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PRESIDENT’S AND DIRECTOR’S REPORT

Over the past two years, the Museum has been conducting an array of research 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 underserving. 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 its 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 21 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, sculptures, 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        DEAN SOBEL
President, Board of Directors        Director

2019 BOARD
OF DIRECTORS
Daniel Benol
Sheila Blumenthal
Albus Brooks
Sandra L. Still Campbell
Ramey Griffin Caulkins
David C. Decker
Jennifer Ewan, treasurer
Jeremy J. Flug
Curt S. Freed, M.D.
Christoph Heinrich
City Council Rep. Chris Hinds
Robin Pringle Hickenlooper
Christopher W. Hunt, president
Sarah A. Hunt, vice president
Aune C. Reno, secretary
Bobby LeFebre
Kent Marlin
Judy Schiff
Mark South
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 archives) 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-realistic 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

“Those 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 in, 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 Eastern and Western 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 an æther—as that which constitutes the celestial universe and all divine, non-terrestrial phenomena.

Given Still’s lifelong study of the classics and influences 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.
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.

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 exhibitions 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.

MISSION HIGHLIGHTS

Over the past eight years, the Clyfford Still Museum has provided unprecedented access to Still’s work, presenting nearly 900 works by Still in 27 exhibitions at the Museum that varies on Still’s works on paper (not exhibited during his lifetime), his practice of painting replicas of abstract works in his studio, and his interest in myth as a basis for his evolving imagery, among others. The Museum has published five scholarly catalogues on Still, associated with the production of two documentary films on Still’s life and work, hosted keynote lectures by national art and architecture critics, launched an innovative school visit program, and digitized and digitised the only known moving images of Still, and hosted many free programs to engage the Denver community.

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.

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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.

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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 better 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
Kirstin Feldkamp
David Flach
Jacob Gutierrez
Makensi Nocera
Natalie Novak
Debbie Linster
Kelly Mikkola
John Patterson
Erika Pinto
Jean Prass
Sonia Rae
Dona Selvd
Sarah Wanseld
Graciano Woe

COLLECTIONS
Farrah Cundiff
Jessie De La Cruz
Emily Kosakowski
Michal Mikesell

VISITOR SERVICES
Violet Cruz
Andrew Carlsen
Jennifer Dairy
Stevie Goedtk
Patrick Harrison
Jeffrey Masurin
Grace Smith
Kate Watson

EDUCATION & PROGRAMS
Trisha Ackerman
Steven Aguiló-Arbues
Emily Bartfeld
Nicole Cramante
Nicole Flach
Valerie Hollins
Allyson Johnson
Caitete Kunzendorf
Kandi Kersten
Marilyn Lindenbaum
Quána Madison
Melinda Murphy
Emily Mullen-Stenerson
Gilho Terra
Melissa Tham
Eriko Tsuchiura
Catarina Zechio-Riscon

Bailey Placzek
Brett Schwab
James Squires

McKenna Voss
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

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUE</th>
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</thead>
<tbody>
<tr>
<td><strong>Gifts and Grants</strong></td>
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<tr>
<td>Change in value of long-term pledges</td>
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<tr>
<td>SCFD</td>
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<tr>
<td>Grants from related entity</td>
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<td>General contributions</td>
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<td>Admissions</td>
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<tr>
<td>Membership</td>
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<td>Other</td>
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<tbody>
<tr>
<td><strong>TOTAL SUPPORT AND REVENUE</strong></td>
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<tr>
<th>EXPENSES</th>
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<tbody>
<tr>
<td><strong>Program Services</strong></td>
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<tr>
<td>Education and programs</td>
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<tr>
<td>Museum building and galleries</td>
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<tr>
<td>Exhibitions and collections</td>
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<tbody>
<tr>
<td><strong>Supporting Services</strong></td>
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<tr>
<td>General and administrative</td>
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<tr>
<td>Fundraising</td>
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<tbody>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
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<td>$4,643,227</td>
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<tbody>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
</tr>
<tr>
<td>($581,495)</td>
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</tbody>
</table>

*(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
- Weir-Brown Charitable Trust

$1,000–$9,999
- Deborah Bush Foundation
- College Giving Fund at The Chicago Community Foundation
- Harman C. Fishback Foundation Trust
- Amie Knox and James Kelley
- Martin and Elke Suman
- Joshua and Sony Tasher

UP TO $999
- Too many to list, thank you!

MEMBERSHIP ($1,000 LEVEL AND ABOVE)

LEADERSHIP CIRCLE ($1,000 LEVEL AND ABOVE)
- Sheila Bisenius
- Ellen Brown and Mark Falone
- Merle Chambers
- Montgomery C. Cleworth
- Casey and Laree Durham
- Elaine and Jon Durant
- Suzanne Farver and Clint Van Zee
- David R. Logan, Jr. and Ann Logan
- Laura and David Merage
- Rick and Judy Schiff
- Mark Smith

DIRECTOR’S CIRCLE ($5,000)
- J. Landis and Sharon Martin
- Craig Ponzio

CURATOR’S CIRCLE ($2,500)
- Tom Blackwell and Herman-Martin
- Annie Knox and James Kelley
- Tony and Susan Krasnow
- Lindsay and Peter Lazaroi
- Carl and Karen Lindsey
- Joan Prusse and Robert Musgrove
- Robert and Myra Rich

CORPORATE PARTNERS ($2,500)
- Room & Board
PHOTOGRAPHY CREDITS

COVER
Trevr Merchant

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From the Hip Photo

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James Florio

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