECTIONS

Jesse de la Cruz  
Emily Kosakowski  
Kate Landers  
Michal Mikesell  
Bailey Harberg Placzek  
James Squires

### VISITOR SERVICES

J. Fernando Abbud  
Anna Cartier  
Sandra Clark  
Jason Cox  
Kathryn Duncan  
Katharine Gonda  
Jacob Gutierrez  
Katarina King  
Aliza Lelah-Hackman  
Sheryl Patten

### EDUCATION & PROGRAMS

Sarena Bonora  
Diane L. Brogden  
Julie Cole  
Teresa DiCureia  
Victoria Eastburn  
Meagan Goddard  
Christina Graham  
Jacob Gutierrez  
Natalie Metzger  
Karen Michele Meyer  
Jennifer Miklosi  
Julia Modest  
Annie Rim  
Melinda Stewart  
Nora Suman  
Ansley Young  
Justine Zollo



# THE YEAR IN REVIEW

## EXHIBITIONS

### *IN THE GALLERIES*

#### *1959: The Albright-Knox Art Gallery Exhibition Recreated*

February 14 – June 15, 2014

Curated by director Dean Sobel

In the fall of 1959, Clyfford Still was the subject of a major one-person exhibition at the Albright Art Gallery (now the Albright-Knox Art Gallery) in Buffalo, New York. This exhibition was among the largest of his career and the first exhibition after Still effectively broke ties with the art world in 1951. Presented by U.S. Bank Foundation, *1959* included selections from the original exhibition in Buffalo (works now in the Clyfford Still Museum collection) along with extensive materials from the Museum's archives. Exhibition enhancements, in the Boettcher Foundation Education Gallery, included the first publicly released audio recording of Still—reading his introduction to the 1959 exhibition catalogue—and an online interactive that allowed visitors to visit the original Buffalo installation virtually. Louis Grachos and Douglas Dreishpoon of the Albright-Knox also narrated a story viewer video shared in the Museum.





## *Clyff Notes: A Lifetime of Works on Paper*

April 8 – June 19, 2014

Curated by Stephanie Cashman, Zamir Hall, Olivia Lubeck, Jonas Pojdl, Natalie Roche, Camille Rose Shortridge, Courtney Smith, and Kate Woestemeyer, undergraduate and graduate students enrolled in the Curatorial Practicum class led by Daniel Jacobs at the University of Denver School of Art & Art History during Winter Quarter 2014

While the large numbers of pencil drawings, watercolors, pastels, and other works on paper by Clyfford Still provide ample evidence that his style underwent a dramatic evolution, this exhibition revealed how Still's interests and the content of his art appear remarkably stable. Through the decades, working on both plain and colored paper, he explored minute variations of concepts—expressive qualities of line, the potential for depth sensation through contrasting colors, the tension between center and the edges of a composition, and so on. Works from these early years often demonstrate exactly the same concerns as later, abstract works.



# *The Art of Conservation: Understanding Clyfford Still*

June 20 – October 5, 2014

Curated by chief conservator  
James Squires

This exhibition introduced the field of art conservation, its multidisciplinary foundation—art, art history, chemistry, and other sciences—and its fundamental goals and values. It also highlighted techniques conservators commonly use to enhance our understanding of an artist's materials and methods, with a goal of enriching the viewers' connoisseurship and allowing the importance of the artist's work to be more readily apparent. Every other Tuesday during the course of the exhibition visitors had the opportunity to interact with our conservators, James Squires and Pam Skiles, as they treated paintings in the galleries. Visitors also experienced a gallery-based interactive in which they could virtually conserve a painting, applying concepts explored in the exhibition. This exhibition was supported through the generosity of Judy and Rick Schiff.





## *The War Begins: Clifford Still's Paths to Abstraction*

October 10, 2014 – January 18, 2015

Curated by senior consulting curator David Anfam

*The War Begins* examined Clifford Still's dynamic personal and creative journey through the early years of World War II. The central topic of the exhibition was the previously unknown dialogue between Still's work in war industries and his early breakthrough into abstraction. Forty of the 65 works included in *The War Begins*, created between 1939 and 1945, had never before been displayed in public. Recently uncovered materials from the Clifford Still Museum Archives, including wartime photojournalism from Still's library and blueprints from his San Francisco Bay area shipyard job, were also included in this exhibition. Visitors to *The War Begins* were offered the first audio tour ever created by the Museum. Following its closing at the Museum, the exhibition was converted to an interactive online presentation created by CSM Collections Manager Bailey Harberg Placzek and published by the Google Cultural Institute.









## COLLECTIONS HIGHLIGHTS

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### *Paintings and Works on Paper*

Significant progress was made in 2014 documenting and preparing both the works on paper and paintings collections for view. Over 72 paintings were unrolled in 2014, bringing the year-end total of paintings that have been examined and have had condition reports to 475, or 57.5 percent of the collection. In the next few years, considerable resources will be allocated to this effort, with the ultimate objective to unroll and document all paintings in the collection.

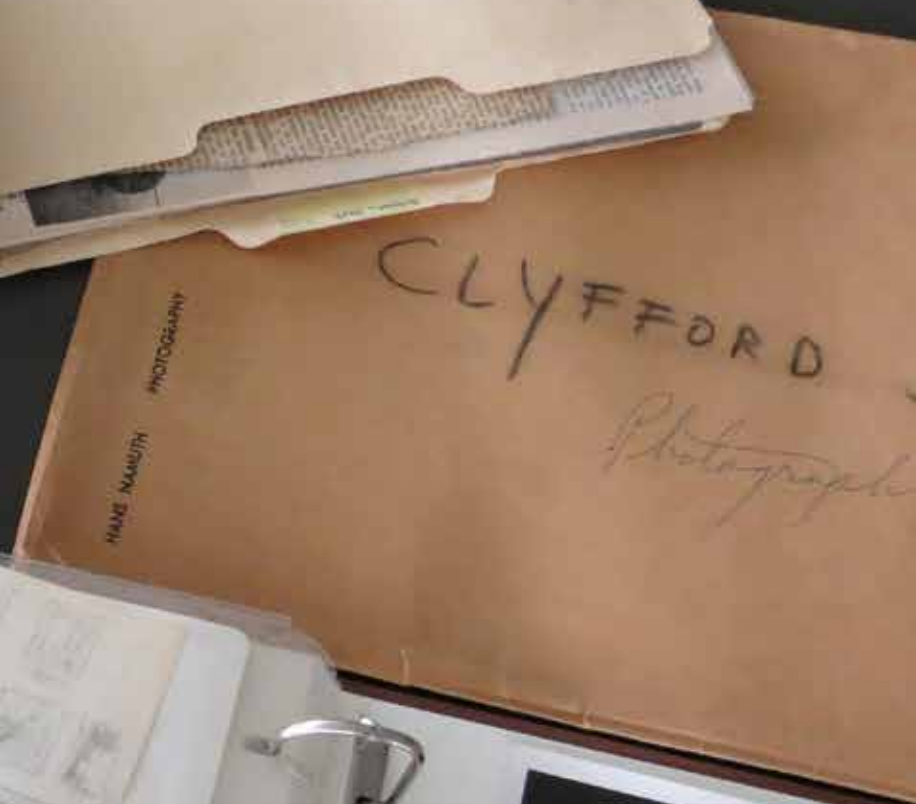
#### 2014 COLLECTION STATISTICS

- All 2,361 works on paper are conditioned and inventoried; 1,656 of these are now matted
- 486 of the total 829 paintings are conditioned and inventoried; 378 of these are now stretched
- 1,100 total works in the collection have been photographed in high-resolution

#### COLLECTION BY THE NUMBERS

- 1,507 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 drawings
- 27 crayon drawings
- 27 etchings
- 19 oils on window shades
- 8 charcoals on paper
- 3 sculptures
- 1 silkscreen print
- 1 woodblock print









## Archives Highlights

In 2014, the Archives made significant progress implementing the Museum's new digital asset management system, Luna. This system will offer patrons and Museum staff access to the entirety of the Museum's digital collections when it is fully operational. This year more than 5,350 digital objects pertaining to Still's art, his personal photographs, and exhibition photographs were archived in Luna.

The Museum also made strides in the first full year of the Clyfford Still Museum Research Center. Conceived as a series of projects rather than a physical space, the Center announced its first research fellowship position, to commence in 2015. The Museum will provide stipends to support fellows during residencies in Denver that range between 8–24 weeks.

### 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
- 26 boxes of the artist's materials including paint pigments
- 25 documentation binders created by Patricia Still







## PROGRAM AND EVENT HIGHLIGHTS

### *Public Programs*

The Clyfford Still Museum hosted another successful year of interdisciplinary programs, formed new community partnerships, and welcomed special guests from around the globe in 2014. The year began with a packed calendar of programs contextualizing *1959: The Albright-Knox Art Gallery Exhibition Recreated*, including the spring keynote, with Michael Auping of the Modern Art Museum of Forth Worth and Douglas Dreishpoon of the Albright-Knox; a fast-paced *PechaKucha Night* that explored the year 1959 through theater, women's studies, history, archaeology, literature, and design; a partnership with Arvada Center for the Arts to present *Embers: A live reading of a radio play* by Samuel Beckett in Denver and Arvada; a lecture by professor Bob Nauman of the University of Colorado Boulder about the 1950s political climate manifested in architecture and design; and the *1959 Film Festival* exploring the enduring imprint of the 1950s on American cinema, presented within the ongoing *film/Still* partnership with the Denver Film Society.

The summer of programs included three lawn concerts in partnership with Swallow Hill Music and a string quartet performance by an ensemble from Colorado Symphony Orchestra. In fall, the Museum welcomed Philip Rylands of the Peggy Guggenheim Collection, Venice, who presented *Peggy Guggenheim: Patron and Collector*, a keynote talk that continued the *Still's Contemporaries* series; and David Anfam, who lectured on sources of imagery for Still's work from the World War II era in *Of War, Machines and Metamorphosis*.

Throughout the year, the Museum continued its popular *One Painting at a Time* series facilitated by the unique perspectives of Cortney Stell, executive director RedLine International; Judy Anderson, artist and founding and artistic director of Platte Forum; Ray Mark Rinaldi, fine arts critic of the *Denver Post*; artist Senga Nengudi; Joanne Burney, artist and teacher at Art Students League of Denver; James Squires, chief conservator at the Museum; Gwen Chanzit, curator of modern art at the Denver Art Museum; B. Erin Cole, assistant state historian, History Colorado Center; and Michael Paglia, visual art critic of *Westword*.





CLYFFORD STILL





## SPECIAL PRESENTATION

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### *Still in Motion*

September 10, 2014

On a warm September evening the Clyfford Still Museum presented *Still in Motion*, the first public screening of archival film footage featuring Clyfford Still. Digitized from twelve reels of 8mm film discovered in early 2013, these film clips are a unique and precious documentation of Clyfford Still and his family. The 30-minute program presented outdoors on the Museum's forecourt featured a live, original musical accompaniment by Jacob G. Hartmann. Digitization of the 8mm film was supported by the National Film Preservation Fund. Portions of the digitized reels are now available on the Museum's website and YouTube channel.







## *Schools and Youth*

The Clyfford Still Museum launched its inStill Gallery Experiences for schools in March of 2014. Not just an art experience, inStill integrates art, literacy, and humanities. inStill lessons relate to Colorado and national academic standards in multiple areas, so teachers can plan a visit to the Museum whether their focus is on literacy, social studies, or other essential curricula. Under the guidance of paid, professional staff experienced in K–12 education, students participate in a combination of deep looking, inquiry, writing, and discussion. The inStill approach is designed to facilitate student interaction and engagement to build relevant, transferable 21st century skills like critical thinking, problem-solving, and communication. The program, which is presented at no charge and also has grant-supported bus funding available, welcomed more than 2,400 students in grades four through 12 during the year.

On the heels of inStill's successful launch, the Clyfford Still Museum continued making inroads into educational access to the Museum. In October, the Museum became an inaugural Cultural Partner of the MY Denver Card program offered to all Denver Public Schools students by the city's Office of Children's Affairs. Through this program, the Museum made available free general admission to more than 60,000 cardholding students, as well as one accompanying adult,



on all weekends and all hours during school holidays and breaks—the most comprehensive benefit provided by any of the program's nine new partners. In November, director Dean Sobel announced the Clyfford Still Museum would present all of its education and public programs free of charge to everyone in 2015.

“This initiative is designed to make the most impactful moments at the Museum more accessible and more meaningful,” said Sobel, who announced the change on the Clyfford Still Museum's third anniversary. “We hope the results engage everyone in our community, while expanding discussion about the mysterious life and work of Clyfford Still.”







## SUPPORT AND REVENUE

*Gifts and Grants* 63%



*General Contributions* 18%



*Admissions* 11%



*Membership* 4%



*Other* 4%



## FINANCIAL REPORT

The summarized financial information below reflects year-end results for the Museum's operations during the fiscal year ended December 31, 2014.

### SUMMARIZED FINANCIAL INFORMATION

For the year ended December 31, 2014

#### SUPPORT AND REVENUE

##### *Gifts and Grants*

Change in value of long-term pledges \$135,569

SCFD \$158,454

Grants from related entity \$1,459,017

##### *General contributions*

\$495,069

##### *Admissions*

\$300,399

##### *Membership*

\$121,731

##### *Other*

\$119,167

##### *Investment income*

\$0

##### *Loss on interest rate swap*

(\$26,368)

#### TOTAL SUPPORT AND REVENUE

\$2,763,038

#### EXPENSES

##### *Program Services*

Education and programs \$340,615

Museum building and galleries \$2,001,192

Exhibitions and collections \$719,274

##### *Supporting Services*

General and administrative \$929,781

Fundraising, membership, and marketing \$159,488

#### TOTAL EXPENSES

\$4,150,350

#### CHANGE IN NET ASSETS

(\$1,253,591)

(Excludes Clyfford Still Museum Foundation)







## CONTRIBUTORS AND SUPPORTERS

### \$1,000,000+

J. Landis and Sharon Martin Family Foundation

### \$100,000–\$1,000,000

Jana and Fred Bartlit

Bonfils-Stanton Foundation

Eleanor and Henry Hitchcock Charitable Foundation

Scientific & Cultural Facilities District

### \$10,000–\$99,999

Ramey and Max Caulkins

Chambers Family Fund

Colorado Creative Industries

Jeremy and Angie Flug Foundation

Nancy and Curt Freed

Lizabeth Lynner and Jim Palenchar

The Ponzio Family Foundation

Renaissance Foundation

Judy and Rick Schiff

The Clyfford E. Still Endowment Fund

U.S. Bank Foundation

Wisecarver-Brown Charitable Trust

### \$2,500–\$9,999

Jeremy Bittermann

Brownstein Hyatt Farber Schreck, LLP

Colorado Educational and Cultural Facilities Authority

Davis Graham & Stubbs LLP

The Denver Post Foundation

Jennifer Evans and Jack Tankersley

Harmes C. Fishback Foundation Trust

Liberty Media Corporation

National Film Preservation Foundation

Northwestern Mutual Financial Network

Sarah Storey

Yelp Denver

### \$1,000–\$2,499

DAT Minyan

Lotte L. and Rick Dula

S. A. Gardner Fund

Arlene and Barry Hirschfeld

Amie Knox and James Kelley

Joan Prusse and Robert Musgraves

### UP TO \$999

Too many to list, thank you!

## MEMBERSHIP (\$1,000 LEVEL AND ABOVE)

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### DIRECTOR'S CIRCLE (\$5,000)

Jana and Fred Bartlit  
Lizabeth Lynner and James Palenchar  
Donald Scott  
Nancy and Donald Todd

### CURATOR'S CIRCLE (\$2,500)

Arthur Ellsworth and Marvin Wilkinson  
Suzanne Farver and Clint Van Zee  
Laura and David Merage  
Myra and Robert Rich

### CORPORATE PARTNERS (\$2,500)

Room & Board

### LEADERSHIP CIRCLE (\$1,000)

Sheila Bisenius  
Ellen Bruss and Mark Falcone  
Merle Chambers and Hugh Grant  
Monty Cleworth  
Lori and Grady Durham  
Jennifer Evans and Jack Tankersley  
Amie Knox and James Kelley  
Ann and Harold R. Logan, Jr.  
Jenifer and Lance Marx  
Robin Pringle  
Joan Prusse and Robert Musgraves  
Judy and Rick Schiff  
Judi and Joe Wagner





## PHOTOGRAPHY CREDITS

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COVER  
Jeremy Bittermann

PAGE 2  
Top and Middle: Chris Schneider;  
Bottom: James Dewhirst

PAGE 3  
Chris Schneider

PAGE 4  
Left to Right: Chris Schneider;  
Clyfford Still Museum; Chris Schneider

PAGE 5  
Chris Schneider

PAGES 6–10  
Clyfford Still Museum

PAGE 11  
Chris Schneider

PAGE 12  
James Dewhirst

PAGE 13  
Clyfford Still Museum

PAGE 14  
Top: Chris Schneider;  
Bottom: Clyfford Still Museum

PAGE 15  
James Dewhirst

PAGE 16  
Clockwise from top: Stephen Swofford;  
Clyfford Still Museum; James Dewhirst;  
Stephen Swofford

PAGES 17–18  
Loredana Gaudiuso

PAGES 19–21  
James Dewhirst

PAGE 22  
Top: Clyfford Still Museum;  
Middle: Peter Ogilvie;  
Bottom: Chris Schneider

PAGE 23  
James Dewhirst

PAGE 24  
Chris Schneider

PAGE 25  
Stephan Alessi

BACK COVER  
James Florio

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