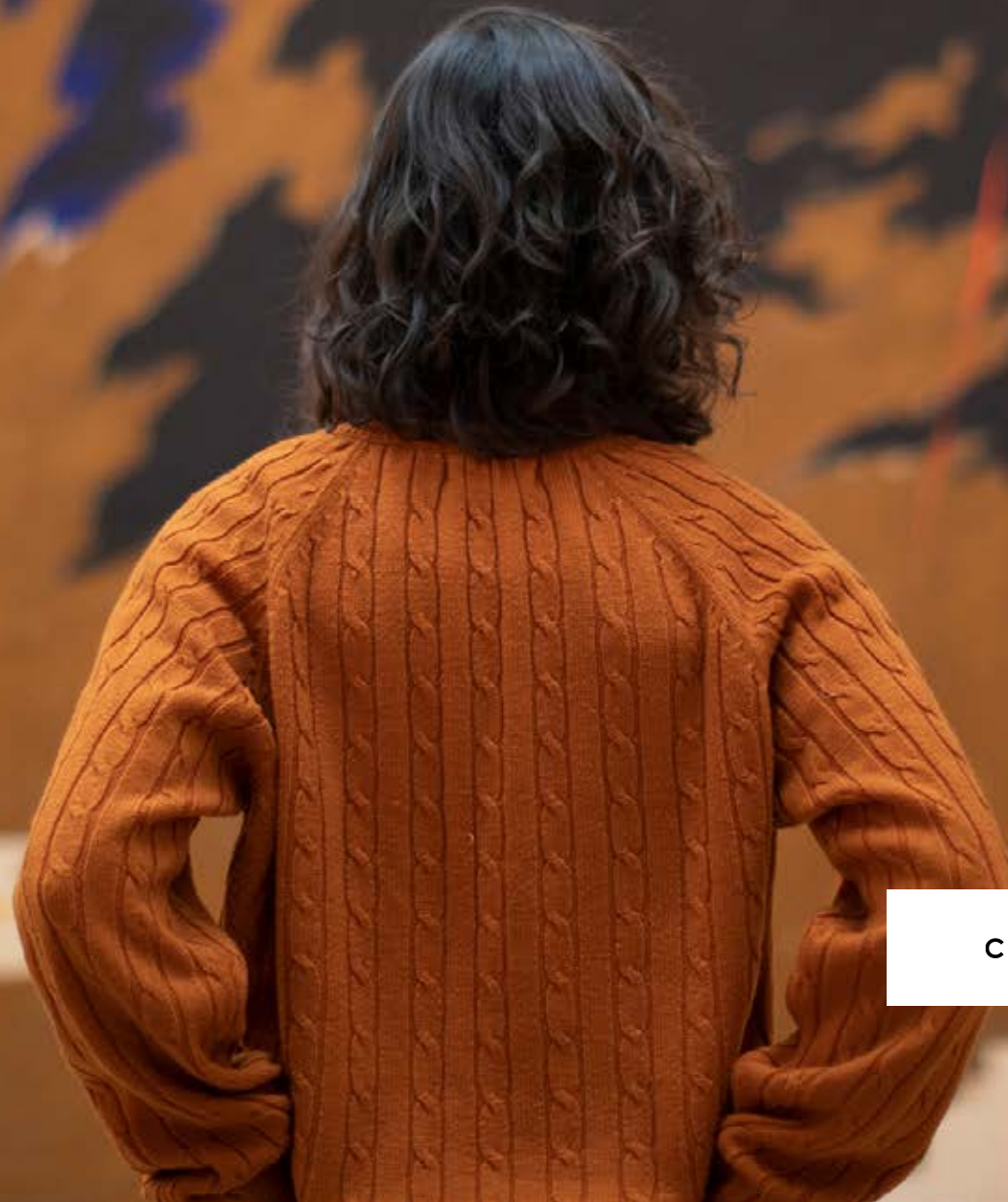


2019 ANNUAL REPORT



CLYFFORD STILL | MUSEUM



TABLE OF CONTENTS

President's and Director's Report..... 2
Message from Chris Hunt and Dean Sobel

2019 Board of Directors 3

The Year in Review 4

Exhibitions 4

Public Programs and Events 9

Community and Engagement 11

2019 Staff 12

Financial Report 15

Contributors and Supporters 16

Membership (\$1,000 level and above) 17



PRESIDENT'S AND DIRECTOR'S REPORT

Over the past two years, the Museum has been conducting an array of research studies designed to evaluate things like our current program offerings, our interpretive initiatives, and the overall reach of our programs into Denver's communities and beyond. This research has been both encouraging and eye-opening, maybe even startling in some cases.

Both formal and informal research is now shaping our staff's work on a daily basis. As we have gained a greater understanding of who visits the Museum, we have become better attuned to audience segments that we're under-serving. This, in turn, has shaped the composition of our board and generated baseline initiatives like Spanish-language translations, which are a first step towards better welcoming people from Denver's large Hispanic and Latino communities.

Now more than ever, we realize the importance of being responsive to our community's needs. Putting our visitors first is making the Museum an even better steward of the extraordinary collections in our care.

In November 2019, the Museum was accredited by the American Alliance of Museums (AAM), the highest national recognition afforded museums. Accreditation signifies excellence to the museum community, to governments, funders, outside agencies, and to the museum-going public. CSM is one of only 26 museums accredited in Colorado. Accreditation means the Museum meets recognized standards of excellence and best practices for museums and is a good steward of the resources it holds in the public trust.

In December 2019, the Museum announced the official launch of Clyfford Still: The Complete Works – Catalogue Raisonné. This landmark publication will document all known works by the artist. The long-anticipated major scholarly project will present Still's entire oeuvre for the first time, including paintings, works on paper, sculpture, and lost works.

In 2019, 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 2019 in a strong financial position.

CHRISTOPHER HUNT

President, Board of Directors

DEAN SOBEL

Director



2019 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
- City Council Rep. Chris Hinds
- Robin Pringle Hickenlooper
- Christopher W. Hunt, president
- Sarah A. Hunt, vice president
- Amie C. Knox, secretary
- Bobby LeFebre
- Kent Rice
- Judy Schiff
- Mark Smith
- Morris Susman, M.D.
- Ginger White

THE YEAR IN REVIEW

EXHIBITIONS

Highlights from the Collection

January 18–April 28, 2019

A new display of the permanent collection installed in Galleries four through nine of the Lanny and Sharon Martin Galleries accompanied the special exhibition *Clyfford Still & Photography*. Spanning the artist's 60-year career, this presentation featured approximately 35 paintings, 35 works on paper, and a sculpture by Still, spanning his entire 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 showed the artist at the height of his powers. The *Highlights* exhibition illustrated Still's remarkable path to abstraction.



Clyfford Still & Photography

January 18–April 28, 2019

Although Clyfford Still regarded photography primarily as a record, the medium played a distinctive and under-appreciated role in Clyfford Still's biography and work. *Clyfford Still & Photography* was the first exhibition to explore this subject in depth and from different historical and critical perspectives. The Museum included in the exhibition nearly 70 photos from the Clyfford Still Archives (which holds some 23,000 photographic images) ranging in date from 1905 until the mid-1970s, along with six comparative paintings and other related archival materials such as photography books, magazine clippings, and ephemera.

Photographs intersected with Still's life on diverse levels, ranging from photographs he took in the 1930s as reference points for various paintings and works on paper to those that privately bear witness to a more intimate side: the history of Still's personal life. Archival photographs also provide the sole remaining traces of artworks by Still that have otherwise been lost to posterity. Landscape photographs from Still's concluding two decades in Maryland exhibited a striking beauty and sometimes evoked paintings done many years before. Despite their uncertain authorship, these images (discovered within his personal archive) bear the vital stamp of Still's creative spirit. When examined in totality, the objects illustrate what amounts to a life in pictures.

Clyfford Still & Photography was presented in collaboration with Month of Photography Denver, a biennial celebration of fine art photography with hundreds of collaborative public events. Additional reproductions of Still's photographs also appeared on view at the Colorado Photographic Arts Center, two blocks from the Museum. These works were part of CPAC's exhibition exploring abstract photography, *Inspiration | Expression*.



Artists Select: Jonas Burgert

May 3–September 22, 2019

Curated by Jonas Burgert

Berlin-based painter Jonas Burgert curated the collection as part of the Museum’s Artists Select series. Burgert (b. 1969) is well known internationally for his oftentimes large-scale, hyper-realist figurative paintings imbued with mysterious narratives. The artist’s curation took full advantage of the Museum’s rich holdings through an imaginative, thought-provoking selection that delved into Still’s process and the interrelationships between Still’s paintings and drawings. The exhibition filled the Museum’s final five galleries, culminating in the last room with an array of Still’s mature large-scale abstractions.

Artists Select: Jonas Burgert was organized into pairings and small groups of artworks across media and time periods. The juxtapositions—discovered by the extraordinary visual acuity of a seasoned and devoted painter—revealed uncanny similarities between works that have little or nothing in common at first glance. The exhibition included 28 paintings and 39 works on paper from the Museum’s art and archival collections, 25 of which had never been exhibited at the Museum. The objects ranged in date from 1920 to 1979, essentially spanning Still’s entire career.

The Museum also shaded the galleries’ iconic natural light to protect works on paper, allowing for a more dramatic lighting contrast that had not been experienced since the Museum’s fifth-anniversary exhibition in 2016.

Conceived to provide artists and other creative professionals with the opportunity to propose new perspectives on the vast collection held at the Museum, the Artists Select series was launched in 2015.



Still: Elemental

September 27, 2019–January 12, 2020

Curated by Bailey Placzek

“That these works have something in common with the sources of expression of the men who created the symbols of the cultures based on mystic interpretation of life-forces is, I believe, tenable.” —Clyfford Still

Still: Elemental explored Still’s work in relation to the perennial elements of Greek philosophy: earth, water, air, fire, and æther. Similar to the mystifying power of natural phenomena, Clyfford Still’s often large-scale, colorful abstract work is intended to be transcendent, experiential, and to impact viewers on an intrinsic, emotional level.

Curated by CSM associate curator, Bailey Placzek, the non-chronological exhibition filled five skylit galleries and the works on paper gallery. The first four rooms were dedicated to the four classical elements, and the final gallery examined Still’s work vis-à-vis Aristotle’s added cosmic element, æther. Each gallery incorporated unique, multi-sensory features to encourage an all-encompassing, engaging experience for visitors.

Deeply rooted in human experience, the elements have been a central theme in philosophy, science, and art for more than two thousand years in both Western and Eastern cultures, and continue to inspire countless creative thinkers today. First proposed by Greek philosopher Empedocles



around 450 BCE, the four classical elements were thought to compose all earthly matter and thus form the essence of life itself. Plato later expanded upon Empedocles’ theories by adding deeper metaphysical significance to these four elements. Aristotle eventually proposed a fifth element—known as æther—as that which constitutes the celestial universe and all divine, non-terrestrial phenomena.

Given Still’s lifelong study of the classics and influencers like Plato, Blake, and Turner, his exploration of natural forces in relation to humanity, and his aspiration to express timeless, universal truths, the elements provided a befitting lens through which his work could be experienced.



MISSION HIGHLIGHTS

Over the past eight years, the Clyfford Still Museum has provided unprecedented access to Still’s work, presenting nearly 800 works by Still in 27 exhibitions at the Museum that variously looked at Still’s works on paper (not exhibited during his lifetime); his practice of painting replicas of abstract works; his paths to abstraction; and his interest in myth as a basis for his evolving imagery, among others. The Museum has published five scholarly catalogues on Still, assisted with the production of two documentary films on the artist’s life and work, hosted keynote lectures by national art and architecture critics, launched an innovative school visit program, discovered and digitized the only known moving images of Still, and hosted many free programs to engage the Denver community.

In order to gather feedback on general perceptions of the Museum and program offerings from a broader group of people, CSM’s director of education and programs, and the director of audience and community engagement started an initiative to learn from members of our community who may not have experienced the Clyfford Still Museum. We invited diverse members of our community to visit the Museum, participate in our programming, and provide their feedback in a survey. These efforts will enable the Museum to continue to make CSM more accessible and welcoming.

Measuring effectiveness, not only of diversity, access, and inclusion endeavors, but of exhibition and public programs in general is critical. Vantage Evaluation, in collaboration with CSM staff and stakeholders, also designed a formal evaluation of our inStill school program in 2019. One of the goals of this evaluation was to better understand the ways that CSM educators can increase participation of schools that receive Title 1 funding and other underserved groups in our free programming for students and teachers.



2019 PUBLIC PROGRAMS AND EVENTS

CSM continued to offer a comprehensive range of programs to promote public and scholarly understanding of the life and work of Clyfford Still. Lectures, gallery talks, adult education courses, film screenings, and concerts supported our core membership, and also provided 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 presented during 2019 and promoted further exploration of the collection.

CSM’s education department focused specific efforts toward increasing the number of school children served and developing new programs for families. Our educational offerings expanded not only within the Museum, but also all over the Denver Metro Area through an outreach version of our popular inStill Gallery Experiences called inStill To Go. In 2019, CSM hired four additional gallery teachers and three of the new teachers are fluent in Spanish. This enabled the Museum to conduct its first bilingual public and school tours. The new teachers also brought their own creative practices, experiences, and excitement to work with students in the galleries.

In April 2019, CSM hosted an artist’s residency for tattoo artist Amanda Wachob who applied a tattoo inspired by the work of Clyfford Still to select visitors. The residency was staged in conjunction with an exhibition of Wachob’s work presented at the Museum of Contemporary Art Denver.

The Museum expanded its multisensory offerings with multisensory stations on select free days, in-gallery experiences during *Still*:



Elemental, and through its popular “Smell This Show” tours, which incorporated scents with tours of Still’s artworks.

To encourage more visitation by families, the Museum began more targeted, family-friendly marketing in 2019. The Museum also conducted its first “Up Past Bedtime” tour hosted by a 10-year-old Still superfan. Additionally, CSM updated the Family Activity Book to be more accessible and playful, and printed bilingual versions of the Book in English and Spanish.



NEW ENGAGEMENT

The Clyfford Still Museum continued to expand efforts to make the Museum even more accessible and welcoming by advancing diversity and inclusiveness efforts.

In 2019, Denver hosted the Leadership Exchange in Arts and Disability (LEAD®) Conference, and CSM served as one of its five local conference partners. Staff who attended the conference have since trained other CSM staff in the importance of DEAI.

In 2019, the Museum formed staff and community-based committees to ensure Diversity, Equity, Accessibility, and Inclusion (DEAI) is woven into the fabric of CSM and to help the Museum further understand barriers to participation by underserved communities. The committees played a role in shaping individual projects at the Museum, such as the redesign of the content and presentation of the Clyfford Still Archives display cases. The committees also evaluated various areas of the Museum's operations and identified opportunities for ongoing work, with a goal of developing and implementing an institution-wide Diversity, Equity, Accessibility, and Inclusion plan for the Museum based on priorities identified by the committees. The Museum has also been working towards making our board and staff more reflective of the diverse community that we serve.





2019 STAFF

ADMINISTRATION

Sanya Andersen-Vie

Desiree Dick

Virginia Dickinson

John Eding

Kristin Feldkamp

David Finch

Jacob Gutierrez

Majken Koczara

Natalie Kowalk

Debbie Linster

Kelly Merrion

Juan Mikkola

John Patterson

Erin Poindexter

Joan Prusse

Sonia Rae

Dean Sobel

Sarah Wambold

Graciano Wee

COLLECTIONS

Farrah Cundiff

Jessie De La Cruz

Emily Kosakowski

Michal Mikesell

Bailey Placzek

Britt Scholnick

James Squires

VISITOR SERVICES

Violet Cruz

Andrew Cushen

Jennifer Davey

Evan Gendreau

Patrick Harrison

Jeffrey Muscovin

Grace Smith

Katie Watson

EDUCATION & PROGRAMS

Trisha Ackerman

Steven Aguiló-Arbues

Emily Bullard

Nicole Cromartie

Nicole Fleck

Valerie Hellstein

Allyson Johnson

Corinne Kannenberg

Kenda Keenan

Marilyn Lindenbaum

Quána Madison

Melinda Murphy

Emily Mullen Stenerson

Gillian Terrace

Melissa Thoet

Erdenesuren Tsogtsaikhan

Caterina Zischke-Rincon





FINANCIAL REPORT

The summarized financial information below reflects year-end results for the Museum’s operations during the fiscal year ended December 31, 2019.

SUMMARIZED FINANCIAL INFORMATION

For the year ended December 31, 2019

SUPPORT AND REVENUE

Gifts and Grants

Change in value of long-term pledges \$10,509

SCFD \$322,694

Grants from related entity \$3,250,000

General contributions \$227,302

Admissions \$188,529

Membership \$106,321

Other \$122,544

Investment income \$0

Loss on interest rate swap (\$11,541)

TOTAL SUPPORT AND REVENUE \$4,061,732

EXPENSES

Program Services

Education and programs \$892,615

Museum building and galleries \$892,426

Exhibitions and collections \$1,155,928

Supporting Services

General and administrative \$1,483,423

Fundraising \$218,834

TOTAL EXPENSES \$4,643,227

CHANGE IN NET ASSETS (\$581,495)

(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
The Jay Pritzker Foundation
Johnson Foundation of the Rockies
U.S. Bank Foundation
Wisecarver-Brown Charitable Trust

\$1,000–\$9,999
Deborah Buck Foundation
Collage Giving Fund at The Chicago Community Foundation
Harmes C. Fishback Foundation Trust
Amie Knox and James Kelley
Morris and Ellen Susman
Joshua and Suzy Tanzer

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)
Teb Blackwell and Bernice Harris
Amie Knox and James Kelley
Tony and Susan Krausen
Lindsey and Pete Leavell
Carl and Karen Lindsay
Joan Prusse and Robert Musgraves
Robert and Myra Rich

CORPORATE PARTNERS (\$2,500)
Room & Board

LEADERSHIP CIRCLE (\$1,000 LEVEL AND ABOVE)
Sheila Bisenius
Ellen Bruss and Mark Falcone
Merle Chambers
Montgomery C. Cleworth
Grady and Lori Durham
Jennifer Evans and Jack Tankersley
Suzanne Farver and Clint Van Zee
Harold R. Logan, Jr. and Ann Logan
Laura and David Merage
Rick and Judy Schiff
Mark Smith



PHOTOGRAPHY CREDITS

COVER

Trevr Merchant

TABLE OF CONTENTS

James Dewhirst

PAGE 2

Trevr Merchant

PAGE 3

Clyfford Still Museum

PAGE 4

James Dewhirst and Clyfford Still Museum

PAGE 5

James Dewhirst

PAGE 6

From the Hip Photo

PAGE 7

Clyfford Still Museum

PAGE 8

James Dewhirst and Clyfford Still Museum

PAGE 9

From the Hip Photo and James Dewhirst

PAGE 10

From the Hip Photo

PAGE 11

James Dewhirst and Clyfford Still Museum

PAGE 12

From the Hip Photo and Clyfford Still Museum

PAGE 13-14

Clyfford Still Museum

PAGE 15

Trevr Merchant and Clyfford Still Museum

PAGE 16

James Florio

PAGE 17

Trevr Merchant and Clyfford Still Museum

PAGE 18

From the Hip Photo