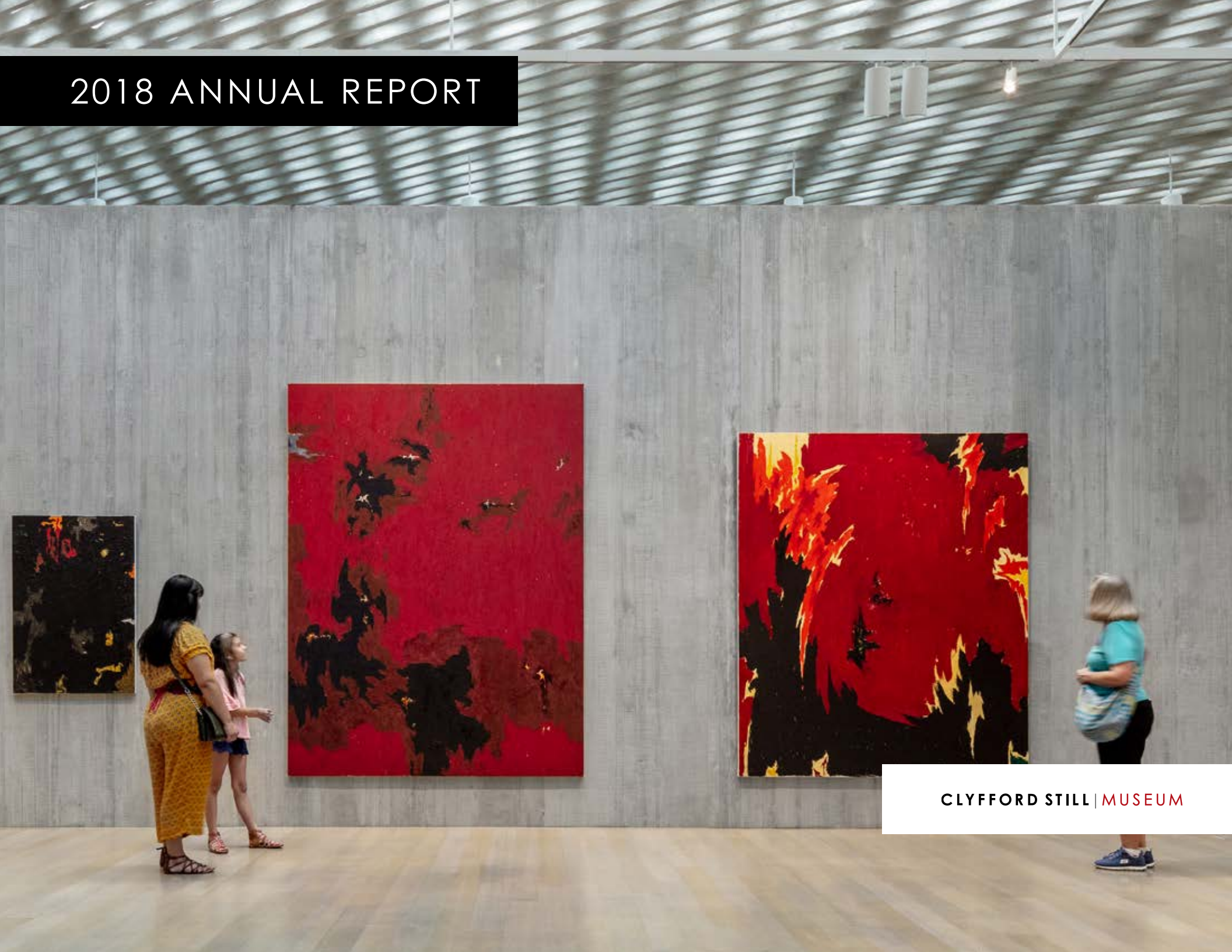


2018 ANNUAL REPORT



CLYFFORD STILL | MUSEUM



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PRESIDENT'S AND DIRECTOR'S REPORT

After nearly seven years of ongoing efforts, the Museum completed the inventory of its entire painting collection on November 5, 2018. The final canvases were unrolled, examined, and catalogued that day as part of the Museum's first Facebook Live experience. Due to their size and complexity, the inventory of paintings continued throughout 2018 yielding 10 "stowaways," bringing the total number of paintings in the collection to 841 and the total collection to more than 3,000 objects.

A key highlight of the year included the exhibition *A Daughter's Eye/A Daughter's Voice*, which presented Still's art and ideas as seen through the eyes of the curator – the younger of Clyfford Still's two daughters, Sandra Still Campbell. As another example of the Museum's continued effort to invite guests with varied perspectives and backgrounds to curate from the collection, the exhibition presented a highly personal and truly original vision. To complement the onsite experience and extend content beyond the physical Museum location, CSM also produced the narrative-style podcast *A Daughter's Voice*, which was installed in the galleries and made available online.

Based on overwhelmingly positive visitor feedback about the Drawing Room, an interactive activity space presented in conjunction with *Clyfford Still: The Works on Paper* in 2016, the Museum reimaged the Boettcher Foundation Education Gallery to include a permanent hands-on area called The Making Space. The newly imagined art studio offers a range of fun offerings and collaborative activities for visitors of all ages. The Making Space also features touchscreen-enabled video kiosks showcasing short videos about Still and his work.

The Museum's free, standards-aligned, activity-based school program inStill welcomed its 10,000th student on September 18, 2018. Since its inception in 2014, the inStill Gallery Experiences have continued to be offered free of charge and the Museum also offers bus funding to qualifying schools.

The Museum also purchased property directly across Bannock St. with the assistance of the CSM Foundation. Planning for developing this property is ongoing.

In 2018, the Museum welcomed more than 48,000 visitors and ended the year with 1,035 member households. Due to the support of our dedicated foundation, CSM ended 2018 in a strong financial position.

CHRISTOPHER HUNT

President, Board of Directors

DEAN SOBEL

Director



Back row, from left: Daniel Benel, Kent Rice, Curt R. Freed, M.D., Mark Smith, Christoph Heinrich, Judy Schiff, CSM director Dean Sobel, Sheila Bisenius, Gary Steuer, David C. Decker

Front row, from left: Albus Brooks, Jennifer Evans, Amie C. Knox, Christopher W. Hunt, Sarah A. Hunt, Jeremy Flug, Bobby LeFebre

Not pictured: Sandra L. Still Campbell, Ramey Griffin Caulkins, Robin Pringle Hickenlooper, Morris Susman, M.D.

2018 BOARD OF DIRECTORS

- Daniel Benel
- Sheila Bisenius
- Albus Brooks
- Sandra L. Still Campbell
- Ramey Griffin Caulkins
- David C. Decker
- Jennifer Evans, *treasurer*
- Jeremy J. Flug
- Curt R. Freed, M.D.
- Christoph Heinrich
- Robin Pringle Hickenlooper
- Christopher W. Hunt, *president*
- Sarah A. Hunt, *vice president*
- Amie C. Knox, *secretary*
- Bobby LeFebre
- Kent Rice
- Judy Schiff
- Mark Smith
- Gary Steuer
- Morris Susman, M.D.

THE YEAR IN REVIEW

EXHIBITIONS

Highlights from the Collection

January 26–September 9, 2018

In 2018, the Museum surrounded the special exhibitions with a new display of the permanent collection installed throughout all of the Lanny and Sharon Martin Galleries. This presentation featured approximately 50 paintings and 30 works on paper spanning Clyfford Still's 60-year career.

The mostly chronological narrative began in the 1920s with traditional landscape subjects and Depression-era figure studies that transformed into quasi-abstractions. These culminated with Still's groundbreaking wartime abstractions and monumental late paintings that highlighted the artist at the height of his powers.

More than 25 works in the installation had never been exhibited previously, including a number of early anatomical sketches discovered in the Clyfford Still Archives.



Spotlight 02: A Study in Connoisseurship, A Newly Discovered Painting from the Yukon

January 26–April 29, 2018

This second feature in the Clyfford Still Museum's Spotlight series—which highlighted select works through small, highly focused exhibitions—explored a double-sided, undocumented early painting which may have been made in Alberta. Presented to the Museum in 2013 as a potential Clyfford Still work with an intriguing backstory, the painting is on long-term loan to the Museum for further research and study.

Using this painting as a case study, Spotlight 02 illustrated how professionals examine unauthenticated artworks to determine their authorship. The exhibition presented verified Still artworks in juxtaposition with the undocumented painting's front composition, as well as other works that could relate to the painting's reverse composition.

The Museum encouraged visitors to make both technical and thematic comparisons between the artworks, study historical documentation that places Still's family in 1920s Alberta where the artwork may have been painted, and draw conclusions about the authorship of this work.



A Light of His Own: Clyfford Still at Yaddo

May 4–September 9, 2018
Curated by Patricia Failing

During the summers of 1934 and 1935, Clyfford Still attended Yaddo, the artists' retreat in Saratoga Springs, NY as a guest. At the time, his resumé was minimal compared to that of other guests. Still was a 28-year-old graduate student and teaching fellow at Washington State College in Pullman when first invited to Yaddo. He remembered his time at Yaddo as the first time in his life where he felt free to think, dream, and paint.

The center of the exhibition and its accompanying catalogue included the 19 small paintings Still created at Yaddo. These renderings of regional farming scenes and rural landscapes represented newly introspective figurative work that Still understood as “bordering on the tragic” and “forcefully moving.” *A Light of His Own* also included Still's significant hand/head study on loan from the Munson-Williams-Proctor Arts Institute in Utica, NY.

Later works illustrated ways Still repurposed his Yaddo images, as his career progressed, into grotesque social commentary and symbolic forms alluding to sexual drive and mythical dualisms. As the metaphorical content of these post-Yaddo compositions began to intertwine and grow, figures merged, fragmented and dissolved, igniting visual energies that ultimately inspired Clyfford Still to create some of the mid-20th century's most unprecedented modernist paintings.



A Daughter's Eye/ A Daughter's Voice

September 14, 2018–January 13, 2019
Curated by Sandra Still Campbell

Curated by the younger of Clyfford Still's two daughters, Sandra Still Campbell, *A Daughter's Eye/A Daughter's Voice* presented a highly personal and original vision of Still's art and ideas. Two-thirds of the featured works had never been exhibited, and many had been unrolled and stretched for the first time since Still painted them. Campbell's reflections about her father, his art, and their life together accompanied the paintings, and were presented both in wall texts and a podcast. Her audio commentary unfolded in four chapters, one for each of the exhibition's galleries.

Most of the paintings Campbell selected for the exhibition exemplified Still's concept of recapitulation, a term used in musical theory to describe repetition with slight modifications. Campbell recalled her father using the word often to express his desire to recontextualize and refine compositions by repeating, juxtaposing, and transforming familiar forms, lines, and colors. Campbell also chose many works that illustrated his consistent exploration of the color ochre to capture the organic essence of all human and earthly things.

“My father fought against making his work inhuman—sterile, cold, lacking in humanity,” Campbell said. “He was all about the fire of the human spirit.”





2018 PUBLIC PROGRAMS AND EVENTS

CSM continued to offer a comprehensive program to promote public and scholarly understanding of the life and work of Clyfford Still. Lectures, gallery talks, adult education courses, film screenings, and concerts support the Museum's core membership, yet also provide a platform to increase relevance in the community at-large.

Successful signature programs such as One Painting at a time, which challenges participants to spend quality time with a single artwork, and Music in the Galleries, live musical performances inspired by Still's record collection, advanced the exhibitions and promoted further exploration of the Collection.

The galleries and forecourt were abuzz on September 8, 2018 as the Museum welcomed more than 160 guests for the second New Americans Day, in collaboration with nine different branches of the Denver Public Library (DPL). CSM gallery teachers led tours of the Museum, with translators facilitating discussions in Amharic, Arabic, Somali, Spanish, and Vietnamese. Guests also enjoyed creating their own art in The Making Space and other activities including face and henna painting, music of bands Mariachi Sol de mi Tierra and Chihera (a family band playing music of Zimbabwe), Indian dance by performers from Mudra Dance Studio, and refreshments.

The education team continued the partnership by visiting participating library branches to offer activities ranging from art making with children to assisting DPL with English language learning exercises for adults, all with the goal of getting to know the community and finding ways to make Clyfford Still and the Museum relevant to them. Each Plaza visit was met with gratitude and success; between participants, library staff, and CSM gallery



teachers, all parties reported engagement, enthusiasm, and new connections.

The priority of learning and education is hard wired into the Museum. CSM's free, standards-aligned, activity-based school program inStill welcomed its 10,000th student in 2018. inStill Gallery Experiences proudly served 2,489 students onsite in 2018, with an additional 2,509 engaged at offsite locations. This represented a dramatic increase when compared to 1,730 students served by inStill in 2017.





NEW ENGAGEMENT

In 2018, the Museum worked both internally and externally to advance its diversity and inclusiveness efforts. CSM has developed ongoing relationships with the Denver Public Library, RedLine's Reach Studio, VSA Colorado, Lighthouse Writer's Workshop, local colleges and universities, and many other to produce collaborative, inclusive programming.

In addition to more academic approaches to audience research and engagement, in 2018, the Museum continued connecting organically with community groups and new cultural partners. The Museum partnered with the Denver Architecture Foundation to present a quarterly lecture series.

To build on the strategic audience expansion initiative started in 2017 with the assistance of Slover Linett, CSM began integrating findings to more deeply engage visitors by developing new exhibition strategies, didactics, and marketing communications, while also instituting a longer-term benchmarking evaluation of the museum experience. Phase two of the study concluded at the end of 2018. This phase challenged the Museum to think more broadly about how to direct its energies to engage a broader audience. Psychographic audience segmentation work occurred to identify the various types of metro Denver audiences who could be potential visitors to CSM, laying specific framework to prioritize thinking, develop a common language across departments, and make the interpretive planning process more holistic and consistent.





2018 STAFF

ADMINISTRATION

Aaron Casey	Sonia Rae	Claire Roseland
Mark Colvin	Dean Sobel	James Squires
John Eding	Diane Stahl	
Kristin Feldkamp	Sarah Wambold	VISITOR SERVICES
David Finch	Graciano Wee	Catherine Coulter
Lydia Garmaier		Desiree Dick
Jacob Gutierrez	COLLECTIONS	Virginia Dickinson
Natalie Kowalk	Farrah Taylor Cundiff	Jessica Fowler
Kelly Merrion	Jessie De La Cruz	Evan Gendreau
Juan Mikkola	Emily Kosakowski	Majken Koczara
John Patterson	Michal Mikesell	Alexander McConnell
Erin Poindexter	Bailey Placzek	Jeffrey Muskovin
Joan Prusse	James Squires	Grace Smith

EDUCATION & PROGRAMS

Patricia Ackerman	Marilyn Lindenbaum
Emily Bullard	Molly McGill
Victoria Eastburn	Melinda Murphy
Nicole Fleck	Holly Nordeck
Michelle Fraser	Christina Peterson
Valerie Hellstein	Alejandra Rodriguez
Allyson Johnson	Brittany Royer
Cody Jorgensen	Emily Mullen Stenerson
Lauren Karbula	Gillian Terrace
Corinne Kannenberg	Melissa Thoet
Kenda Keenan	
Hayley Krichels	



FINANCIAL REPORT

The summarized financial information below reflects year-end results for the Museum's operations during the fiscal year ended December 31, 2018.

SUMMARIZED FINANCIAL INFORMATION For the year ended December 31, 2018

SUPPORT AND REVENUE	
<i>Gifts and Grants</i>	
Change in value of long-term pledges	\$3,297
SCFD	\$287,420
Grants from related entity	\$3,213,876
<i>General contributions</i>	\$480,098
<i>Admissions</i>	\$161,975
<i>Membership</i>	\$93,704
<i>Other</i>	\$139,419
<i>Investment income</i>	\$0
<i>Loss on interest rate swap</i>	(\$5,350)
TOTAL SUPPORT AND REVENUE	\$4,374,439
EXPENSES	
<i>Program Services</i>	
Education and programs	\$959,673
Museum building and galleries	\$1,006,828
Exhibitions and collections	\$1,174,156
<i>Supporting Services</i>	
General and administrative	\$1,519,897
Fundraising	\$191,830
TOTAL EXPENSES	\$4,852,384
CHANGE IN NET ASSETS	(\$477,945)
(Excludes Clyfford Still Museum Foundation)	

CONTRIBUTORS AND SUPPORTERS

\$100,000+

The Clyfford E. Still Endowment Fund
Scientific and Cultural Facilities District

\$10,000–\$99,999

Bank of America
Deborah Buck Foundation
Colorado Creative Industries
Johnson Foundation of the Rockies
U.S. Bank Foundation
Wisecarver-Brown Charitable Trust

\$2,500–\$9,999

Denver Post Community Foundation
Betty B. Dutton Charitable Remainder Trust
Collage Giving Fund at The Chicago Community Foundation
Harmes C. Fishback Foundation Trust
Liberty Gives Foundation

\$1,000–\$2,499

Susan and Richard Anderson
Alix and John Corby
City & County of Denver
Liberty Media Corporation
Graciano Wee

UP TO \$999

Too many to list, thank you!



MEMBERSHIP (\$1,000 LEVEL AND ABOVE)

DIRECTOR'S CIRCLE (\$5,000)

J. Landis and Sharon Martin
Craig Ponzio

CURATOR'S CIRCLE (\$2,500)

Tony and Susan Krausen
Joan Prusse and Robert Musgraves
Robert and Myra Rich
Rosina Yue

CORPORATE PARTNERS (\$2,500)

Room & Board

LEADERSHIP CIRCLE (\$1,000 LEVEL AND ABOVE)

Sheila Bisenius
Teb Blackwell and Bernice Harris
Ellen Bruss and Mark Falcone
Merle Chambers
Jennifer Evans and Jack Tankersley
Amie Knox and James Kelley
Harold R. Logan, Jr. and Ann Logan
Laura and David Merage
Mark Smith



PHOTOGRAPHY CREDITS

COVER
James Florio

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