

2016 ANNUAL REPORT



CLYFFORD STILL | MUSEUM



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Top to bottom: Still on view in London, Denver, and Bilbao.



PRESIDENT'S AND DIRECTOR'S REPORT

The Clyfford Still Museum's fifth full year of operations was one marked by international reach.

In 2016, the Clyfford Still Museum made an unprecedented loan of nine of Still's works to *Abstract Expressionism*, the first comprehensive exploration of the eponymous artistic movement to be held in Europe in more than 50 years. Until this exhibition, no part of the Museum's permanent collection had been loaned by the Museum. On view in London at the Royal Academy of Arts from September 2016 through the end of the year, and at the Guggenheim Museum in Bilbao from February through June 2017, the exhibition presented an ambitious re-thinking of our current understanding of this groundbreaking group of artists. The exhibition marked one of only a few times in history that a significant body of Still's works has been shown outside the United States, creating a rare opportunity for European audiences to encounter works by this seminal abstract expressionist painter. By the end of its nine-month run, a staggering 675,000 visitors from around the globe had seen Still's paintings. The exhibition was profiled by hundreds of international media outlets; introduced Still's art to many new audiences; and highlighted Denver as a top cultural destination for future visitors.

The year's far-reaching gains were not achieved at the expense of relevance and awareness at home. On the contrary, general admission and program attendance data collected over the last five years illustrate the Clyfford Still Museum's increasing ability to engage with new members of the community and grow the audiences we serve. In 2016, the Museum welcomed over 45,000 visitors and ended the year with 1,159 member households. Not only did Museum admission increase 11% from 2015 to 2016, the number of individuals served through more in-depth programs, events, and educational offerings also increased by 15%. The Museum has also greatly expanded the percentage of free attendance since opening in 2011. During the inaugural year of operation in 2012, 23% of visitors experienced the Museum at no cost. That percentage increased to more than 50% in 2016.

CHRISTOPHER HUNT
President, Board of Directors

DEAN SOBEL
Director



Back row, from left: Kent Rice, Curt R. Freed, M.D., Mark Smith, Christoph Heinrich, Judy Schiff, Sheila Bisenius, CSM Director Dean Sobel, David C. Decker
Front row, from left: Daniel Benel, Jennifer Evans, Amie C. Knox, Christopher W. Hunt, Sarah A. Hunt, Jeremy Flug, Gary Steuer
Not pictured: Sandra L. Still Campbell, Ramey Griffin Caulkins, Frederic C. Hamilton, Robin Pringle Hickenlooper, Lance Marx, Morris Susman, M.D.

2016 BOARD OF DIRECTORS

Daniel Benel
Sheila Bisenius
Sandra L. Still Campbell
Ramey Griffin Caulkins
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Jeremy J. Flug
Curt R. Freed, M.D.
Frederic C. Hamilton
Christoph Heinrich
Robin Pringle Hickenlooper
Christopher W. Hunt, president
Sarah A. Hunt, vice president
Amie C. Knox, secretary
Lance Marx
Kent Rice
Judy Schiff
Mark Smith
Gary Steuer
Morris Susman, M.D.

IN MEMORIAM

FREDERIC C. HAMILTON

Board member Frederic C. Hamilton passed away on September 30, 2016. He was 89 years old.

Fred was a very generous supporter of the Clyfford Still Museum, as well as the Denver Art Museum and other institutions in Denver. His philanthropy and leadership have forever changed our cultural community for the better. Fred was a successful businessman, recognized as a pioneer in the oil and gas industry and later also finding success in venture capital, private equity, real estate, and other areas. He was a great man and an astute leader, known for his keen mind and his commitment to the community.

We were honored to have Fred Hamilton as our colleague, and we will always be grateful for his generosity and wisdom.

CHRISTOPHER HUNT, *President, Board of Directors*



Governor John Hickenlooper with Frederic Hamilton on November 14, 2011



THE YEAR IN REVIEW

EXHIBITIONS

Spotlight I: Newly Discovered Early Works

January 15–May 15, 2016
Curated by Bailey Harberg Placzek, assistant curator and collections manager

This highly focused, small exhibition was the first of an ongoing series that closely explores select works in the collection, especially fresh discoveries. In this instance, the focus was on two of Clyfford Still's earliest works, the first dating from 1920. This painting is a fledgling, imaginary Venetian scene (PH-662, 1920) in the style of J.M.W. Turner. The second is also a landscape, but in this case a fragmentary one—the canvas was cut down to accommodate a later portrait of Still's grandmother on the other side. Still is captured executing the original scene in a rare archival photograph, most likely dating from his time in Spokane, Washington, also on display.

Despite their modest size, the two paintings shed light on the origins of Still's art and vision. On view in the Museum's Hugh Grant and Merle Chambers Gallery, they were chronologically inserted into a new arrangement of more than 100 permanent collection highlights installed throughout the exhibition galleries. Along with their debut, the new permanent collection installation included nearly 30 additional never-before-shown drawings and paintings. Two of these paintings were recent surprises—never documented by the artist—that were discovered during an inventory session.



Clyfford Still and the San Francisco Scene, 1946–1950

May 20–October 9, 2016
Curated by Dean Sobel, director, and Bailey Harberg Placzek, assistant curator and collections manager

This small exhibition, held in conjunction with the Denver Art Museum's exhibition, *The Women of Abstract Expressionism*, drew particular attention to Clyfford Still's galvanizing role in the San Francisco Bay Area as both a teacher to a subsequent generation of abstract artists as well as a catalyst and thought leader for ideas about what it meant to be a modern American artist in the aftermath of World War II.

Clyfford Still spent most of the 1940s in the San Francisco Bay Area, interrupted only by an 18-month teaching stint in Virginia beginning in 1943, and a brief New York City residency beginning in 1945. The exhibition included six major paintings Still made in San Francisco between 1946 and 1950, illustrating the key formal developments he pioneered which came to define abstract expressionism. The works also exemplified how Still influenced the work of younger artists, including several who were featured in the DAM exhibition. *Clyfford Still and the San Francisco Scene, 1946–1950* further included materials culled from the Clyfford Still Archives, such as Still's teaching materials, photographs, and correspondence related to artists active in San Francisco at this time.



Clyfford Still: The Works on Paper

October 14, 2016–January 15, 2017

Curated by Dean Sobel, director; David Anfam, senior consulting curator; and Bailey Harberg Placzek, assistant curator and collections manager

Clyfford Still: The Works on Paper was the first exhibition ever devoted exclusively to Still's graphic art. This exhibition of some 260 works revealed the centrality of drawing within Still's life-long creative process and challenged prevailing assumptions about Still's place in art history. More broadly, this project offered a unique opportunity for the public to view a vital, missing element in our understanding of abstract expressionism and a key period in America's cultural history. Guests to *The Works on Paper* were also invited to visit the DRAWING Room, a hands-on gallery that featured drawing activities, artist demonstrations, and a community-created art installation located centrally within the exhibition.

The sheer volume (more than 2,300) and variety of Still's works on paper attest to the significant role draftsmanship played in his art, particularly when compared to his abstract expressionist contemporaries. Still explored graphite, charcoal, pastel, crayon, pen and ink, oil paint, gouache, and tempera, as well as lithography, etching, woodcut, and silkscreen. The exhibition explicated the interplay between his drawings and paintings. In some cases, paintings grew directly out of sketches or more finished drawings. In others, the opposite was true, underscoring that his works on paper were not preparatory steps but fully realized pieces in themselves. The artist felt a strong, private connection to his works on paper. In a 1978 letter to the art collector and gallerist Sidney Janis, Still described his pastels as "a visual diary of a personal world."

The exhibition was accompanied by a major publication, the Museum's first in a digital format, which reproduced all 256 works in the exhibition and included an essay by Patricia Failing as well as entries by the CSM curatorial staff. The public can still access the digital catalogue at pubs.clyffordstillmuseum.org/worksonpaper.



MISSION HIGHLIGHTS

Critical collections progress was made in 2016 documenting and preparing both the works on paper and paintings collections for view. Twenty-three paintings were inventoried in 2016, bringing the total that have been examined and have had condition reports to 591, or 71% of the total number of paintings in the collection. In addition, 58 works on paper were treated in 2016, and when the Museum exhibited works on paper throughout all nine of its galleries at the end of 2016, UV-filtering shades were installed on more than 15 skylights to aid in the works’ preservation.

Inspired by prototypes, templates, and open-source tools created by the J. Paul Getty Museum, the Museum produced its first digital publication in 2016 on the occasion of the *Works on Paper* exhibition. The project was designed to resist technical obsolescence and expand further than ever the reach and accessibility of the Museum’s rich collections and vital scholarship. 1,578 unique users viewed the digital publication during the length of the exhibition, of which almost 25% were from outside the United States, demonstrating that the tech-forward publication has reached farther than previously published catalogues that were published only in traditional print form.



The Museum established another leadership position in 2016 by co-producing its first traveling exhibition. *Case Work: Studies in Form, Space & Construction* by Brad Cloepfil/ *Allied Works Architecture*, curated by Clyfford Still Museum director Dean Sobel, brought together a rich selection of the investigative objects Allied Works Architecture generates as creative steps toward a building’s final design. The exhibition presented the firm’s work over the prior 15 years—including its award-winning design for the Clyfford Still Museum—through 17 bold and captivating architectural sculptures alongside material and structural studies. Steeped in the fundamentals of basic activity and process (like boring, stacking, cutting, casting, etc.), these sometimes-quirky objects revealed a stark alternative to the many impersonal presentation models clients normally see. More than 40 drawings, ranging from gestural sketches to large-scale charcoal and pastel drawings, also were on view.

Exhibited at the Denver Art Museum from January 24 through April 17, 2016 and at the Portland Art Museum June 4 through September 4, 2016, *Case Work* was organized by the Clyfford Still Museum and the Portland Art Museum in association with Allied Works Architecture. The exhibition was supported by The Graham Foundation for Advanced Studies in the Fine Arts. An accompanying catalogue was published by Metropolis Books.

The year came to a close with a rousing celebration of the Museum’s fifth anniversary, which occurred on Friday, November 18, 2016. The ensuing celebratory weekend was dedicated to all those individuals and organizations, including more than fifty fellow non-profit organizations and local businesses, who supported and partnered with the Museum. It included free admission for all, a member breakfast, live music and readings in the galleries, a full day of family-oriented activities—including a performance by Colorado Children’s Theatre—and a pair of Sunday concerts by Trio Thessalia and Dustin Adams Trio, all offered at no charge. The Museum’s most ardent supporters were treated to a cocktail party on Saturday evening featuring music by Annie Booth. More than 2,000 guests visited the Museum over the three-day celebration.



Case Work on view at the Denver Art Museum



PUBLIC PROGRAMS AND EVENTS

Beginning in 2015, CSM eliminated education and public program fees, an initiative designed to make the most impactful moments at the Museum accessible to everyone. Programs such as keynote lectures from visiting scholars, gallery talks, musical performances and archival presentations were all offered at no cost to registrants again in 2016.

CSM hosts a series of lectures led by various curators, art historians and other luminaries on topics that may be related to a special exhibition, one of Still's contemporaries, or to larger concerns in the field of art, architecture, culture, and museums. Examples in 2016 included a four-part series relating to the DAM's exhibition *The Women of Abstract Expressionism*. Lecture attendance totaled 1,223 in 2016.

In 2016, the Museum expanded the education department to a staff of two full time positions with the addition of a role dedicated to school, youth, and family programs. The new position focused efforts toward recruiting a team of qualified gallery teachers, increasing the number of school children visiting the Museum, developing new programs for families, and expanding delivery of offsite programs at schools, libraries and community centers. In addition, the team dedicates their time and talent to signature initiatives such as inStill Gallery Experiences, an immersive, discovery and activity-based workshop model that transform Museum galleries into a classroom for grades 4 through 12. The Museum hosted 1,397 students through inStill Gallery Experience in 2016 and welcomed 144 family members through the newly launched Family Tour Program.



Also, in celebration of the depth and breadth of media represented in *Clyfford Still: The Works on Paper*, which opened in October 2016, CSM introduced a special hands-on gallery, the DRAWING Room, featured centrally within the exhibition. Patrons were invited to drop in and experiment with various drawing activities and media, watch artist demonstrations, and contribute to a community-created art installation. Professional artists were retained throughout the exhibition to provide pop-up demonstrations in the creative space, and a local Denver artist imagined the community art installation.

In all, more than 50% of patrons experienced the Clyfford Still Museum at no cost in 2016, through complimentary admission offers, free public programs, unique collaborations offered with community partners, and one-off offerings developed specifically for identified underserved audiences.





NEW ENGAGEMENT

In an effort to expand interdisciplinary program offerings and facilitate a deeper relationship with local artists, CSM launched several new initiatives in 2016 in collaboration with other non-profit organizations. Partnering with the Friends of Chamber Music and Swallow Hill Music, the Museum began offering a new way to encounter Still's work: live music in the galleries—performed not in concert but as a way to experience art through sight and sound. Moxie U, a partnership between the Art Students League of Denver, CSM, and RedLine, presented a series of professional development workshops for artists that provided them with practical tools to help them sustain a professional practice. In all, 937 patrons experienced the Collection through Music in the Galleries, and 195 artists participated in Moxie U in 2016.

The Denver Public Library continued to be a dedicated partner and friend of the Museum in 2016, with an expansion of joint resources to immigrant and refugee families through the DPL Plaza program. The Museum supplied complimentary passes to nine participating libraries that grant DPL Plaza program participants' admission to the Museum at no charge. The Museum participated in similar programs with Westminster Public Library and Arapahoe Public Library who offer similar programs for their residents. Over the summer, the Museum and the Denver Public Library also co-hosted a New Americans Day at the Museum. The day-long festival featured family activities in the galleries presented in multiple first-languages other than English, as well as food and other activities in the Museum's forecourt, connecting participants with the artwork in a comfortable environment. Denver's mayor, Michael Hancock, attended this event.

Clyfford Still wanted his artwork to belong to "the people"; and for this reason, he left his artwork in his will to an unnamed city that would embrace his work and make it theirs and that of the people, broadly speaking. Still believed deeply that his work could be important to others; and the Clyfford Still Museum strives to make the experience of his work available to as broad an audience as we have the capacity to reach.



Will Chan, Mayor Michael Hancock, and Sonia Rae at New Americans Day





2016 STAFF

ADMINISTRATION

James Barr
Mark Colvin
Victoria Eastburn
John Eding
David Finch
Kristin Feldkamp
Lydia Garmaier
Kelly Merrion
Joan Prusse
Sonia Rae
Dean Sobel
Sarah Wambold
Graciano Wee

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Kate Landers
Michal Mikesell
Bailey Placzek
Claire Roseland
James Squires
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Virginia Dickinson
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Gwendolyn Lopez
Brett Miller
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Jennifer Miklosi
Christina Peterson
Annie Rim
Diego Rodriguez-Warner
Ellen Spangler
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, 2016.

SUMMARIZED FINANCIAL INFORMATION

SUPPORT AND REVENUE	
<i>Gifts and Grants</i>	
Change in value of long-term pledges	\$41,544
SCFD	\$279,229
Grants from related entity	\$3,127,882
<i>General contributions</i>	\$493,542
<i>Admissions</i>	\$140,769
<i>Membership</i>	\$112,815
<i>Other</i>	\$110,027
<i>Gain on interest rate swap</i>	\$48,004
TOTAL SUPPORT AND REVENUE	\$4,353,812
EXPENSES	
<i>Program Services</i>	
Education and programs	\$657,546
Museum building and galleries	\$908,987
Exhibitions and collections	\$1,711,546
<i>Supporting Services</i>	
General and administrative	\$1,228,801
Fundraising	\$101,601
TOTAL EXPENSES	\$4,608,481
CHANGE IN NET ASSETS	(\$254,669)

(Excludes Clyfford Still Museum Foundation)



CONTRIBUTORS AND SUPPORTERS

\$500,000+

J. Landis and Sharon Martin Family Foundation

\$100,000–\$499,999

Fred and Jana Bartlit

Bonfils-Stanton Foundation

Eleanor and Henry Hitchcock Charitable Foundation

Scientific & Cultural Facilities District

The Clyfford E. Still Endowment Fund

\$10,000–\$99,999

Anonymous

Chambers Family Fund

Jeremy and Angie Flug Foundation

Curt and Nancy Freed

U.S. Bank Foundation

Wisecarver-Brown Charitable Trust

\$2,500–\$9,999

Jennifer Evans and Jack Tankersley

Harmes C. Fishback Foundation Trust

S.A. Gardner Fund

Lizabeth Lynner and James Palenchar

\$1,000–\$2,499

Governor John Hickenlooper and
First Lady Robin Pringle Hickenlooper

LibertyGives

UP TO \$999

Too many to list, thank you!

MEMBERSHIP (\$1,000 LEVEL AND ABOVE)

CURATOR'S CIRCLE (\$2,500)

- Merle Chambers
- Barbara and John Helfrich
- Frederic Kutner
- Joan Prusse and Robert Musgraves
- Myra and Robert Rich
- Rosina Yue
- Margot and Richard Zallen

CORPORATE PARTNERS (\$2,500)

- Liberty Media Corporation
- Room & Board

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

- Ellen Bruss and Mark Falcone
- Monty Cleworth
- Lori and Grady Durham
- Jennifer Evans and Jack Tankersley
- Suzanne Farver and Clint Van Zee
- Amie Knox and James Kelley
- Jenifer and Lance Marx
- Laura and David Merage
- Judy and Rick Schiff
- Annalee and Wagner Schorr
- Mark Smith
- Nancy and Donald Todd
- Judi and Joe Wagner



PHOTOGRAPHY CREDITS

COVER AND INSIDE COVER James Dewhirst	PAGE 7 Top to Bottom: Clyfford Still Museum; James Dewhirst	PAGE 13 Top: Justin Wambold; Middle and Bottom: James Dewhirst	PAGE 19 Top to Bottom: Stephan Alessi; James Dewhirst
PAGE 2 Top to Bottom: © David Parry; James Dewhirst; Erika Ede © FMGB, Guggenheim Museum Bilbao, Bilbao, 2017	PAGE 8 Top to Bottom: Justin Wambold; Chris Schneider	PAGE 14 James Dewhirst	PAGE 20 James Dewhirst
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