

An aerial photograph of a museum courtyard. A large crowd of people is gathered on the grass, many sitting on blankets. A white tent is set up on the left side of the courtyard, with a DJ booth and speakers underneath. A large, blue, abstract sculpture is visible on the right side. The courtyard is surrounded by a modern building with a light-colored facade. In the background, a city street with cars and buildings is visible.

2015 ANNUAL REPORT

CLYFFORD STILL | MUSEUM



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PRESIDENT'S AND DIRECTOR'S REPORT

During 2015, our fourth full year of operations, the Museum increased the breadth and depth of our efforts, enriching the community by presenting nationally acclaimed offerings as well as original programs geared for our regional audiences. We also eliminated admission charges for all educational programs, including our popular inStill Gallery Experience school visit program, thereby making school visits, lectures, gallery talks, and most other programs available to all participants regardless of their ability to pay, enabling us to reach an expanded audience.

After three years of large-scale special exhibitions, the curatorial staff changed the program somewhat by presenting smaller, more focused exhibitions in the first part of the year (such as the one-gallery exhibition *Up/Down*, which explored Still's changing judgments about orientation in his work) and establishing the fall as our season for larger projects, such as *Repeat/Recreate: Clyfford Still's "Replicas."* The latter exhibition, which was accompanied by a richly illustrated publication, was our most ambitious to date, including over a dozen loans from institutions like the Metropolitan Museum of Art and the Museum of Modern Art.

Our public programs also expanded into new territory with topics ranging from current art

and architecture criticism (Jerry Saltz, Roberta Smith, and Michael Kimmelman all gave lectures in 2015) to the first screening in the region of Matthew Barney's six-hour cinematic tour-de-force *River of Fundament*, presented in partnership with the Denver Art Museum and Denver's Biennial of the Americas. We also collaborated with Buntport Theater Company, which conceived a new production—presented in the Museum's galleries—based on community members' responses to Clyfford Still's PH-247, 1951 (the painting known to many as "Big Blue").

Also in 2015, the Museum partnered with the Getty Conservation Institute on a day-long symposium, held at the Getty Center in Los Angeles, titled "Abstract Expressionism: Time, Intention, Conservation, and Meaning," which was attended by over 100 specialists and enthusiasts alike. Finally, we established a new position, Director of Audience and Community Engagement, perhaps our most demonstrable commitment to broadening the accessibility of our programs and inclusivity of our audiences.

All in all, these efforts have been designed to bring not only as many people as possible to the Museum, but also to continue redefining what a single-artist museum can be.

CHRISTOPHER HUNT
President, Board of Directors

DEAN SOBEL
Director



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THE YEAR IN REVIEW

EXHIBITIONS

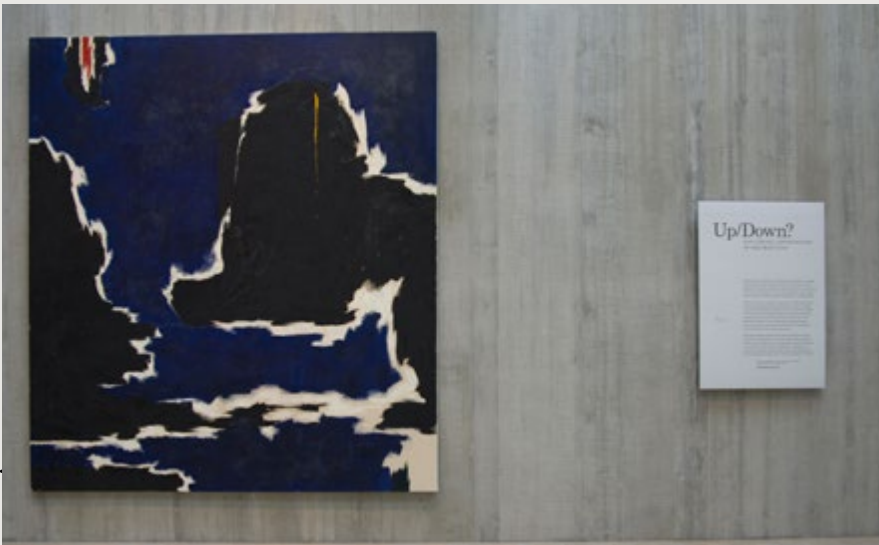
Up/Down?

January 23–May 3, 2015

Curated by Bailey Harberg Placzek, assistant curator and collections manager

Despite Clyfford and Patricia Still’s meticulous cataloguing and photographic documentation of Still’s entire artistic output, there are a few paintings that maintain an air of mystery. *Up/Down?* was a small-scale exhibition that explored the issue of orientation in Still’s artwork through the examination of several paintings with particularly ambiguous back-stories.

In order to fully illustrate the enigmatic nature of each painting, *Up/Down?* also incorporated key materials from the Clyfford Still Museum Archives that were invaluable in the Museum’s research of the featured works. Installed in the Museum’s central gallery, *Up/Down?* was surrounded by galleries showing works from the permanent collection that highlighted some of the most exciting discoveries made during the Museum’s first three years. This was the first installation since the Museum’s inaugural exhibition in which the majority of the galleries were dedicated to Still’s masterworks.



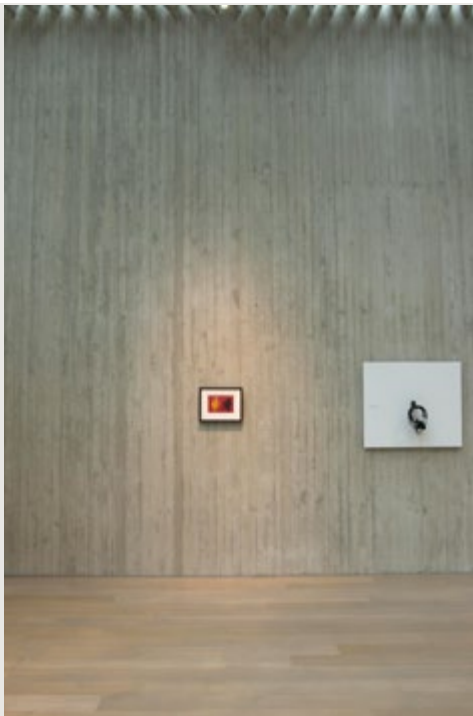
Artists Select: Mark Mothersbaugh

March 6–May 3, 2015

Curated by Mark Mothersbaugh, artist, composer, and musician

Featuring a joint-ticket partnership developed in collaboration with the Museum of Contemporary Art Denver, this popular exhibition initiated an ambitious new series at the Clyfford Still Museum through which creative professionals engage in curatorial work traditionally performed by individuals with academic backgrounds. Mark Mothersbaugh is a composer of scores for movies and television, and frontman for the influential musical group DEVO. He is the first artist to have curated an exhibition at the Clyfford Still Museum.

The exhibition, shown in the Museum’s Jana and Fred Bartlit Gallery, featured four small drawings by Clyfford Still selected by Mothersbaugh from the Museum’s permanent collection. The small number and size of the works amplified the large and open space of that gallery, standing in stark contrast to the monumentally scaled works by Clyfford Still on view in adjacent galleries. Each drawing was accompanied by a unique musical composition created by Mothersbaugh in response to it, made available to gallery visitors on headsets and now archived at clyffordstillmuseum.org/mark. Mothersbaugh’s own visual artworks were simultaneously featured in the critically acclaimed MCA Denver exhibition, *Mark Mothersbaugh: Myopia*.



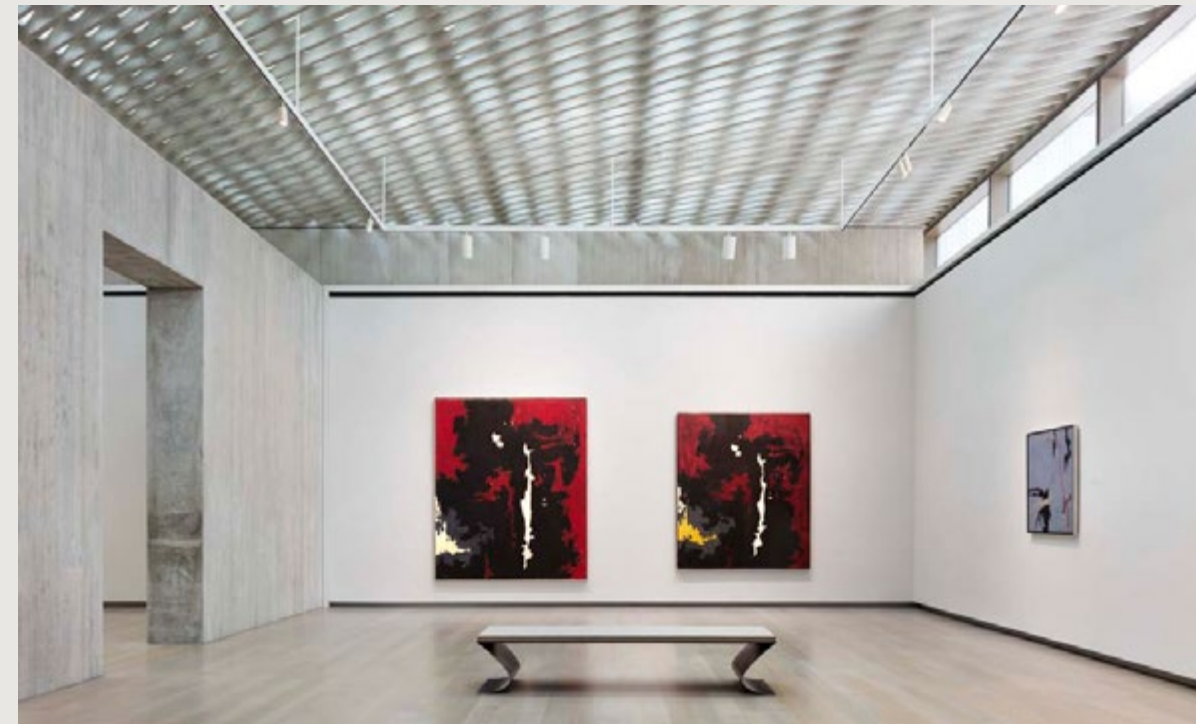
Clyfford Still: The Colville Reservation and Beyond, 1934-1939

May 8 – September 13, 2015

Curated by Patricia Failing, professor emerita, University of Washington

This exhibition and its catalogue of new scholarship explored how the time Still spent with indigenous people of northeastern Washington State contributed to a tragic sensibility realized later in his career. Featured works came from Still's years as a faculty member at Washington State College, when he co-founded State College Summer Art Colony on Washington's Colville Reservation.

Approximately thirty of Still's works on paper and eight oil-on-canvas compositions comprised the exhibition, along with sketch-oriented materials, related photographs, and examples of the artist's self-described "interpretive studies" executed in the middle and late 1930s in Pullman, Washington. Subject matter ranged from carefully observed portraits of tribal members to dramatic, semi-abstract paintings of human figures. Dozens of the works in this exhibition were shown publicly for the first time. A seven-minute video featuring Patricia Failing and Washington State University associate professor of art history Michael Holloman (Colville) was also created for the exhibition, now available on [YouTube](#) and clyffordstillmuseum.org/colville.



Repeat/Recreate: Clyfford Still's "Replicas"

September 18, 2015 – January 10, 2016

Curated by David Anfam, senior consulting curator, and Dean Sobel, director

Repeat/Recreate, an exhibition of closely related compositions that Still called "replicas," featured major works by Clyfford Still exhibited in pairings. Uncanny and often darkly magnetic, they provided a new and greater understanding of Still's process and methods, while challenging the popular understanding of abstract expressionism as an outpouring of impulsive creativity.

The exhibition brought together works of art from some of the world's most renowned collections, including the Metropolitan Museum of Art, Museum of Modern Art, Detroit Institute of Arts, Hirshhorn Museum and Sculpture Garden, and Smithsonian American Art Museum. At least nineteen works featured in *Repeat/Recreate* had never been shown publicly, and only one of the exhibition's pairings had previously been exhibited in tandem. The *Denver Post* called the exhibition "the most ambitious exhibition in the Museum's four-year history," while ARTnews called *Repeat/Recreate* "a once-in-a-lifetime occasion for re-evaluating Still's creative process."

The exhibition was accompanied by a catalogue that included more than thirty full color plates as well as essays by Anfam and Neal Benezra, director of the San Francisco Museum of Modern Art.

MISSION HIGHLIGHTS

Ambitious goals and new interdepartmental collaborations drove the Clyfford Still Museum’s institutional advancements in 2015, a year of both long-anticipated milestones and new frontiers.

Behind the scenes, the Museum passed the halfway point towards stretching all 830 paintings in Denver’s collection and Museum staff uncovered Denver’s tenth previously undocumented painting in its holdings, a replica of two masterworks held in collections outside of Colorado. (Another undocumented replica, the undated canvas PHX-27, sparked the research project that resulted in the *Up/Down?* exhibition.) As the number of stretched paintings increased, Collections staff began digitally mapping out a long-term organizational plan for North and South Painting Storage to both maximize space utilization and also store all works in chronological order, a little-known requirement of the Donation Agreement between Denver and the Estate of Clyfford Still.

CSM’s fine-art photographer finished high-resolution documentation of more than 400 paintings in 2015. The Museum also installed LUNA—CSM’s digital asset management database—which will

house high-resolution photographs of CSM’s entire art collection and scans of its archival collection. Simultaneously, the Museum migrated all its collections data to QI, a new collections management system that will sync with LUNA. So began an interdepartmental collaboration to merge records of Still’s artworks with records of objects from his archives in a single research database. QI will support an online system that allows users to retrieve artworks, photographs, archival objects, and letters—and the relationships between them—in a single search.

For two days in late May, the conservation lab and painting storage areas at the Museum were buzzing with almost two-dozen conservators, conservation scientists, curators, and scholars from across the country who were experienced with abstract expressionist art. The lab was the setting for the inaugural Clyfford Still Museum Conservation Summit. Experts from the San Francisco Museum of Modern Art, the Guggenheim Museum, the Metropolitan Museum of Art, the Menil Collection, the Hirshhorn Museum and Sculpture Garden, the Getty Conservation Institute, and other organizations, all accepted the Museum’s invitation to attend.

The experts had gathered to address new issues that the passage of time has created: as abstract expressionism has become a movement with origins more than seventy years old, consensus is needed about what should (and should not) be considered acceptable change over time for these artworks. Should conservators leave proliferating issues like small paint cracks alone—allowing them to be part of the character befitting an historic painting—or should they restore works to resemble how they looked in the artists’ studios?

With their questions and next steps framed by this summit, on November 12, 2015, many summit participants gathered again at the Getty Center

in Los Angeles for a symposium entitled *Abstract Expressionism: Intention, Time, Interpretation, Conservation*, cohosted by the Clyfford Still Museum Research Center and the Getty Conservation Institute (GCI). Conservators spoke on the materials, treatment techniques, and interpretation of works by Clyfford Still, Jackson Pollock, Franz Kline, Willem de Kooning, Joan Mitchell, and others. CSM also became a partner in GCI’s research consortium on modern oil paints in 2015, allowing Denver’s paintings to become potential case studies in future materials identification efforts and the development of new treatment strategies.



SCHOLARSHIP

The Clyfford Still Museum was remarkably prolific in 2015, publishing a record three full-length catalogues in a single year.

In April, the Museum released *Clyfford Still: The Colville Reservation and Beyond, 1934-1939*. An essay by curator Patricia Failing, professor emerita in the division of art history at the University of Washington, Seattle, anchored this publication devoted to an early chapter in Clyfford Still’s path towards abstract expressionism. The new scholarship explores how Still’s time with indigenous people of northeastern Washington State contributed to a tragic sensibility realized later in his career.

In May, CSM’s new *Clyfford Still Museum Handbook* was published. This work included an illustrated chronology of the artist’s life and work; carefully annotated color reproductions of more than 35 outstanding paintings and works on paper; overviews of the

Museum’s archival and conservation efforts; and a detailed look at Allied Works Architecture’s award-winning concept and design for the Museum.

Finally, in October of 2015, a comprehensive examination of a little-known practice in Clyfford Still’s work was published by the Clyfford Still Museum Research Center. *Repeat/Recreate: Clyfford Still’s “Replicas”* offered a greatly enhanced understanding of Still’s stylistic processes and the underpinnings of his darkly magnetic art. In the process, this catalogue challenged the popular understanding of abstract expressionism as an outpouring of impulsive creativity. The most comprehensive exhibition catalogue produced by the Museum to date, it contained more than thirty full-color plates, as well as essays by David Anfam, senior consulting curator at the Clyfford Still Museum; and Neal Benezra, director of the San Francisco Museum of Modern Art.



PUBLIC PROGRAMS AND EVENTS

Access and Inclusion

The Clyfford Still Museum presented its education and public programs free of charge to participants in 2015, the first year of an inclusive new policy grounded in the success of the Museum's free inStill program for schools that launched in 2014. Programs such as keynote lectures from visiting scholars, gallery talks, musical performances, and archival presentations were all offered at no cost to registrants. inStill, meanwhile, continued its service to area students, welcoming more than 1,250 guests to the Museum.

In addition, CSM collaborated with the Denver Art Museum and the 2015 Biennial of the Americas to present *River of Fundament*, a six-hour, three-act cinematic spectacle produced over seven years by renowned contemporary artist Matthew Barney. Other notable partnerships in 2015 included a unique production in the Museum's Lanny and Sharon Martin Galleries by Denver's critically acclaimed Buntport Theater, several events co-organized with Lighthouse Writers Workshop, and an ongoing association with University of Denver's Curatorial Practicum course. CSM hosted more than 15 member-only events this year, as well.

Since opening in 2011, the Museum

has partnered with VSA (Very Special Arts) Colorado on a variety of initiatives that provide arts and education programming for youth and adults with disabilities. CSM co-sponsored a conference with VSA in 2015, resulting in a day of dialogue about access, inclusion and community. VSA has hosted multiple programs at the Museum to further their mission. In Spring, the Museum partnered with the Denver Art Museum, History Colorado Center, Denver Public Library, the Mexican Consulate, and Byers-Evans House Museum to offer free admission and family friendly programming for the region's largest Dia del Niño celebration. 2015 was also CSM's first full year as an inaugural cultural partner of Denver Public Schools' MY Denver Card, an enhanced library card that offers free admission for both students and their family members to a number of area institutions.

In all, 56% of patrons experienced the Clyfford Still Museum at no cost in 2015, through complimentary admission offers, free public programs, unique collaborations offered with community partners, and one-off offerings developed specifically for identified underserved audiences.



COMMUNITY AND ENGAGEMENT

New Engagement

There are many challenges and opportunities for a new institution like the Clyfford Still Museum. When we opened to the public in 2011, we believed that one of our biggest difficulties would be attracting an audience and keeping the public engaged with an institution that many knew little about. Because of this, the Museum was eager to engage with and become a part of our new community. We quickly determined that collaborations were a great way to achieve this. By combining resources with other cultural institutions and community groups, we were able to connect more organically to audiences unfamiliar with the Museum. Our partnerships with other organizations have also been fun and rewarding, and many have helped the Museum become a more vibrant nexus for cultural experience in the community.

In our third year, we began to talk internally about how we could become more effective in reaching new audiences and more successful in realizing our desire to be as inclusive as possible. As a result, in January 2015, the Clyfford Still Museum hired a full-time director of audience and community engagement, Sonia Rae, to help us develop new friends across the region, deepen our relationships with partners, and become a more accessible place for new audiences.

During 2015 Rae devoted a lot of time to forming relationships with different organizations and communities with a goal of welcoming them to the Museum. Rae learned that it was critical to become known to, and trusted by, new people, to learn what interests and needs they have, and to find ways in which the Museum might be able to meet some of those needs through its programs.

Some of the new partnerships Rae formed in 2015 included one with the Art Students League and RedLine to help artists enhance their business practices. Rae also collaborated with the Denver Public Library’s *Plaza Program* and developed a special Museum event (to take place in 2016) designed to introduce recent immigrants to the Museum and help them feel comfortable in a new cultural experience. Other partnerships have included programs with the American Indian community and several colleges and universities.

As a single-artist museum, the Clyfford Still Museum will continue to look for ways to be welcoming, relevant, and interesting so that a more diverse group of people will want to visit the Museum, and hopefully return again.



2015 STAFF

ADMINISTRATION

- John Eding
- David Finch
- Lydia Garmaier
- Kelly Merrion
- Joan Prusse
- Sonia Rae
- Dean Sobel
- Sarah Wambold
- Graciano Wee

COLLECTIONS

- Jessie de la Cruz
- Emily Kosakowski

- Kate Landers
- Michal Mikesell
- Bailey Harberg Placzek
- James Squires

VISITOR SERVICES

- Sandra Clark
- Kathryn Duncan
- Katharine Gonda
- Jacob Gutierrez
- Aliza Lelah-Hackman
- Claire Kelly
- Gwendolyn Lopez
- Brett Miller
- Sheryl Patten

EDUCATION & PROGRAMS

- Joann Asakawa
- Elizabeth Bola
- Sarena Bonora
- Kealey Boyd
- Diane L. Brogden
- Emily Bullard
- Julie Cole
- Virginia Dickinson
- Kathryn Duncan
- Victoria Eastburn
- Lindsay Gustave
- Jacob Gutierrez
- Sarah Hart

- Linda Keller
- Marilyn Lindenbaum
- Natalie Metzger
- Karen Michele Meyer
- Jennifer Miklosi
- Julia Modest
- Christina Peterson
- Annie Rim
- Diego Rodriguez-Warner
- Melinda Stewart
- Kaitlyn Tucek
- Cory Van Zytveld
- Heather Williams
- Ansley Young



FINANCIAL REPORT

The summarized financial information below reflects year-end results for the Museum’s operations during the fiscal year ended December 31, 2015.

SUMMARIZED FINANCIAL INFORMATION

For the year ended December 31, 2015

SUPPORT AND REVENUE	
<i>Gifts and Grants</i>	
Change in value of long-term pledges	\$173,866
SCFD	\$377,594
Grants from related entity	\$3,100,369
<i>General Contributions</i>	\$499,792
<i>Admissions</i>	\$131,211
<i>Membership</i>	\$92,679
<i>Other</i>	\$125,690
<i>Investment income</i>	\$0
<i>Loss on interest rate swap</i>	(\$15,058)
TOTAL SUPPORT AND REVENUE	\$4,486,143
EXPENSES	
<i>Program Services</i>	
Education and programs	\$556,010
Museum building and galleries	\$1,012,940
Exhibitions and collections	\$1,773,434
<i>Supporting Services</i>	
General and administrative	\$1,098,681
Fundraising, membership, and marketing	\$98,971
TOTAL EXPENSES	\$4,540,036
CHANGE IN NET ASSETS	\$1,127

(Excludes Clyfford Still Museum Foundation)





CONTRIBUTORS AND SUPPORTERS

\$1,000,000+

J. Landis and Sharon Martin Family Foundation

\$100,000 TO \$1,000,000

Bonfils-Stanton Foundation
Scientific & Cultural Facilities District
The Clyfford E. Still Endowment Fund

\$10,000 TO \$99,999

Chambers Family Fund
Colorado Creative Industries
Jeremy and Angie Flug Foundation
Eleanor and Henry Hitchcock Charitable Foundation
Judy and Rick Schiff
U.S. Bank Foundation
Wisecarver-Brown Charitable Trust

\$2,500 TO \$9,999

Jennifer Evans and Jack Tankersley
Harmes C. Fishback Foundation Trust
Laura Glaser and Leonard Loventhal
Lizabeth Lynner and James Palenchar
Charles Hosmer Morse Foundation, Inc.
Ponzio Family Foundation

\$1,000 TO \$2,499

Susan and Richard Anderson
Spencer Bailey Fund
Dianna DeVore
Amie Knox and James Kelley
Jeanne Robb

UP TO \$999

Too many to list, thank you!



MEMBERSHIP (\$1,000 LEVEL AND ABOVE)

CURATOR'S CIRCLE (\$2,500)

Merle Chambers and Hugh Grant
Suzanne Farver and Clint Van Zee
Laura and David Merage
Joan Prusse and Robert Musgraves
Myra and Robert Rich

CORPORATE PARTNERS (\$2,500)

Liberty Media Corporation
Room & Board

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(\$1,000 LEVEL AND ABOVE)

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Monty Cleworth
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Arthur Ellsworth and Marvin Wilkinson
Jennifer Evans and Jack Tankersley
Amie Knox and James Kelley
Ann and Harold R. Logan, Jr.
Jenifer and Lance Marx
Judy and Rick Schiff
Nancy and Donald Todd
Judi and Joe Wagner

PHOTOGRAPHY CREDITS

COVER, INSIDE COVER, PAGE 2
James Dewhirst

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Clyfford Still Museum

PAGE 5 (TOP RIGHT)
James Dewhirst

PAGE 5 (TOP LEFT AND BOTTOM)
Clyfford Still Museum

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Clyfford Still Museum

PAGE 7
Raul Garcia

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Clyfford Still Museum

PAGE 9
Justin Wambold

PAGE 10, PAGE 11 (TOP AND BOTTOM LEFT)
James Dewhirst

PAGE 11 (BOTTOM RIGHT)
Trevr Merchant

PAGE 12 (TOP LEFT)
Loredana Gaudioso

PAGE 12 (TOP RIGHT)
James Dewhirst

PAGE 12 (BOTTOM)
Clyfford Still Museum

PAGE 13, PAGE 14 (TOP AND BOTTOM)
James Dewhirst

PAGE 14 (MIDDLE)
Clyfford Still Museum

PAGE 15, PAGE 16 (BOTTOM)
James Dewhirst

PAGE 16 (TOP LEFT)
Loredana Gaudioso

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