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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, conversely 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.
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 fifty years.

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 conjurer 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, roars—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, participants 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 these 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 869 paintings are conditioned and inventoried; 324 of these are now stretched
- 655 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
- 120 lithographs (multiple prints of 21 blocks)
- 86 oils on paper
- 50 watercolors/gouaches on paper
- 27 crayon drawings
- 27 etchings
- 18 silkscreen prints
- 8 charcoal on paper
- 3 sculptures
- 1 woodblock print
- 3 lithographs
- 1 woodcut
- 1 photogravure
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-reel 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
• 30 boxes of the artist’s materials including paint pigments
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 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)

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Fernando Abad</td>
<td>MUSEUM ADMINISTRATION</td>
</tr>
<tr>
<td>David Anfam</td>
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<td>Diane Boudgen</td>
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<td>Julie Cull</td>
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<td>Jessie de la Cruz</td>
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<td>Katherine Duncan</td>
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<td>Victoria Eastburn</td>
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<td>Michael Mikosel</td>
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<td>Anshley Young</td>
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<tr>
<td>Justina Zoll</td>
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</tbody>
</table>

### PROTECTIVE SERVICES*

- Michael Hopkins
- Tony Fontanilla
- Matthew Ingals
- Michelle Kinall
- Juan Mikola
- Hari Nair
- Tracey Petrillo
- Fred Trujillo

*Shared services with 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

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<td>Education and programs</td>
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<td>Museum building and galleries</td>
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<td>Exhibitions and collections</td>
<td>$894,136</td>
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<td>Fundraising, membership, and marketing</td>
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<td>Gain on interest rate swap</td>
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EXPENSES

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<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>$3,733,603</strong></td>
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CHANGE IN NET ASSETS

| Change in Net Assets              | $1,181,188   |

CONTRIBUTORS AND SUPPORTERS

- $100,000–$500,000
  - Bonfils-Stanton Foundation
  - Angie and Jeremy Flug Foundation
  - Scientific & Cultural Facilities District

- $10,000–$99,999
  - KeyBank
  - National Film Preservation Foundation
  - NPT Charitable Trust
  - The Ponzio Family
  - Renaissance Foundation
  - U.S. Bank

- $2,500–$9,999
  - Fine Arts Foundation
  - Harmony C. Flishback Foundation
  - Liberty Green Foundation
  - Hal and Ann Logan

- Lizzy Lyon and James Palenchar
- Lauren and David Menges
- Charles Hancer Snow Foundation, Inc.
- Joan Pruses and Robert Mosquera
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- division & Ted Hurst
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- Larry and Sharon Martin Foundation
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- Susan and Howard Nielson
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- Singer Family
- Helen Thorpe and John Hickenlooper
- Judi and Joe Wagner

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- Beryl Palat and Paul Weingart
- S.A. Gardner Fund
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- Annie Knox and James Kelley
- Larry and Sharon Martin Foundation
- Teresa and Frank Muscara
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- Robin Pringle
- Scientific and Cultural Collaborative
- Singer Family
- Helen Thorpe and John Hickenlooper
- Judi and Joe Wagner

- To many to list, thank you!
### COMMUNITY AND PROGRAM PARTNERS

- Arts & Venues Denver
- Denver Art Museum
- Denver Architectural Foundation, Doors Open Denver
- 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 & Human Rights Project
- Lighthouse Writers Workshop
- Museum of Contemporary Art Denver
- Scientific and Cultural Facilities District
- Sotheby’s
- Swallowtail 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

### PARTNER ORGANIZATIONS

- Arts & Venues Denver
- Denver Art Museum
- Denver Architectural Foundation, Doors Open Denver
- Denver B-Cycle
- Denver Film Society
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- Jennifer and Lance Marx
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- Susan and Ronald Nobile
- Robin Pringle
- Myra and Robert Rich
- Sigur Family Foundation
- Judi and Joe Wagner
- Gary Wiegandt and Barry Pata

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- Amanda and Wagner Scherr
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- Jeff Wolz
- Andrew York

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- Sandra B. Campbell
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- Craig and Marta Pena
- Nancy B. Tinker
- Nancy and Donald-Todd Dorn

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- Suzanne Parver and Clint Van Zee
- Ann and Harold R. Logan
- Laura and David Morgen
- Annettea McKeney and Mark Smith
- Joan Pease and Robert Magoon
- Myra and Robert Rich
- Martin Wilkinson and Arthur Ellsworth

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- Luxe
- Room & Board
- Spyder Active Sports Inc.

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- Vincent Abro
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- Hilary and Ralph Hiet Kokkin
- Sheila Bosman
- Linda and Edith Casebeer
- Melba Chambers and Hugh Grant
- Monte Clowes
- Pamela and David Deker
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- Mandalin Bowes and David Rubenstein
- Noel and Thomas Conklin
- Devon Dikes and Fowonda Troya
- Nelson Parvey
- Adriene and Harry Breschfield
- Katherine Hefner and Jeremy Yanuziaki
- Susan and Larry Marx
- Sarah and George Mousias
- Judy and Rick Schiff
- Amanda and Wagner Scherr
- Helen Thien
- Linda Tinsley and Curtis Rohrer
- Jeff Wolz
- Andrew York

### DIRECTOR’S CIRCLE ($10,000)

- Sandra B. Campbell
- Linnette Dysart and James Palecek
- Craig and Marta Pena
- Nancy B. Tinker
- Nancy and Donald-Todd Dorn

### CORPORATE PARTNERS ($2,500)

- Luxe
- Room & Board
- Spyder Active Sports Inc.

### LEADERSHIP CIRCLE ($1,000)

- Vincent Abro
- Susan and Richard Anderson
- Elizabeth and William Armstrong
- Hilary and Ralph Hiet Kokkin
- Sheila Bosman
- Linda and Edith Casebeer
- Melba Chambers and Hugh Grant
- Monte Clowes
- Pamela and David Deker
- Arthur Ellsworth
- Martin Wilkinson

### MANAGEMENT ($500)

- Polly and Mark Addison
- Kristin and Barrett Baker
- Mandalin Bowes and David Rubenstein
- Noel and Thomas Conklin
- Devon Dikes and Fowonda Troya
- Nelson Parvey
- Adriene and Harry Breschfield
- Katherine Hefner and Jeremy Yanuziaki
- Susan and Larry Marx
- Sarah and George Mousias
- Judy and Rick Schiff
- Amanda and Wagner Scherr
- Helen Thien
- Linda Tinsley and Curtis Rohrer
- Jeff Wolz
- Andrew York
PHOTOGRAPHY CREDITS

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Jeremy Bittermann

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Jensen Sutta; Chris Schneider

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Loredana Gaudioso

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Peter Ogilvie, Loredana Gaudioso

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Jim Barbour, Peter Ogilvie

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