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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.
2014 BOARD OF DIRECTORS

Sheila Bisenius
Sandra L. Still Campbell
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Robin Pringle
Kent Rice
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David Finch
Lydia Garmaier
Joan Prusse
Brianna Regester
Alexandra Schultze
Ian Shirkey
Dean Sobel
Graciano Wee
Irene Weygandt

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Emily Kosakowski
Kate Landers
Michal Mikesell
Bailey Harberg Placzek
James Squires

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

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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: Clyfford Still’s Paths to Abstraction
October 10, 2014 – January 18, 2015
Curated by senior consulting curator David Anfam

The War Begins examined Clyfford 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 Clyfford 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

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 charcoal 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.
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.”
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

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE</th>
<th>Amount</th>
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<tr>
<td>Gifts and Grants</td>
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<tr>
<td>Change in value of long-term pledges</td>
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<td>SCFD</td>
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<td>Grants from related entity</td>
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<td>Admissions</td>
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<td>Membership</td>
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<td>Other</td>
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<td>Investment income</td>
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<td>Loss on interest rate swap</td>
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<td><strong>TOTAL SUPPORT AND REVENUE</strong></td>
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<thead>
<tr>
<th>EXPENSES</th>
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<tbody>
<tr>
<td>Program Services</td>
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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>
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<td>Supporting Services</td>
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<td>General and administrative</td>
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<td>Fundraising, membership, and marketing</td>
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<td><strong>TOTAL EXPENSES</strong></td>
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<tr>
<th>CHANGE IN NET ASSETS</th>
<th>Amount</th>
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</thead>
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<tr>
<td>(Excludes Clyfford Still Museum Foundation)</td>
<td><strong>($1,253,591)</strong></td>
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</tbody>
</table>
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)

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)
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Suzanne Farver and Clint Van Zee
Laura and David Merage
Myra and Robert Rich

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Room & Board

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Sheila Bisenius
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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

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 Swafford;
Clyfford Still Museum; James Dewhirst;
Stephen Swafford

PAGES 17–18
Loredana Gaudioso

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