

ANNUAL REPORT

Report for the fiscal year July 1, 2018–June 30, 2019

THE
BANK
OF
AMERICA
CORP.

ANNUAL REPORT

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CONTENTS

Director’s Foreword	3
Milestones	5
Acquisitions	6
Notable Library Acquisitions	8
Exhibitions	9
Loans	12
Clark Fellows	14
Scholarly Programs	15
Publications	18
Library	19
Education	20
Member Events	21
Public Programs	24
New Employee List	34
Financial Report	35

THE CLARK

DIRECTOR'S FOREWORD

The Clark Art Institute stands with its historic beauty, welcoming visitors to Williamstown and demonstrating its ability to expand and grow as an institution. This year was marked with some exceptional special exhibitions, exciting new additions to our staff, and an expanded embrace of our campus.

Our summer 2018 exhibition, *Women Artists in Paris, 1850–1900* proved to be both a popular and critical success, highlighting the skill and achievements of more than 36 women artists who traveled to Paris from around the globe to study and work and whose artistic production had often been overlooked. Later in the year, *Turner and Constable: The Inhabited Landscape* presented more than fifty works by Joseph Mallord William Turner and John Constable, including oil paintings, watercolors, drawings, and prints focused on the built landscape and the human figure. This exhibition provided a wonderful opportunity to revisit the extraordinary richness of the Manton Collection of British Art and highlighted a generous loan from the Yale Center for British Art.

As the summer of 2019 began, the Clark saw incredible success in its traditional strengths with the opening of *Renoir: The Body, The Senses*, which traced Pierre-Auguste Renoir's treatment of the nude, from his works as a student in the Louvre through the monumental canvases that he produced later in life. The exhibition presented Renoir's role as a key figure in numerous movements over the course of many years, spanning from Realism and Impressionism to Modernism.

Summer 2019 brought with it another foray into the Clark's initiative towards including contemporary art. *Janet Cardiff: The Forty Part Motet* was a sound installation that deconstructed "Spem in Alium," a sixteenth-century choral work by the English composer Thomas Tallis. With the Cardiff installation, the Clark demonstrated its ability to engage with wider audiences and its commitment to expanding traditional focus. The Clark furthered this effort with the *Art's Biggest Stage: Collecting the Venice Biennale, 2007–2019* exhibition, showcasing physical remnants and records of the contemporary art world and highlighting a unique and important collection in our library holdings.

In addition to these exhibitions, the Clark welcomed many new members to our team during this time. Larry Smallwood joined our team as deputy director, replacing our valued colleague Tony King, who retired after an exceptional twenty-year tenure at the Clark. Larry is a familiar presence in the Berkshires, having spent many years at MASS MoCA. Our curatorial team welcomed Anne Leonard, our new Manton Curator of Prints, Drawings, and Photographs, and Robert Wiesenberger, who serves as associate curator of contemporary projects. In all, we welcomed nearly two dozen new staff members during this period, each of whom brings new energy, knowledge, and enthusiasm to the Clark (see page 34 for a full list).

Caroline Fowler was promoted to Starr Director of our Research and Academic Program (RAP) in this year and quickly moved to extend RAP's lively engagements, bringing some of the most

innovative scholarship to the table with its workshops and colloquia covering diverse topics focused on key issues in art history. The Clark's residential Fellows program hosted eighteen scholars and independent researchers from around the world who added vitality and vigor to the life of our academic community. Their Clark Lectures provided compelling insights and new ideas on a wide range of topics (for more information, see pages 15–17).

This year also marked the ten-year anniversary of the Lunder Center at Stone Hill. Nestled at the edge of our walking trails, the Lunder Center has hosted a remarkable mix of exhibition projects over its first decade, and its terraces remain some of the most popular places on campus for enjoying the beauty of its natural setting.

We extended our embrace of nature even further with the launch of Project Snowshoe, providing visitors with an invigorating way to get out on our campus to enjoy winter's splendor. Complimentary snowshoes are now available for loan each winter, inviting visitors to explore our snowy campus and encouraging new connections to the Clark.

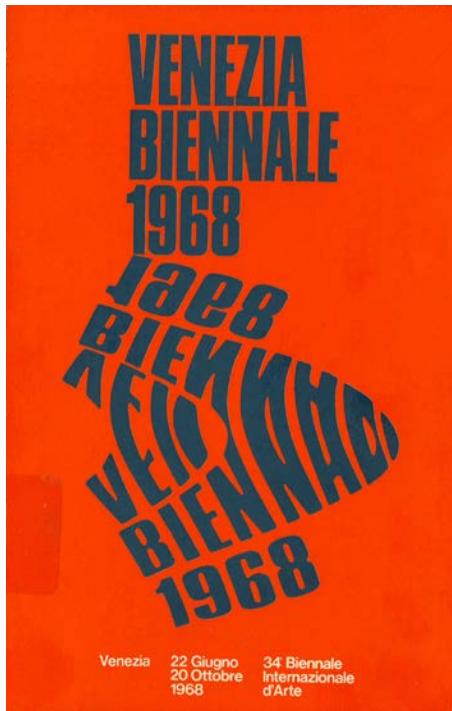
This past year has demonstrated a great level of progress, and we welcome the momentum that will carry us into the future.

A handwritten signature in black ink, reading "O. Meslay". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Olivier Meslay
Hardymon Director

MILESTONES

- The Clark presented nine special exhibitions to great critical and popular acclaim, including its first video installation, *Jennifer Steinkamp: Blind Eye*.
- Collectors Herbert and Carol Diamond made an important gift to the Clark of more than one hundred drawings and sculptures from their private collection.
- The Research and Academic Program hosted two Clark Colloquia, “Precarity, Resistance, and Contemporary Art from the Americas” and “Impressionism after Impressionism,” drawing leading scholars from around the world to participate.
- The Clark loaned key works from its permanent collections to more than fifteen international exhibitions, including major presentations on Edgar Degas, Claude Monet, Paul Gauguin, and Jean-Baptiste-Camille Corot.
- Project Snowshoe was launched to encourage winter visitors to explore the campus.



Catalogue for the 1968 Venice Biennale from the Clark Library collection



Eugène Delacroix, after Peter Paul Rubens, *The Beheading of John the Baptist* (detail), 1850. Pen, brown ink, and wash on off-white paper. Clark Art Institute, 2017.10.3

ACQUISITIONS

Roberto Matta
Chilean, 1911–2002
Untitled (C'Arbol), c. 1951
Graphite, crayon, and pastel on paper
Gift of Judith Selkowitz
2018.8

Isabel Bishop
American, 1902–1988
Students, n.d.
Etching on paper
Gift of Mary and Robert Carswell
2018.9.1

William Blake
English, 1757–1827
George Cumberland's Visiting Card (of Bookplate), 1827
Engraving on paper
Gift of Mary and Robert Carswell
2018.9.2

Rosa Bonheur
French, 1822–1899
Water Buffalo, n.d.
Red chalk on paper
Gift of Mary and Robert Carswell
2018.9.3

Raoul Dufy
French, 1877–1953
The Wheat Thresher, c. 1924–25
Lithograph on paper
Gift of Mary and Robert Carswell
2018.9.4

Jean Hugo
French, 1894–1984
Priest Walking, n.d.
Gouache on paper
Gift of Mary and Robert Carswell
2018.9.5

Utagawa Hiroshige
Japanese, 1797–1858
Ishiyakushi, c. 1835–1840
Color woodblock print
Gift of Mary and Robert Carswell
2018.9.6

Saitō Kiyoshi
Japanese, 1907–1997
Sakurada Mon Tokyo, 1964
Color woodblock print
Gift of Mary and Robert Carswell
2018.9.7

Saitō Kiyoshi
Japanese, 1907–1997
Ryōan ji Kyoto (B), 1960
Color woodblock print
Gift of Mary and Robert Carswell
2018.9.8

Henri Matisse
French, 1869–1954
Young Woman with Brown Curls, 1924
Lithograph on paper
Gift of Mary and Robert Carswell
2018.9.9

Arthur Rackham
English, 1867–1939
Interior, n.d.
Ink and watercolor on paper
Gift of Mary and Robert Carswell
2018.9.10

Arthur Rackham
English, 1867–1939
Untitled, n.d.
Ink and gouache on paper
Gift of Mary and Robert Carswell
2018.9.11.1–2

Arthur Rackham
English, 1867–1939
The Clock Strikes Twelve, n.d.
Ink and red gouache on paper
Gift of Mary and Robert Carswell
2018.9.12.1–2

André Dunoyer de Segonzac
French, 1884–1974
The Church at Villiers through the Trees, 1923
Etching
Gift of Mary and Robert Carswell
2018.9.13

James McNeill Whistler
American, 1834–1903, active in England and France
Nocturne: The River at Battersea, 1878, published in 1878–79 or 1887
Lithotint, on a prepared half tint ground, in black with scraping, on blue laid chine collé, mounted on paper
Gift of Mary and Robert Carswell
2018.9.14

Manner of James McNeill Whistler
American, 1834–1903, active in England and France
Figures on a Beach, n.d.
Watercolor on paper
Gift of Mary and Robert Carswell
2018.9.15

Henri Joseph Harpignies
French, 1819–1916
View of the Louvre, with the Grande Galerie and the Pavillon de Flore, c. 1870
Oil on canvas
2018.10.1

Henri Joseph Harpignies
French, 1819–1916
View of the Pont Neuf and of the Western Point of the Île de la Cité from the Banks of the Seine, c. 1870
Oil on canvas
2018.10.2

- Clément Auguste Andrieux
French, 1829–1880
Drunken Soldiers, n.d.
Watercolor on paper
Gift of Herbert and Carol Diamond
2018.11.1
- François Bonvin
French, 1817–1887
Young Woman in a Flemish Interior, 1866
Charcoal on paper
Gift of Herbert and Carol Diamond
2018.11.2
- Paul Cézanne
French, 1839–1906
After Ferdinand Victor Eugène Delacroix
French, 1798–1863
Hamlet and Horatio, 1873
Conté crayon on bistre paper
Gift of Herbert and Carol Diamond
2018.11.3
- Henri Pierre Danloux
French, 1753–1809
Portrait of a Woman in Profile to the Right, 1784
Black chalk on paper
Gift of Herbert and Carol Diamond
2018.11.4
- Hippolyte Flandrin
French, 1809–1864
Study of an Infant, Head of an Angel, 1864
Oil on paper, laid down on canvas
Gift of Herbert and Carol Diamond
2018.11.5
- Hippolyte Flandrin
French, 1809–1864
Paul Flandrin
French, 1811–1902
Self Portrait of Hippolyte, 1833
Graphite on paper
Gift of Herbert and Carol Diamond
2018.11.6
- Paul Flandrin
French, 1811–1902
Portrait of a Woman, 1843
Graphite on paper
Gift of Herbert and Carol Diamond
2018.11.7
- Paul Flandrin
French, 1811–1902
Study for the Last Supper (The Arm of the Artist's Brother, Hippolyte), c. 1839–1841
Graphite
Gift of Herbert and Carol Diamond
2018.11.8
- René Auguste Flandrin
French, 1804–1843
Study for "The Lady in Green", c. 1835
Black chalk, heightened with white chalk, on paper
Gift of Herbert and Carol Diamond
2018.11.9
- Henri Lehmann
French, 1814–1882
Nude Model Striding Toward the Right, c. 1863
Conté crayon on paper
Gift of Herbert and Carol Diamond
2018.11.10
- Henri Lehmann
French, 1814–1882
Nude Model Striding Toward the Right, c. 1864–1866
Graphite on paper
Gift of Herbert and Carol Diamond
2018.11.11
- Nadar
French, 1820–1910
Portrait of Dantan Jeune, c. 1854
Charcoal with stumping, heightened with gouache, on paper
Gift of Herbert and Carol Diamond
2018.11.12
- François Louis Joseph Watteau
French, 1758–1823
Sheet of Studies for "The Battle of Alexander", c. 1795
Black chalk on off white paper
Gift of Herbert and Carol Diamond
2018.11.13
- Pierre Jean David d'Angers
French, 1788–1856
Emile Deschamps, 1829
Bronze
Gift of Herbert and Carol Diamond
2018.11.14
- Pierre Jean David d'Angers
French, 1788–1856
Emile Deschamps, 1829
Wax on slate
Gift of Herbert and Carol Diamond
2018.11.15
- Francisque Duret
French, 1804–1865
Comedy, 1908; original model before 1849
Bronze
Gift of Herbert and Carol Diamond
2018.11.16
- J. Brown
American, active 1806–1808
General Samuel Sloane, 1806
Oil on canvas
Gift of Marjorie Sloane (Handy) Nichols
2018.12.1
- J. Brown
American, active 1806–1808
Hannah Douglas Sloane, 1806
Oil on canvas
Gift of Marjorie Sloane (Handy) Nichols
2018.12.2

NOTABLE LIBRARY ACQUISITIONS

L'exposition coloniale de Paris

Paris: Librairie des Arts Décoratifs, c. 1931
Purchase

In the route of friendship: México 68, programa cultural de la XIX Olimpiada

México City: Comité organizador de los Juegos de la XIX Olimpiada, 1968
Purchase

Kriwet 69: Kolnischer Kunstverein, 21. Januar bis 16. Februar, 1969

Koln: Verlagsgesellschaft R. Muller, c. 1969
Purchase

Wash 1-5

Rivonia, South Africa: Chalkham Hill Press, 1997-1999
Purchase

Salvador Navarro Aceves; illustrated by Germana Paz y Miño ***El movimiento artístico de México***

Quito: Elan, 1935
Purchase

François-René Chateaubriand; illustrated by Gustave Doré ***Atala***

New York: Cassell Publishing Company, 1884
Gift of Marc Gotlieb

The Day-Glo Designer's Guide

Cleveland: Dayglo Color Corporation, 1969
Purchase

Adam Fuss

Ark: Designed by Adam Fuss and Andrew Roth

Kolkata, India: Laurens & Co. Press, 2007
Purchase

Karl Gerstner

Color Angles: edition 68 documenta foundation

Kassel, Germany: Documenta, 1968
Purchase

Johann Wolfgang von Goethe

Reineke Fuchs

Stuttgart: Verlag der J. G. Cotta'schen Buchhandlung, c. 1874
Gift in memory of Amy and Frank Connard, Williams '29

Eduardo Kac

Space Poetry

Chicago: Kac Studio, 2016
Purchase

Oliver Barstow and Bronwyn Law-Viljoen (eds)

William Kentridge & Gerhard Marx:

Fire Walker

Johannesburg: Fourthwall Books, 2011
Purchase

Contro lo stile = Contre le style = The end of style

Milan: Movimento Arte Nucleare, c. 1957
Purchase

Dayanita Singh

Pothi Box

New Delhi: Spontaneous Books, 2018
Purchase

Jack Spencer

Creatura

South Dennis, Massachusetts: 21st Editions, 2017
Purchase

Robert Thé

Norton Christmas Project 2017

Santa Monica, California: Peter Norton Family, 2017
Gift of Laure de Margerie and Olivier Meslay

Agnès Varda

La Côte d'Azur

Paris: Les éditions du temps, 1961
Purchase

EXHIBITIONS

June 9–September 16, 2018

The Art of Iron: Objects from the Musée Le Secq des Tournelles, Rouen, Normandy

Drawn from the celebrated collection of the Musée Le Secq des Tournelles in Rouen, France, one of the world's finest museums devoted to wrought iron, *The Art of Iron* presented thirty-six unique objects in an installation celebrating the craft and beauty of these creations. Salvaged by the founders of the Musée Le Secq during a period when wrought iron was being rapidly discarded and replaced with modern materials, these pieces tell stories of preindustrial times and highlight the importance of iron in our shared past. The exhibition featured shop, inn, and cabaret signs; architectural grills, gates, and balcony railings; masterful locks and lockboxes; spectacular lecterns made for churches; and household objects, including wares for the kitchen, bedroom, and garden.

The Art of Iron was co-organized by the Clark Art Institute, Williamstown, Massachusetts, and the Réunion des Musées Métropolitains, Rouen, Normandy. Generous contributors to the exhibition included Sylvia and Leonard Marx and the Selz Foundation, with additional support from Richard and Carol Seltzer.

June 9–September 3, 2018

Women Artists in Paris, 1850–1900

This exhibition showcased the remarkable artistic production of women artists working in Paris during the latter half of the nineteenth century. Paris was the epicenter of the art world during this period, and, while it was a cosmopolitan city, it remained strikingly conservative, particularly with respect to gender. Nevertheless, many women chose to work and study there. *Women Artists in Paris* revealed the breadth and strength of their achievements and featured paintings from women of varied nationalities and fame, ranging from such well-known artists as Berthe Morisot, Mary Cassatt, and Rosa Bonheur, to lesser-known figures, such as Kitty Kielland, Louise Breslau, and Anna Ancher.

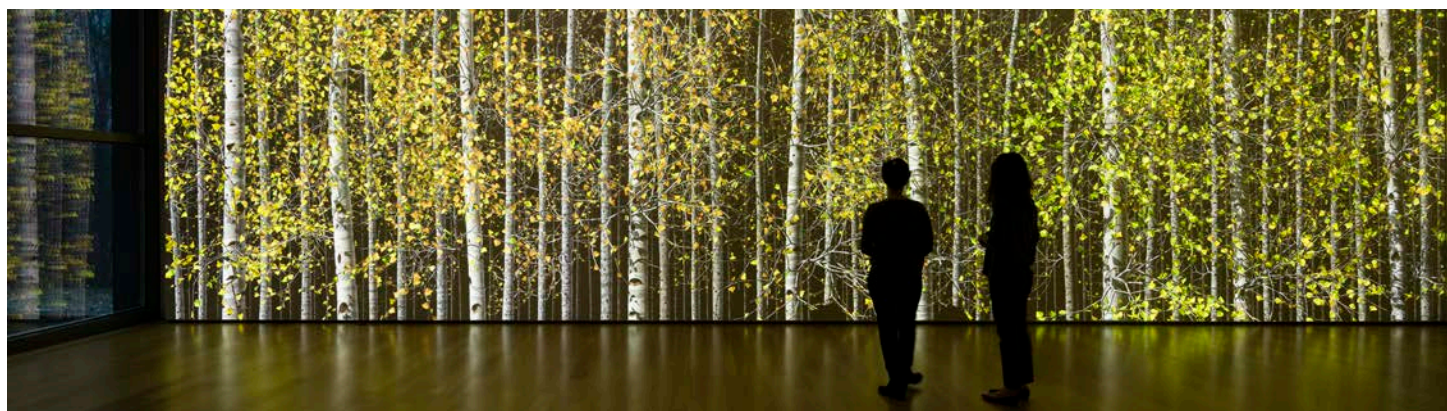
Women Artists in Paris, 1850–1900 was organized by the American Federation of Arts. Guest curator Laurence Madeline, chief curator of French National Heritage, was aided by Suzanne Ramljak, AFA curator, and Jeremiah William McCarthy, AFA associate curator. Presentation of the exhibition at the Clark was coordinated by Esther Bell, Robert and Martha Berman Lipp Senior Curator. The exhibition was generously supported by the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities. Additional funding was provided by the JFM Foundation, Elizabeth K. Belfer, the Florence Gould Foundation, Monique Schoen Warshaw, the Barbro Osher Pro Suecia Foundation, the Swiss Arts Council Pro Helvetia, Clare McKeon, Steph and Jody La Nasa, Victoria Ershova Triplett, the American-Scandinavian Foundation, and the Finlandia Foundation. Support for the accompanying publication provided by Furthermore: a program of the J. M. Kaplan Fund. Presentation of *Women Artists in Paris* at the Clark was made possible by the generous contribution of Denise Littlefield Sobel, with additional support from the Dr. Lee MacCormick Edwards Charitable Foundation.

June 30–October 8, 2018

Jennifer Steinkamp: Blind Eye

Jennifer Steinkamp is a Los Angeles–based media and installation artist who digitally animates natural and abstract forms. Her work investigates such themes as the passage of time and the movement of organic matter: branches, leaves, and flowers intertwine and overlap in her animations, twisting and changing color in deeply immersive ways. She employs video projectors to display her work on the walls of the gallery so it fills the space fully, interacts with the architecture, and immerses the visitor in a meditative interpretation of nature. Steinkamp has been the subject of a number of monographic exhibitions, and her work can be found in international public and private collections. This exhibition, at the Lunder Center at Stone Hill, was the Clark's first-ever video installation.

Generous contributors to *Jennifer Steinkamp: Blind Eye* included Maureen Fennessy Bousa and Edward P. Bousa and Amy and Charlie Scharf.



Jennifer Steinkamp, *Blind Eye, 1*, 2018. Video installation, 12'x 43.2' (3.66 x 13.16m).

July 1–September 23, 2018

A City Transformed: Photographs of Paris, 1850–1900

Paris transformed into the “City of Light” through grand-scale architectural renovations, demolitions, and new construction set in motion during the Second Empire (1852–70). With absolute power, Emperor Napoleon III remapped the French capital from the ground up, appointing civil servant Georges-Eugène Haussmann to redesign Paris toward improved safety, public health and sanitation, and traffic circulation. A self-described *artiste démolisseur* (demolition artist), Haussmann razed densely settled areas of the medieval city center, its labyrinthine streets rapidly giving way to new axes of orderly, wide boulevards anchored by monuments and open spaces for recreation. During this unprecedented intervention into public space, specially commissioned photographers worked alongside architects, engineers, masons, and sculptors, recording the building projects in progress. This exhibition explored the documentary nature of photography during this transformative “age under construction,” a half-century in which photographers created a visual archive of Paris—from the heights of cathedral spires and imposing historic monuments, to the boulevard and the depths of the catacombs. The works on view demonstrated the technical exactitude and artistic flowering of many of the period’s leading architectural photographers, including Édouard Baldus and Charles Marville, who provided government officials with minutely detailed, large-format photographs chronicling the embellishment of Paris. Serving as practical reference tools intended to preserve memory of the city’s architectural heritage and direct future restoration efforts, many of these images were also exhibited in a series of spectacular World’s Fairs held in Paris, where the city celebrated itself as a model for urban development.

A City Transformed included eighteen works on loan from The Troob Family Foundation, which concentrates on nineteenth- and early twentieth-century photography. Two photographs of decorative ironwork by Eugène Atget were on loan from Michael Lynch and Susan Baker.

November 10, 2018–February 3, 2019

Extreme Nature!

This exhibition looked at how nature’s extremes—remote, fantastical, and unpredictable—permeated artistic imagery throughout the nineteenth century. Influenced by the rise of popular science, artists examined everything from volatile weather patterns and the stars to the earth’s most cavernous depths. Documentary images of fires and floods enabled viewers to see nature’s destructive power from a distance, while other artists pushed beyond nature’s known boundaries to imagine its limitless possibilities. Featuring more than thirty-five prints, drawings, and photographs, this exhibition revealed how artists sought to mitigate nature’s dangers, transforming the hazardous and remote into awe-inspiring portrayals of natural phenomena.

December 1, 2018–March 17, 2019

Thomas Gainsborough: Drawings at the Clark

Though recognized as one of the most fashionable portrait painters of the eighteenth century, Thomas Gainsborough (1727–1788) made hundreds of drawings of the English landscape. Abounding with foliage, cottages, and pastoral figures—shepherds driving flocks of sheep and cows drinking from pools or streams along meandering paths—Gainsborough’s landscapes present an idealized view of country life. Rather than depicting specific locales, these lyrical sheets evoke the gentle woodland and heath of his native Suffolk, in the east, and later, the mountainous Lake District of Cumbria, in the northwest. Together, the sixteen drawings on view in *Thomas Gainsborough: Drawings at the Clark* demonstrated how the artist championed an imaginative approach over naturalistic detail and revealed his fascination with mixed-media technique.

December 15, 2018–March 10, 2019

Turner and Constable: The Inhabited Landscape

Turner and Constable: The Inhabited Landscape featured more than fifty artworks by Joseph Mallord William Turner and John Constable, artists who elevated the status of landscape painting in the nineteenth century. The exhibition included oil paintings, watercolors, drawings, and prints that explored the importance of the built landscape and the human figure within it. In this exhibition, Turner’s and Constable’s works were surveyed to reveal the social, cultural, political, and personal significance of the subjects depicted. *Turner and Constable* celebrated the Manton Collection of British Art, created by Sir Edwin and Lady Manton and given to the Clark by the Manton Art Foundation in 2007, by highlighting the works from that collection—such as Constable’s *The Wheat Field* (1816). Works collected by Sterling and Francine Clark, such as Turner’s *Rockets and Blue Lights (Close at Hand) to Warn Steam Boats of Shoal Water* (1840), acquired in 1932, were also included in the exhibition, as were loans from the Yale Center for British Art, New Haven, Connecticut, and the Chapin Library of Rare Books, Williams College, Williamstown, Massachusetts.



John Constable, *The Wheat Field*, 1816. Oil on canvas. Clark Art Institute, 2007.8.27



Janet Cardiff: *The Forty Part Motet*

June 9–September 22, 2019

Renoir: The Body, The Senses

Renoir: The Body, The Senses traced Renoir's treatment of all aspects of the nude—from his early years as a student copying classics in the Louvre, through the age of Impressionism, and finally to the triumphant, monumental canvases of his last days. This daring exhibition was the first major exploration of Renoir's unceasing interest in the human form, and emphasized the artist's evolving process and technique. With over fifty paintings, sculptures, drawings, and pastels, the exhibition reconsidered Renoir as a constantly changing artist who participated in a number of movements, including Realism, Impressionism, Classical Impressionism, and Modernism.

***Renoir: The Body, The Senses* was organized by the Clark Art Institute, Williamstown, Massachusetts, and the Kimbell Art Museum, Fort Worth, Texas. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.**

The Clark's summer 2019 exhibitions and programs were made possible in part by generous support from Denise Littlefield Sobel. Major contributors to the presentation of *Renoir: The Body, The Senses* at the Clark were Robert and Martha Berman Lipp, Acquavella Galleries, and the Robert Lehman Foundation, with additional funding from two anonymous donors.

June 9–September 15, 2019

Janet Cardiff: *The Forty Part Motet*

Janet Cardiff's sound installation deconstructs "Spem in Alium," a sixteenth-century choral work by the English composer Thomas Tallis. Forty speakers play forty separately recorded parts. The speakers are arranged in eight groups, each a choir of five vocal parts: soprano, alto, tenor, baritone, and bass. As Cardiff explains: "While listening to a concert you are normally seated in front of the choir, in traditional audience position. With this piece I want the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. As well, I am interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space." The duration of the artwork is approximately fourteen minutes, with eleven minutes of singing and three minutes of intermission.

Janet Cardiff: The Forty Part Motet was originally produced by Field Art Projects with the Arts Council of England, the Salisbury Festival, BALTIC Gateshead, the New Art Gallery Walsall, and the NOW Festival Nottingham. It features the voices of the Salisbury Cathedral Choir and extras. It was recorded and post-produced by SoundMoves and edited by George Bures Miller.

***The Forty Part Motet* was lent generously by the National Gallery of Canada, Ottawa. The Clark's summer 2019 exhibitions and programs were made possible in part by generous support from Denise Littlefield Sobel. Significant support for this exhibition was provided by Sylvia and Leonard Marx, with additional support from the Sheehan Family.**

LOANS

Corot and the Figure

Musée Marmottan Monet, Paris, France
February 8, 2018 to July 22, 2018
1955.539, Jean Baptiste Camille Corot, *Louise Harduin*
1955.541, Jean Baptiste Camille Corot, *Young Woman in a Pink Skirt*

Degas: A Passion for Perfection

Denver Art Museum, Denver, CO
February 11, 2018 to May 20, 2018
1955.1397, Hilaire Germain Edgar Degas, *Study for "Scene from the Steeplechase: The Fallen Jockey"*
1955.1399, Hilaire Germain Edgar Degas, *Jockey on a Rearing Horse*
1955.1401, Hilaire Germain Edgar Degas, *At the Races*

Monet and Architecture

The National Gallery, London, England
April 9, 2018 to July 29, 2018
1955.523, Claude Monet, *Street in Sainte Adresse*
1985.11, Claude Monet, *Bridge at Dolceacqua*

Women Artists in Paris: 1850–1900

Denver Art Museum, Denver, CO
October 21, 2017 to January 14, 2018
The Speed Art Museum, Louisville, KY
February 17, 2018 to May 13, 2018
Sterling and Francine Clark Art Institute, Williamstown, MA
June 8, 2018 to September 3, 2018
1955.1, Mary Cassatt, *Offering the Panel to the Bullfighter*
1955.926, Berthe Morisot, *The Bath* (Clark venue only)

Innovative Impressions: Cassatt, Degas, and Pissarro as Painter Printmakers

Philbrook Museum of Art, Tulsa, OK
June 9, 2018 to September 9, 2018
1955.1409, Mary Cassatt, *Mother's Kiss*
1962.34, Hilaire Germain Edgar Degas, *After the Bath II (La sortie du bain II)*
1962.40, Hilaire Germain Edgar Degas, *The Jockey*
1968.16, Hilaire Germain Edgar Degas, *Two Dancers (Deux danseuses)*
1971.45, Mary Cassatt, *In the Opera Box (No. 3)*
1978.50, Ludovic Lepic, *Dusk over Lake Nemi, near Rome*

Winslow Homer and the Camera: Photography and the Art of Painting

Bowdoin College Museum of Art, Brunswick, ME
June 22, 2018 to October 28, 2018
1955.774, Winslow Homer, *Perils of the Sea*
1999.12, Winslow Homer, *River Scene, Florida*

Animal Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings

Harvard Art Museums, Cambridge, MA
September 7, 2018 to January 6, 2019
1978.12, Sir Lawrence Alma Tadema, *The Women of Amphissa*

Corot's Women

National Gallery of Art, Washington, DC
September 7, 2018 to December 31, 2018
1955.541, Jean Baptiste Camille Corot, *Young Woman in a Pink Skirt*

Elias Pelletreau: Silversmith, Patriot, & Entrepreneur

Long Island Museum, Stony Brook, NY
September 21, 2018 to December 30, 2018
2003.4.40, Elias Pelletreau, *Tankard*
2003.4.219, Elias Pelletreau, *Porringer*

John Singer Sargent (Sweden)

Nationalmuseum, Stockholm, Stockholm, Sweden
October 4, 2018 to January 13, 2019
1955.575, John Singer Sargent, *A Street in Venice*
1955.852, John Singer Sargent, *Neapolitan Children Bathing*

Tadao Ando and Le Corbusier: Masters of Architecture

Alphawood Exhibitions, Chicago, IL
October 12, 2018 to May 20, 2019
ARC2012.08.01, Tadao Ando, *Clark Center Large 1*
ARC2012.08.02, Tadao Ando, *Clark Center Large 2*
ARC2012.08.03, Tadao Ando, *Clark Center 2*
ARC2012.08.F2.1, Tadao Ando, *Architectural Sketch, Stone Hill 1*
ARC2012.08.F2.2, Tadao Ando, *Architectural Sketch, Stone Hill 2*
ARC2012.08.F2.3, Tadao Ando, *Architectural Sketch, Stone Hill 3*
ARC2012.08.F2.4, Tadao Ando, *Architectural Sketch, Stone Hill 4*
ARC2012.08.F5.1, Tadao Ando, *Clark Center 1*

Building a New World: Impressions of Industry in the Late Nineteenth Century

Art Gallery of Ontario, Toronto, Ontario, Canada
February 16, 2019 to May 5, 2019
1955.554, Camille Pissarro, *The River Oise near Pontoise*
1973.35, Gustave Caillebotte, *The Seine at Argenteuil*

L'Orient des peintres, du rêve à la lumière

Musée Marmottan Monet, Paris, France
March 7, 2019 to July 21, 2019
1955.51, Jean Léon Gérôme, *Snake Charmer*
1955.53, Jean Léon Gérôme, *Slave Market*

Monet Auburtin, An Artistic Encounter

Musée des Impressionismes Giverny, Giverny, France
March 22, 2019 to July 14, 2019
1955.528, Claude Monet, *The Cliffs at Étretat*

Gauguin: Portraits

National Gallery of Canada, Ottawa, ON, Canada

May 24, 2019 to September 8, 2019

The National Gallery, London, England

October 7, 2019 to January 26, 2020

1986.22, Paul Gauguin, *Young Christian Girl*

1996.15.1, Édouard Manet, *The Raven* (National Gallery of Canada venue only)

1996.15.3, Édouard Manet, *Raven in Flight (ex libris)* (National Gallery of Canada venue only)

1996.15.7, Édouard Manet, *Raven in Profile* (National Gallery of Canada venue only)

Manet and Modern Beauty

The Art Institute of Chicago, Chicago, IL

May 26, 2019 to September 8, 2018

J. Paul Getty Museum, Los Angeles, CA

October 8, 2019 to January 12, 2020

1955.556, Édouard Manet, *Moss Roses in a Vase*

Renoir: The Body, The Senses

Sterling and Francine Clark Art Institute, Williamstown, MA

June 8, 2019 to September 22, 2019

Kimbell Art Museum, Fort Worth, TX

October 27, 2019 to January 26, 2020

1955.584, Pierre Auguste Renoir, *Self Portrait*

1955.598, Pierre Auguste Renoir, *Sleeping Girl*

1955.603, Pierre Auguste Renoir, *Woman Crocheting*

1955.608, Pierre Auguste Renoir, *Study for "Scene from Wagner's Tannhäuser, Third Act"*

1955.609, Pierre Auguste Renoir, *Blonde Bather*

1970.11, Pierre Auguste Renoir, *Venus Victorious*

Special loan to permanent collection galleries

Musée d'Orsay, Paris, France

June 17, 2019 to January 26, 2020

1955.594, Pierre Auguste Renoir, *A Box at the Theater (At the Concert)*

CLARK FELLOWS

Jennifer Bajorek
Hampshire College
February–June 2019

Doron Bauer
Florida State University
September–December 2018

Gülru Çakmak
University of Massachusetts Amherst
September–December 2018

Jill Casid
University of Wisconsin–Madison
September 2018–June 2019

Kris Cohen
Reed College
February–June 2019

Beatriz Colomina
Princeton University
September–December 2018

Philippe Cordez
Deutsches Forum für Kunstgeschichte /
Centre allemand d'histoire de l'art
February–June 2019

Lisa Crossman
Fitchburg Art Museum
July–August 2018

Josefina de la Maza
Independent Researcher
July 2018

Shana Dumont Garr
Fruitlands Museum
July–August 2018

Carla Macchiavello
Borough of Manhattan Community College
July 2018

Sarah Montross
deCordova Sculpture Park and Museum
July–August 2018

Frédéric Ogée
Université Paris Diderot
September–December 2018

Celeste Olalquiaga
Independent Scholar
February–June 2019

Soledad Garcia Saavedra
Museo de la Solidaridad Salvador Allende
July 2018

Susan Sidlauskas
Rutgers University
February–June 2019

Mark Wigley
Columbia University
September–December 2018

SCHOLARLY PROGRAMS

September 11, 2019

Clark Lecture

Beatriz Colomina

The Secret Life of Modern Architecture, or We Don't Need Another Hero

September 21–22, 2018

Clark Workshop

Evidence + Narrative in Writing Visual Histories

Convened by Daniel M. Abramson (Boston University), Zeynep Çelik Alexander (Columbia University), and Michael Osman (University of California, Los Angeles)

The workshop pursued the following questions and topics: In architectural history, what are evidences for architecture, in images, material, documents, and experience? And what then do we make architecture evidence of, through narrative forms and other means? Exploring architectural historians' uses of evidence and narrative, historically and presently, the workshop related these to practices in art history, visual studies, and the humanities and sciences generally. Ultimately, reconsideration of evidence and narrative produced new and different histories, as well as reimagining agencies for scholars, teachers, readers, and students.

Supported by a grant from the Andrew W. Mellon Foundation.

September 25, 2018

Clark Lecture

Frédéric Ogée

Truth and Nature in British Art

October 16, 2018

Clark Lecture

Gülru Cakmak

Painting, Photography, and the Long Duration of History in Osman Hamdi's Paintings

October 19–20, 2018

Clark Colloquium

Precarity, Resistance, and Contemporary Art from the Americas

Convened by Robin Adèle Greeley (University of Connecticut) and George Flaherty (University of Texas at Austin)

In 1967, Hélio Oiticica voiced the rallying cry “On Adversity We Thrive,” arguing through his art practice and his writings the tension between precarity and resistance. This tension persists in recent art from Latin America and the Latino United States, intensified by the rise of neoliberalism, crony democracy, and racist nationalism. A state of insecurity and uncertainty, whether economic, political, cultural, or physiological—the normalization of emergency—is a tool of late capitalism and biopolitical governance. It is also symptom of the profound dehumanization of life by the illicit drug trade, xenophobic immigration policy, and ecological degradation. However, we should not confuse one precarity for another, as states and capital operate unevenly across the world, and precarity, as the above artists posit, may also be both a wellspring and an archive of resistances. As Frantz Fanon and Raymond Williams both argue, resistance is not only the ejection of an oppressor or strategies for survival but also the transformation of the structures of injustice—as well as the representations (images, words, spaces) used to justify and maintain them.

Supported by a grant from the Andrew W. Mellon Foundation.

October 30, 2018

Clark Lecture

Doron Bauer

The Aesthetic Colonization of Conquered Islamic Cities: From Palma de Mallorca to Tel Aviv

November 13, 2018

Clark Lecture

Mark Wigley

John McHale and the Dissolving Architecture of Pop



Clark Fellows and invited scholars enjoy the opportunity to socialize during breaks in colloquia and workshop activities.

November 16–17, 2018

Clark Exhibition Concept Workshop
On the Shore of the Sahel: Art and Empires of Western Sudan

Convened by Alisa LaGamma (Metropolitan Museum of Art) and Roderick McIntosh (Yale University)

The Metropolitan Museum of Art in New York organized an exhibition titled *On the Shore of the Sahel: Art and Empires of Western Sudan* for January 2020. This initiative foregrounded the enormously rich creative output of the succession of polities that developed across the concentrated area that Arab traders referred to as the “shore” or “Sahel” of the Sahara spanning what is today Senegal, Mali, Mauritania, and Niger. While historians relying on Islamic texts and Mande oral traditions have written extensively on the significance of these highly cosmopolitan states, that history has not been integrated with material culture unearthed across the Sahel over the last century. For the first time the overarching artistic traditions relevant to the cultural landscape of these polities brought that history to life through the immediacy of astonishing original works of art commissioned at sites across this region. In addition to landmarks of classic wood sculpture, less familiar creations in a diverse array of media including megaliths, fired clay sculpture, metalwork, textiles, and illuminated manuscripts were featured. Critical to the success of this presentation was the opportunity to discuss the approach proposed by the curators with an interdisciplinary group of leading Africanists in related fields of the humanities, including archaeologists active in the region.

November 27, 2018

Clark Lecture
Jill Casid
Necrolandscaping on the Border

February 18–19, 2019

Special Scholarly Event
CAA International Scholars Visit the Clark

February 19, 2019

Clark Lecture
Susan Sidlauskas
John Singer Sargent and the Matter of Paint

March 5, 2019

Clark Lecture
Kris Cohen
Alma Thomas and the Graphical Picture Plane

March 9, 2019

Clark Colloquium
Impressionism After Impressionism

Convened by Alexis Clark (Duke University) and Martha Ward (University of Chicago)

This colloquium considered the historiography and reception of Impressionism and Post-Impressionism in various parts of the globe from c. 1930 to 1970. This period saw the professional historicizing of Impressionism through the publication of archives and the mounting of monographic exhibitions that aimed to be definitive. At the same time, Impressionism was deployed in various genealogies of Modernism, and its aesthetic significance was subjected to critical interpretation and intense debate. The emergent social history of art found in Impressionism especially important problems to address in view of the heightened political and ideological stakes at play in the 1930s. Written about, circulated, and collected worldwide during this period, Impressionist art encountered an exceptionally wide range of appropriations and receptions. By bringing together scholars engaged in researching one or more of these concerns, this colloquium aimed to encourage methodological reflection on how a modern art movement came to be historicized, to what ends, and with what consequences for our current understandings.

March 12, 2019

Clark Lecture
Jennifer Bajorek
Strategic Invisibilities: Migration and Post-Representation

April 2, 2019

Clark Lecture
Julia Bryan-Wilson
Louise Nevelson: Modernist Drug

April 5–6, 2019

Clark Colloquium

Art History Across the Americas: Key Terms, Debates, and Places of Knowledge

Convened by Marisa Baldasarre (Universidad Nacional de San Martín, Argentina) and Fernanda Pitta (Pinacoteca do Estado de São Paulo, Brazil)

This colloquium sought to explore the perspectives, relationships, and challenges that shape how we look at and engage with objects and artworks in Latin America, and how we produce art history beyond the geographical and ideological boundaries of “national” or “Latin American” historiographies of art. Discussion also turned to the preponderance of social art history as a practice in Latin American art history and the impact by visual and cultural studies, the incidence of the place of production (university, museum, heritage institutions, press, literary world) in Latin American art discourses, and how Latin American scholars deal with questions of temporality, categorization, creation of hierarchies, and the efforts to decolonize and provincialize the global art history writ large.

Supported by a grant from the Andrew W. Mellon Foundation.

April 16, 2019

Clark Lecture

Philippe Cordez

The Art of Commodities: Medieval Venice

April 23, 2019

Clark Lecture

Mel Y. Chen (Robert Sterling Clark Professor, 2018–2019)

Arts of Agitation

April 26–27, 2019

Clark Colloquium

Grand Challenges of Art History: Digital/ Computational Methods and Social Art History

Convened by Anne Helmreich (Getty Research Institute) and Paul Jaskot (Duke University)

Scientists have become accustomed to using the phrase “Grand Challenges” to refer to the great unanswered questions in their field that represent promising frontiers of scholarship. This colloquium adopts the framework of the Grand Challenge to address the intersection of art history and the digital humanities, focusing in particular on how access to “big data” and computational approaches might enable us to reconsider the methods of social art history, with its methodological mandate to probe the interdependent relationship between art and society and to understand the mechanisms and contexts that created that relationship. Given that the social history of art is primarily concerned with the dynamic and symbiotic relationship between art and society, and that both art and society can be examined at both the micro and macro level, how might digital approaches—which facilitate both granular and large-scale analysis—allow us to examine that relationship?

Supported by a grant from the Andrew W. Mellon Foundation.

April 30, 2019

Clark Lecture

Celeste Olalquiaga

In Quest of the Gorgon’s Head

PUBLICATIONS

Journal of the Clark, Volume 19

**Published by the Sterling and Francine Clark Art Institute
2018**

Turner & Constable at the Clark

Alexis Goodin

**Published by the Sterling and Francine Clark Art Institute
2018**

Ecologies, Agents, Terrains

Edited by Christopher P. Heuer and Rebecca Zorach

**Published by the Sterling and Francine Clark Art Institute
2018**

**What We May Be: Art Museums and the Implications of
Special Programs**

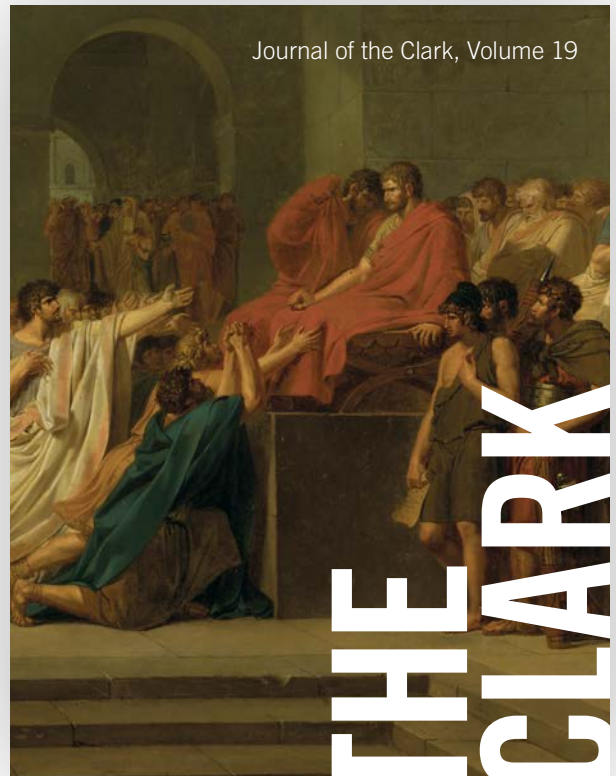
Essays by Veronica Alvarez, Karleen Gardner, Lindsay Catherine
Harris, Laurel Humble, Twyla Kitts, Rebecca McGinnis, Ronna
Tulgan Ostheimer, Amanda Thompson Rundahl, Emily Wiskera

**Published by the Sterling and Francine Clark Art Institute
2019**

**Art's Biggest Stage: Collecting the Venice Biennale,
2007–2019**

Brian Sholis, with contributions by Sarah Hamerman and
Susan Roeper

**Published by the Sterling and Francine Clark Art Institute
and distributed by Yale University Press
2019**



LIBRARY

2019 STATISTICS

Acquisitions

Books	3,561	titles (3,579 volumes)
	425	gifts
	149	exchanges
Auction catalogues	236	volumes
Journal subscriptions	524	titles (883 volumes received)
Archives	5.33	linear feet

Cataloguing

Books	7,253	volumes
Journals	869	volumes
Auction catalogues	236	volumes
Digital objects added	264	
Archival finding aids added	1	

Total Holdings

Total catalogued volumes	281,822	(4,541 items withdrawn)
Total archival holdings	2,126	linear feet
Total digital objects	208,439	
Total archival finding aids	149	

Library Use

Readers' cards issued	187	(112 outstanding + 75 issued in 2018–19)
Visitors signed in	9,731	
Books shelved	17,961	
Scans supplied	31,090	(pages)
Scans made by patrons	5,637	(pages)
Reference queries	3,641	
Reference queries, Archives	63	
Interlibrary loan transactions	1,382	borrowing
	937	lending
	2,319	Total interlibrary loan transactions

Circulation	8,122	check-outs
	6,510	check-ins
	519	holds
	101	recalls

Total circulation activity	15,252	
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EDUCATION

	Number of Groups	Number of Students
School Group Visits		
Elementary Schools	49	1,519
High Schools	85	2,739
College Groups	50	1,016
School Totals	184	5,274
Adult Group Visits		
Public Highlights Talks	236	2,630
Public Special Exhibition Talks	125	2,077
Special Group Talks	72	1,904
Group Visit Totals	433	6,611
Total	617	11,885



Students learn about Thomas Schütte's *Crystal*, located on the Clark's grounds.

MEMBER EVENTS

July 11, 2018

Member Gallery Talk: Friends and Rivals

Curatorial Research Associate Alexis Goodin considered the friendships, partnerships, and rivalries that were crucial to the careers of artists represented in *Women Artists in Paris, 1850–1900*.

July 12, 2018

The Clark at the Berkshire Botanical Garden

Senior Curator Esther Bell welcomed members to the Berkshire Botanical Garden, where she discussed the Clark's inaugural video installation, *Jennifer Steinkamp: Blind Eye*.

July 18, 2018

Member Gallery Talk: The Art of Iron

Local blacksmith Art Evans discussed iron forging and the skilled craftsmanship involved in creating the objects on view in *The Art of Iron*.

July 19, 2018

Member Gallery Talk: A City Transformed

Exhibition curator Kristie Couser discussed the role of the photographer in documenting the construction and renovation of the lavish Paris Opéra, grand-scale Musée du Louvre, the picturesque Bois de Boulogne, and vast pavilions of bustling world's fairs.

July 27, 2018

Member Gallery Talk: Jennifer Steinkamp

Video installation artist Paweł Wojtasik offered a personal perspective on works in the exhibition *Jennifer Steinkamp: Blind Eye*.

August 1, 2018

Member Gallery Talk: Scandinavian Women Artists in Paris

Brian Martin, associate professor of French and Comparative Literature at Williams College, offered unique perspectives on works in the exhibition *Women Artists in Paris*.

August 8, 2018

Member Gallery Talk: Modern Landscape

Williamstown landscape painter John MacDonald offered unique perspectives on works in the exhibition *Women Artists in Paris*.

August 9, 2018

Member Gallery Talk: A City Transformed

Curatorial Assistant Regina Noto explored period perceptions of Gothic architecture, the rise of the Gothic Revival, and the importance of photography to restoration efforts in late nineteenth-century Paris.

August 15, 2018

Member Gallery Talk: Jennifer Steinkamp

A gallery interpreter provided fascinating details about the mesmerizing video installation on view, *Jennifer Steinkamp: Blind Eye*.

August 22, 2018

Member Gallery Talk: The Art of Iron

Exhibition curator Kathleen Morris took an in-depth look at the objects in *The Art of Iron*, including how they were made, what they were used for, and what they tell us about changing taste, technology, and lifestyles.

August 29, 2018

Member Gallery Talk: Painting the Femme Peintre

Bridget Alsdorf, associate professor of 19th Century European Art at Princeton University, offered unique perspectives on works in the exhibition *Women Artists in Paris*.

September 13, 2018

Rare Books Talk: As Lovely as a Tree...

Collections Development Librarian Terri Boccia shared examples from books spanning 350 years that depict the natural world.

September 20, 2018

Member Gallery Talk: A City Transformed

Nora Rosengarten, curatorial intern and second-year MA candidate, explored highlights from the exhibition *A City Transformed*.

November 7, 2018

Member Gallery Talk: What's in a Frame?

Williamstown Art Conservation Center conservator Hugh Glover gave a tour of the frames hanging in the Clark's collection.

November 14, 2018

Member Gallery Talk: Imagining Nature

Graduate student and curatorial intern Nora Rosengarten gave a gallery talk in the special exhibition *Extreme Nature!*

December 1–2, 2018

Members' Holiday Shopping Weekend

Members received a 25% discount on all merchandise purchased in the Museum Store during this special two-day event.

December 4, 2018

Rare Books Talk: Partridge in a Pear Tree

Collections Development Librarian Terri Boccia shared avian examples from the Clark library's special collections.

December 12, 2018

Member Gallery Talk: Artist as Adventurer

Kristie Couser, curatorial assistant for works on paper, discussed the pursuit of travel by nineteenth-century artists interested in landscape.

January 16, 2019

Member Gallery Talk: Renoir's Bathers

Regina Noto, curatorial assistant, gave a member-exclusive talk that focused on Renoir's works in the Clark collection.

January 23, 2019

New Member Orientation Tour: Clark Library

Collections Access and Reference Librarian Karen Bucky introduced the library's print and digital resources, reviewed its distinguished history, and concluded with a look at some treasures from the library's special collections.

January 24, 2019

Member Gallery Talk: Max Klinger's Intermezzi

Curatorial intern Nora Rosengarten (MA candidate, Williams Graduate Program in the History of Art) gave an in-depth look at German artist Max Klinger's portfolio *Intermezzi* (1881).

January 25, 2019

Member Gallery Talk: Unraveling the Role of Earth History in Sculpting the Landscapes of Turner and Constable

José Constantine, assistant professor of geosciences at Williams College, aimed to unravel the geological context of the scenery depicted in the works in the exhibition *Turner and Constable*.

February 14, 2019

Member Gallery Talk: A Passion for Renoir

Kathleen Morris, Sylvia & Leonard Marx Director of Collections and Exhibitions and Curator of Decorative Arts, gave a member-exclusive talk that focused on Renoir's works in the Clark collection.

February 27, 2019

Member Gallery Talk: Turner's Travels

Alexis Goodin, curator of the exhibition, discussed Joseph Mallord William Turner's works in *Turner and Constable*, many of which feature foreign landscapes.



The Sekula collection in the Manton Research Center

March 6, 2019

Member Gallery Talk: Farming Then and Now

Bridget Spann and Don Zasada of Caretaker Farm, Williamstown, Massachusetts, together with Alexis Goodin, curator of *Turner and Constable: The Inhabited Landscape*, discussed farming practices depicted in the early nineteenth-century paintings of John Constable and compared them with the practices and philosophies of agricultural production today.

March 20, 2019

Member Gallery Talk: Renoir's Animals

Megan Baker, curatorial assistant, gave a member-exclusive talk that focused on Renoir's works in the Clark collection.

March 26, 2019

Rare Books Talk: Eat, Drink, and Be Merry!

Collections Development Librarian Terri Boccia shared images of revelry and merrymaking from the Clark's rich collection of rare books.

April 10, 2019

Member Gallery Talk: Renoir's Landscapes

Alexis Goodin, curatorial research associate, gave a member-exclusive talk that focused on Renoir's works in the Clark collection.

April 25, 2019

Member Gallery Talk: Renoir: The Body, The Senses: A Preview

Esther Bell, chief curator, gave a member-exclusive talk that focused on Renoir's works in the Clark collection.

May 1, 2019

Member Gallery Talk: A Passion for Renoir

This member-exclusive talk with Clark curatorial staff focused on Renoir's works in the Clark collection.

May 8, 2019

Member Gallery Talk: Pictorialism and Portraiture

Curatorial intern Andrew Kensett (MA candidate, Williams Graduate Program in the History of Art) gave a look at turn-of-the-century portraits by artists associated with Pictorialism.

May 15, 2019

Member Gallery Talk: Late Renoir

Regina Noto, curatorial assistant, gave a member-exclusive talk that focused on Renoir's works in the Clark collection.

May 23, 2019

New Member Orientation Tour: Landscape and Sustainability at The Clark

Horticulturist and Clark Grounds Manager Matthew Noyes gave an insider look at the land management, sustainability, and stewardship initiatives at the Clark.

June 10, 2019

Member Appreciation Day

Clark members were invited on a day the museum was closed to the public for exclusive access to the galleries.

June 12, 2019

Member Gallery Talk: Renoir: The Body, The Senses

Curatorial Assistant Megan Baker gave a highlights talk of *Renoir: The Body, The Senses*.

June 19, 2019

Member Gallery Talk: Renoir: The Body, The Senses

Curatorial Assistant Regina Noto led an overview of the exhibition *Renoir: The Body, The Senses*.

June 25, 2019

Rare Books Talk: "Capturing the Spectacle"

Collections Development Librarian Terri Boccia and Collections Management Librarian Andrea Puccio presented a rare books talk entitled "Capturing the Spectacle: The Clark Library and Venice Biennale."

June 26, 2019

Member Talk: The Clark at the Mount

Clark members were invited to Edith Wharton's home for a special conversation and reception with Robert and Martha Berman Lipp Chief Curator Esther Bell.

PUBLIC PROGRAMS

LECTURES & GALLERY TALKS

July 1–August 31, 2018

Featured Talk: Women in Paris

Every day from July 1 through August 31, members of the Clark's education team led an in-depth look at the exhibition *Women Artists in Paris: 1850–1900* about the incredible female artists who worked in France during the second half of the 19th century and about the obstacles they overcame to pursue their careers in the arts.

July 6–August 31, 2018

Featured Talk: Jennifer Steinkamp

On Fridays and Sundays July 6 through August 31, members of the Clark's education team led an in-depth look at *Jennifer Steinkamp: Blind Eye*, the groundbreaking video exhibition currently on view in the Lunder Center at Stone Hill.

July 9–August 26, 2018

Works on Paper Highlights Talk

On Mondays July 9 through August 26, members of the curatorial department took a closer look at rarely exhibited works.

July 10–August 27, 2018

Reflections: An Introspective Gallery Experience

Every Tuesday from July 10 through August 27, visitors joined museum educators in studying a single work in the Clark's collection.

July 14, 2018

Rivalry and Resolve with Jane R. Becker Lecture

A lecture on Marie Bashkirtseff and Louise Breslau, late nineteenth-century artists in Paris, presented in conjunction with the *Women Artists in Paris* exhibition by Jane R. Becker, from the Metropolitan Museum of Art.

August 18, 2018

Berthe Morisot and the Making of Modernity Lecture

Lecture on Berthe Morisot, presented in conjunction with the *Women Artists in Paris* exhibition by Nicole Myers, curator of European Art at the Dallas Museum of Art.

September 20, 2018

Looking and Lunching: Truisms

Visitors took a closer look at the Clark's collection during Looking and Lunching, a half hour of discussion focusing on one work from the collection followed by continued discussion over lunch with the presenter and fellow art lovers in the Carswell Room. Jake Gagne, curatorial intern and second-year MA candidate, discussed an installation by American neo-conceptual artist Jenny Holzer.

September 25, 2018

Frederic Ogee: Truth and Nature in British Art

Frederic Ogee, Kress Fellow in the Literature of Art Before the Age of Art History, presented a lecture surveying British artists' writings from c. 1700–1920.

October 18, 2018

Looking and Lunching: Then and Now

Curatorial Assistant Regina Noto explored one of the Clark's most important works, *Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen, and Louis of Toulouse* by Ugolino di Nerio, one of the best preserved and earliest known seven-paneled altarpieces. Noto compared our modern view of the heptateych with its original, fourteenth-century placement on the high altar of a Franciscan church.



Ugolino di Nerio, *Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen, and Louis of Toulouse*, c. 1317–21, Tempera and gold on panel. Clark Art Institute, 1962.148

October 21, 2018

**Thomas Krens: Art, Money, Oil and Guns:
The Saga of the Guggenheim Abu Dhabi**

Part of four talks given by Thomas Krens, chairman of the Extreme Model Railroad and Contemporary Architecture Museum and director emeritus of the Solomon R. Guggenheim Foundation. These talks focused on the importance of art and architecture in shaping the life of cities and changing societies.

November 11, 2018

Opening Lecture for Extreme Nature!

Curator Michael Hartman, Williams College MA '18 and current PhD student at the University of Delaware, examined how the rise of popular science transformed into a cultural fascination with nature's extremes—real or imagined.

November 15, 2018

Looking and Lunching: Great Responsibility

Director of Collections Management and Senior Registrar Mattie Kelley discussed the history of caring for William Adolphe Bouguereau's imposing *Nymphs and Satyr*, the Clark's largest painting.

November 18, 2018

Thomas Krens: Bilbao

Part of a four talk series given by Thomas Krens focusing on the importance of art and architecture in shaping the life of cities and changing societies.

December 16, 2018

**Opening Lecture for Turner and Constable:
The Inhabited Landscape**

Alexis Goodin, curator of *Turner and Constable: The Inhabited Landscape*, discussed the human element in landscapes by Britain's leading artists of the genre in the nineteenth century. Goodin identified the personal connections artists had with their subjects—buildings, people, and places—and identified how the figures within their landscapes pointed to cultural and political issues of the day.

December 20, 2018

Looking and Lunching: Close to Shore

Alexis Goodin, curator of *Turner and Constable: The Inhabited Landscape*, led an in-depth discussion of one of the Clark's iconic paintings, J. M. W. Turner's *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water*. Goodin discussed the painting's subject and situates it within broader concerns of the time, specifically maritime safety.

January 6, 2019

Turner and Constable: Stark Contrasts

Hardymon Director Olivier Meslay highlighted differences in the lives and works of J. M. W. Turner and John Constable in this free lecture.

January 17, 2019

Looking and Lunching: The Itinerant American

Horace Ballard, assistant curator at the Williams College Museum of Art, discussed style and trope in the composition of Ammi Phillips's *Portrait of Harriet Campbell* and offered insight into the lifestyle of the itinerant painter and nineteenth-century American art economy.

January 20, 2019

Thomas Krens: The Manhattan Project

Part of a four-talk series given by Thomas Krens focusing on the importance of art and architecture in shaping the life of cities and changing societies.

February 10, 2019

**Thomas Krens: Unfinished Business: The Emrca
and the Diseases of Despair**

Part of a four-talk series given by Thomas Krens focusing on the importance of art and architecture in shaping the life of cities and changing societies.

February 21, 2019

Looking and Lunching: Delacroix's Non-Human Animals

Associate Curator of Contemporary Projects Robert Wiesenberger brought a contemporary perspective as he discussed Eugène Delacroix's *Two Horses Fighting in a Stormy Landscape* and the artist's fascination with animals.

March 21, 2019

Looking and Lunching: Dürer's Apocalypse

Curatorial intern in the Manton Study Center for Works on Paper Nora Rosengarten led a special viewing of Albrecht Dürer's Apocalypse cycle. These fifteen woodcuts, first published in 1498, chronicle the end of the world and teem with monsters, angels, devils, and saints.

April 4, 2019

The Bauhaus, 100 Years On

This year marked the centennial of the founding of the Bauhaus, the twentieth century's most influential school of art and design. Robert Wiesenberger, associate curator of contemporary projects, led a hands-on discussion of the Bauhaus and its legacy.

April 9, 2019

Looking and Lunching: Brutus Condemning His Sons to Death

Chief Curator Esther Bell discussed Guillaume Guillon Lethière's masterpiece, *Brutus Condemning His Sons to Death*, a recent acquisition now on display in the Clark's permanent collection.

May 3, 2019

Alternative Art Histories: Future Directions of U.S. Latinx Art Keynote Lecture and Symposium

This Williams College symposium brought together leading museum curators, museum directors, and art historians to discuss the aesthetic contribution of U.S. Latinx arts and how to (re)imagine art history as a more aesthetically expansive, culturally relevant, and socially inclusive field. The distinguished panel of speakers addressed the intersectionalities that Latinx communities represent across race, class, gender, sexuality, and immigration—and how these factors may impact the production and presentation of the visual arts.

The symposium was organized by C. Ondine Chavoya, professor of art and Latina/o studies at Williams College, and Marco Antonio Flores, a graduate student in the Williams Graduate Program in the History of Art. Support for this program is provided in part by the Clark Art Institute.

May 9, 2019

Looking and Lunching: Miss Loïe Fuller

Anne Leonard, the new Manton Curator of Prints, Drawings, and Photographs, discussed Henri de Toulouse-Lautrec's *Miss Loïe Fuller*.

May 14, 2019

Judith M. Lenett Memorial Lecture: Worldly Constructions

Nora Rosengarten, the Judith M. Lenett Memorial Fellow, Williams College MA, class of 2019, discussed the subject of her yearlong conservation fellowship at the Williamstown Art Conservation Center: two early nineteenth-century globes produced by Josiah Loring in Boston, Massachusetts, from the collection of Williams's Chapin Library.

June 8, 2019

Opening Lecture for Renoir: The Body, The Senses

Esther Bell, the Robert and Martha Berman Lipp Chief Curator of the Clark, and George Shackelford, deputy director of the Kimbell Art Museum, presented an overview of *Renoir: The Body, the Senses*.

June 22, 2019

The Loveliest Nudes Ever Painted: An Introduction to Renoir and the Nude

Colin Bailey, director of The Morgan Library & Museum, offered a brief survey of the various iterations of the nude in Renoir's long career—from his student days at the École des Beaux-Arts, his earliest affiliation with Monet and the future Impressionists, and the "crisis years" of the 1880s, to the last decades of his life, in which the female nude became the dominant subject of his repertoire.

COURSES

July 10–August 27, 2018

Yoga on the Terrace

Every Tuesday July 10 through August 27, this free weekly yoga class with Devin Kibbe of North Adams Yoga combined traditional and inspired yoga poses for a class well-suited for both experienced yogis and newcomers.

August 8, 2018

Community Workshop: Lantern Making

In this community workshop ahead of the Third Annual Lantern Walk, participants worked with members of the New England Puppet Intensive to create one-of-a-kind lanterns to be used during Thursday's procession.

September 22, 2018

Fine Arts Video Animation with IS183

This class encouraged students to experiment with different techniques and storytelling methods and emphasized approaching animation as a fine arts form.

October 1–5, 2018

Plein Air Intensive with IS183

IS183 Art School of the Berkshires instructor Bob Lafond led a week-long outdoor class focused on painting the changing colors of the fall season.

October 17–November 7, 2018

Gentle Yoga

Every Wednesday from October 17 through November 7, certified instructor Mary Edgerton led a four-week class to help tone muscles, gain greater mobility, and improve balance. Each class explored visualization techniques and meditation to reduce stress and encourage a greater sense of peaceful well-being.



Start with Art Preschool Series

January 11, 2019

Drawing Closer: Still Life

A free monthly drawing class for artists of all skill levels.

January 22–February 12, 2019

Tai Chi

Every Tuesday, January 22 through February 12, this four-week class led by a certified instructor from Berkshire Tai Chi promoted physical and emotional well-being through gentle, flowing movements.

February 8, 2019

Drawing Closer: Portraiture

A free monthly drawing class for artists of all skill levels.

March 8, 2019

Drawing Closer: Landscape

A free monthly drawing class for artists of all skill levels.

FAMILY EVENTS

July 8, 2018

Vive Le Clark Family Day

A celebration of four extraordinary exhibitions—*Women Artists in Paris*, *The Art of Iron*, *Jennifer Steinkamp: Blind Eye*, and *A City Transformed*—with a day of fun for all ages.

July 11–August 28, 2018

Ironwork Art Making

Every Wednesday from July 11 through August 28, participants created a unique piece of wire sculpture inspired by the intricate forms on view in the exhibition *The Art of Iron* in this weekly blacksmithing and art-making activity.

July 12–August 29, 2018

Plein Air Weekly Activity

A weekly artmaking activity and plein air demonstration related to the *Women Artists in Paris* exhibition every Thursday, July 12 through August 31.

November 2, 2018–March 1, 2019

New Parents Gallery Talks

On November 2 and December 7, 2018, and January 4, February 1, and March 1, 2019, the Clark offered guided, informal visits of the gallery for new parents and their infants.

December 8, 2018–March 9, 2019

Start with Art Preschool Series

On December 8, 2018, and February 9 and March 9, 2019, patrons enjoyed themed talks, illustrated gallery guides, and art-making activities specially designed for three- to six-year-olds and their parents.



Young Picasso

December 27, 2018–March 31, 2019

Kids Can Cook!

In honor of the special exhibition *Turner and Constable: The Inhabited Landscape*, Starr Catering's executive chef taught participants how to make English trifle, scones, and assorted tea sandwiches on Saturdays from December 27, 2018 through March 31, 2019.

January 6, 2019

The Inhabited Landscape

Alexis Goodin, curator of *Turner and Constable*, led a gallery talk at 1 pm, followed by a public lecture at 3 pm presented by Hardymon Director Olivier Meslay.

February 3, 2019

Fresh Takes

A day of fresh perspectives, introspection, and inspiration. Activities included decorating chalkboard, writing self-motivation letters, and visiting the Manton Study Center for Works on Paper for a one-day exhibition celebrating highlights from recent acquisitions.

March 3, 2019

Hearth & Home

Patrons settled in by a digital hearth to write heartfelt notes to friends and family, made their own cocoa blend, and created a weaving project. They watched local fiber artists at work at their looms and enjoyed live music. In the Manton Study Center for Works on Paper, patrons viewed a pop-up exhibition of interior scenes and listened along to complementary audio.

May 12, 2019

Mother's Day Brunch

Family-style brunch with special Mother's Day-themed gallery guide provided.

June 16, 2019

Father's Day Fun

A picnic lunch from Café 7 with special gallery guides exploring fathers and father figures in the Clark collection provided.

FILMS

November 17, 2018

Exhibition on Screen: Degas: Passion for Perfection

A fascinating story of Degas's pursuit of perfection.

January 19, 2019

The View from Here Film Series: Days of Heaven

A tale of three drifters who take refuge on the land of a lonely rancher—only to find their private paradise threatened by unspoken secrets and lies. Hardymon Director Olivier Meslay introduced the film. Presented in collaboration with Images Cinema and shown in their theater.

February 9, 2019

Exhibition on Screen: Young Picasso

An exploration of the early years of the artist—the upbringing and the learning that led to his extraordinary achievements with focus on his two key early periods: The Blue Period and Rose Period.

February 23, 2019

The View from Here Film Series: Columbus

The son of a renowned architecture scholar's (John Cho) exploration of Columbus, Indiana—home to several renowned modernist buildings—with a young architecture enthusiast. Associate Curator of Contemporary Projects Robert Wiesenberger introduced the film. Presented in collaboration with Images Cinema and shown in their theater.

March 9, 2019

The View from Here Film Series: Leaning into the Wind

This documentary is a vibrant journey through the diverse layers of Andy Goldsworthy's world as the artist explores areas from urban Edinburgh and London to the South of France and New England. Curatorial Research Associate Alexis Goodin introduced the film. Presented in collaboration with Images Cinema and shown in their theater.

April 20, 2019

Exhibition on Screen: Rembrandt

With privileged access to London's National Gallery and Amsterdam's Rijksmuseum, *Rembrandt* documents this landmark exhibition upon the 350th anniversary of the artist's death. The film includes commentary from curators and leading art historians.

June 15, 2019

Being in the Body Film Series: Being John Malkovich

In conjunction with the special exhibition *Renoir: The Body, The Senses*, Images Cinema and the Clark presented a film series exploring the experience of being in a body—one's own or another's. *Being John Malkovich* stars John Cusack, Catherine Keener, Cameron Diaz, and John Malkovich.

PERFORMING ARTS

July 6, 2018

Fridays@3 with WTF: Tell Me I'm Not Crazy

WTF presented the world premiere of the play *Tell Me I'm Not Crazy* by Sharyn Rothstein.

July 10, 2018

Summer Concert Series: East Coast Soul

East Coast Soul, a Boston-based collective founded in 2009, performed a night of Motown. Soaring vocals highlighted a repertoire spanning from '60s soul to current hits.

July 13, 2018

Fridays@3 with WTF: SAYING GOODBYE TO THE PEOPLE I LOVE FROM MY BATHTUB

WTF actors presented a reading of the play *Saying Goodbye to the People I Love From My Bathtub* by Halley Feiffer.

July 17, 2018

Summer Concert Series: Kimber Ludiker and Friends

Fifth-generation fiddle player Kimber Ludiker, founder of the Grammy-nominated string band Della Mae, joined friends for an evening of footstomping bluegrass and Americana.

July 20, 2018

Fridays@3 with WTF: Long Lost

WTF actors presented a reading of the play *Long Lost* by Donald Margulies.

July 24, 2018

Summer Concert Series: Across the Pond

Clark favorite Across the Pond returned for an evening of early rock and roll, romantic ballads, and classic hits from the Fab Four.

July 27, 2018

Fridays@3 with WTF: Secret Soldiers

WTF actors presented the musical *Secret Soldiers*, a WTF commission, written by Marsha Norman and music and lyrics by Zoe Sarnak.

August 3, 2018

Fridays@3 with WTF: Buffalo Bill

WTF actors presented a reading of the play *Buffalo Bill*, a WTF commission, by Meghan Kennedy.

August 10, 2018

Fridays@3 with WTF: Selling Kabul

WTF's 2018 L. Arnold Weissberger New Play Award Winner by Sylvia Houry (WTF's 2018 Jay Harris Commission recipient), featuring Omar Metwally and Marjan Neshat.

August 12, 2018

Acoustic Music Series @Crystal: FBGM

Matt Jatkola and D. Orxata offered poignant songwriting, precise harmonies, and engrossing live performances.

August 12, 2018

WAM Theater Reading: Pipeline by Dominique Morisseau

A powerful and thought-provoking examination of race, class, and the American education system.

August 17, 2018

Fridays@3 with WTF: In 1987, We Were Kids

WTF actors presented a reading of the play *In 1987, We Were Kids* by Basil Kreimendahl.

August 19, 2018

Acoustic Music @ Crystal: Hawthorn

The women of Hawthorn weaved melodic layers into harmonies pulled from traditional folk roots, incorporating a love of the natural world, storytelling, and community.

August 26, 2018

Acoustic Music @ Crystal: House Sparrow

Francesca Olsen and Joe Aidonidis combined their talents to create a dreamy wall of sound driven by synthesizers, baritone ukulele, and Francesca's heavenly voice.

October 6, 2018

The MET: Live in HD: Aida

The Egyptians have captured and enslaved Aida, an Ethiopian princess. An Egyptian military commander, Radamès, struggles to choose between his love for her and his loyalty to the King of Egypt. To complicate the story further, the King's daughter Amneris is in love with Radamès, although he does not return her feelings.

October 12, 2018

Performing Artists in Residence Concert

Pianist Jeewon Park, cellist Edward Arron, violinist Colin Jacobsen, and violist Nicholas Cords united for an evening of classical music. The award-winning chamber musicians performed Arvo Pärt's Mozart-Adagio for Piano Trio (1992); Mozart's Divertimento in E-flat Major for String Trio, K.563; Giya Kancheli's Rag-Gidon-Time for String Trio (1995); and Mendelssohn's Piano Quartet in B Minor, Opus 3. A reception for the artists followed the program.

October 20, 2018

The MET: Live in HD: Samson et Dalila

The opera is based on the biblical tale of Samson and Delilah. It is the only opera by Saint-Saëns that is regularly performed. The second act love scene in Delilah's tent is one of the set pieces that define French opera.

October 27, 2018

The MET: Live in HD: La Fanciulla Del West

A Puccini opera based on the play *The Girl of the Golden West* by the American author David Belasco about the California Gold Rush.

October 28, 2018

Percussion Concert: A Wave and Waves For 100 Percussion Instruments

Michael Pisaro's *a wave and waves*—featuring the Talujon Percussion Ensemble, the Williams Percussion Ensemble, and guests—was a rare, deep listening experience in which listeners are immersed in an ocean of sound. Colossal percussive waves were created by layers of imperceptibly soft sounds—sandpaper on stone, seeds falling on glass, bowed bells—forming a textural landscape bristling with detail. The 74-minute work, conducted by Matthew Gold, artist in residence at Williams College, employed 100 performers, arranged on a grid, with the audience embedded within.

October 28, 2018

Talujon Percussion Ensemble

The Talujon Percussion Ensemble, described by *The New York Times* as possessing an “edgy, unflagging energy,” joined the Williams Percussion Ensemble and guests for a concert featuring music for percussion by Sam Pluta, Caroline Shaw, Anna Thorvaldsdottir, and John Cage.

November 3, 2018

London National Theatre: King Lear

London's West End broadcast Ian McKellen's “extraordinarily moving portrayal” (*The Independent*) of King Lear in Shakespeare's famous tale.

November 10, 2018

The MET: Live in HD: Marnie

Based on Winston Graham's gripping 1961 novel of intrigue and deception, Nico Muhly's new opera had its United States premiere at the Met during the 2018–19 season.

November 30, 2018

Piano Concert with Federico Colli

Italian pianist Federico Colli, winner of the 2011 Salzburg Mozart Competition, performed Mozart's Piano Sonata No. 5 in G Major, K.283, surrounded by Scarlatti's distinctive Six Sonatas and Beethoven's sublime “Appassionata.”

December 8, 2018

London National Theatre: King George III

National Theatre of London's first broadcast from Nottingham Playhouse, featuring Olivier Award winner Mark Gatiss.

December 15, 2018

The MET: Live in HD: La Traviata

Michael Mayer's sumptuous staging, a highlight of the 2018–19 season, features sopranos Aleksandra Kurzak and Lisette Oropesa sharing the role of Violetta, the opera's tragic heroine, opposite tenors Dmytro Popov and Piero Pretti as her ardent lover, Alfredo, and baritones Quinn Kelsey and Luca Salsi as Alfredo's stern father, Germont. Karel Mark Chichon and Bertrand de Billy conduct one of opera's greatest scores.

January 5, 2019

London National Theatre: Cat on a Hot Tin Roof

Tennessee Williams's twentieth-century masterpiece starring Sienna Miller and Jack O'Connell.

January 12, 2019

The MET: Live in HD: Adriana LeCouvreur

An eighteenth-century actress falls in love with a military hero. Anna Netrebko stars.

January 13, 2019

I/O Out Loud: Kids Make Music!

The Williams College Department of Music's I/O Fest, 2019, directed by Matthew Gold, presented two free concerts at the Clark, followed by a sequential featuring Tristan Perich's piece for string quartet and percussion.

February 2, 2019

The MET: Live in HD: Carmen

The Clark broadcast *Carmen*, Georges Bizet's famous tale of seduction starred Clémentine Margaine and Roberto Alagna.

February 16, 2019

London National Theatre: Julie

Vanessa Kirby sizzled as the host of a late-night party that turns into a savage fight for survival.

March 2, 2019

The MET: Live in HD: La Fille Du Régiment

Pretty Yende and Javier Camarena teamed up for a feast of vocal fireworks on the Met stage.

March 10, 2019

London National Theatre: Antony & Cleopatra

Ralph Fiennes and Sophie Okonedo played the fated couple in the "epic production filled with passion" (*The Guardian*).

March 23, 2019

Performing Artists in Residence Concert

Co-artistic directors Jeewon Park and Edward Arron joined violinist Soovin Kim to perform masterworks by Beethoven and Dvorak.

March 30, 2019

The MET: Live in HD: Die Walküre

Christine Goerke starred as a warrior goddess on a journey from Valhalla to earthbound humanity.

April 5, 2019

The Lao Tizer Quartet featuring Eric Marienthal

"Jazz Group of the Year" nominee the Lao Tizer Quartet featuring Eric Marienthal made their debut at the Clark in support of their new Billboard Jazz Top 10 release, *Songs from the Swinghouse*. Led by pianist, keyboardist, and composer Lao Tizer, the quartet also featured Grammy Award-winning sax legend Eric Marienthal, Grammy-nominated drummer Gene Coye, and Senegalese bassist Cheikh N'Doye.



The MET: Live in HD: *Carmen*

April 6, 2019

Chamber Orchestra of Williams

The Chamber Orchestra of Williams, an all-student, flexible instrumentation chamber ensemble dedicated to innovative programming, presented a multidimensional performance experience featuring music by Williams College professor Zachary Wadsworth alongside Aaron Copland's *Appalachian Spring*. Combining music with poetry and art to create an immersive experience, this concert was dedicated to fostering community through engagement in the arts.

May 11, 2019

The MET: Live in HD: Dialogues Des Carmélites

A fictionalized version of the story of the Martyrs of Compiègne, Carmelite nuns who, in 1794 during the closing days of the Reign of Terror during the French Revolution, were guillotined in Paris for refusing to renounce their vocation.

May 18, 2019

Jonathan Dely Band

Jazz trumpeter and Williams College alumnus Jonathan Dely performed in concert with his swinging band, featuring an exciting program of jazz, pop, and selections from the American Songbook.

June 6, 2019

WTF Season Sneak Peek and Reading

Sneak peek of the 2019 season with Williamstown Theatre Festival Artistic Director Mandy Greenfield, followed by a reading of a new play featuring a cast of veteran actors.

SPECIAL EVENTS

July 25, 2018

Women Artists in Paris Book Club: Émile Zola's L'assommoir

The summer book club continued with two novels set in nineteenth-century France, each centering on remarkable female characters.

August 9, 2018

Berkshire Lantern Walk

Third Annual Lantern Walk organized in partnership with New England Puppet Intensive. This event featured an opportunity to make a simple lantern from and explore the Clark trails by twilight, followed by a formal procession and performance by NEPI summer residents.

August 10, 2018

The Art of The Meal: Women Artists in Paris Dinner with Darra Goldstein

A VIP dinner starting with drinks in the upper lobby, followed by tours of *Art of Iron* and *Women Artists in Paris* and dinner in the lower lobby.

August 29, 2018

Women Artists in Paris Book Club: Cilette's Chérie

The summer book club continued with two novels set in nineteenth-century France, each centering on remarkable female characters.

September 17, 2018–May 13, 2019

Meet Me at the Clark

Free community education program designed for people living with Alzheimer's disease and their caregivers on September 17, October 22, November 19, 2018, and March 18, April 15, May 13, 2019.

October 6, 2018

Trailblazer Run

An exploration of the natural beauty of the Clark's campus with a run (or walk) up the summit of Stone Hill and on the trails through meadows and woodlands. Supported by the Rural Lands Foundation.

October 7, 2018

Celebrate the Lunder Center at Stone Hill

The tenth anniversary of the Lunder Center. Activities included half-hour gallery chats about each of the works on view in the mesmerizing video installation *Jennifer Steinkamp: Blind Eye*, performances by local musicians, and making a terrarium or a birch bark painting.

November 4, 2018

Many Voices

A special pop-up exhibition exploring how the human voice serves as a unique instrument for revelry, musical expression, social change, attention, and deepening relationships.

December 2, 2018

Book Talk with Francis (Frank) Oakley

Williams College President Emeritus Francis Oakley, author of the new book *From the Cast-Iron Shore: In Lifelong Pursuit of Liberal Learning*, presented a free book talk and signing.

December 2, 2018

Creative Caring

A day of open studio at the Clark featuring free activities that encouraged nurturing the creative spirit and contemplating what it means to “take care” of oneself and others.

January 21, 2019

Martin Luther King Jr. Day at the Clark

An exploration of themes of vision, leadership, and human kindness in the Clark’s collection. At a special reflection space in the Clark Center, visitors listened to King’s most iconic speeches.

February 14, 2019

Valentine’s Day at the Clark

Patrons spent the afternoon in the Clark galleries with their special someone and a charming self-guide—and made a creative valentine.

February 17, 2019

Inhabiting the Landscape: Winter at the Clark

Ground Manager Matthew Noyes led a free walk-and-talk focusing on winterizing the museum’s 140-acre campus, and patrons learned how the Clark balances aesthetics with environmental responsibility.

February 18, 2019

Presidents’ Day at the Clark

Patrons viewed Gilbert Stuart’s famous portrait of George Washington and learned more about the art history of the United States with a special self-guide.

April 7, 2019

Everyday Heroism

A guided gallery talk exploring what it means to be a hero in myth, history, and everyday life.

April 12, 2019

Drawing Closer: Animals

Working closely with selections of drawings from the Clark’s collection based on the theme of animals, patrons participated in the artistic tradition of copying earlier drawings, practiced fundamentals, or explored new ideas

May 2, 2019

ArtWeek Pop-up Display

Pop-up exhibition of works on paper in conjunction with ArtWeek.

May 5, 2019

Taste of Summer

Summer-themed activities featuring drawing a live model, hiking up Stone Hill, creating an abstract landscape inspired by the artwork of Ida O’Keeffe, and a special live performance. A free talk by bestselling author B. A. Shapiro followed.

May 10, 2019

Drawing Closer: Figures

Working closely with selections of drawings from the Clark’s collection, based on the theme of figures, patrons participated in the artistic tradition of copying earlier drawings, practiced fundamentals, or explored new ideas.

May 31, 2019

Graduate Program Symposium

The Williams College Graduate Program in the History of Art Class of 2019 presented scholarly papers in its annual symposium.

June 7, 2019

Summer Opening Reception

Celebration of the opening of the summer exhibitions *Renoir: The Body, the Senses* and *Janet Cardiff: The Forty Part Motet*.

June 21, 2019

Creative Ecologies: Balancing Aesthetics and Stewardship

Horticulturist and Clark Grounds Manager Matthew Noyes joined beekeeper Dave Thayer to discuss the delicate balance between aesthetics and sustainable landscape management. Participants joined a walk-and-talk and got special insight into how “Clark Buzz,” the Institute’s beekeeping program, fits into the museum’s unique approach to grounds management.

June 26, 2019

Summer Book Club

First 2019 summer book club featuring Gertrude Stein’s *The Autobiography of Alice B. Toklas*, portraying artists featured in *Renoir: The Body, the Senses*.

NEW EMPLOYEE LIST

The following individuals joined the Clark's staff between July 1, 2018 and June 30, 2019:

Nathan Ahern, Preparator

Julie Blake, Exhibition Coordinator

Marisa Daley, Library Assistant

Emily Daunis, Director of Patron Programs and Donor Engagement

Bobbi-Jo Donnelly, Facilities Specialist

Caroline Fowler, Starr Director of RAP

Anne Leonard, Manton Curator of Prints, Drawings, and Photographs

Karalyn Mark, Library Fellow Collections Management

Mary-Elisabeth Moore, Project Librarian

Amber Orosco, Lunder Special Assistant to the Director (one-year appointment)

Lawrence Smallwood, Deputy Director

Michael Sullivan, Facilities Assistant

Nicollette Tanzi, Membership Assistant

Kyle Thayer, Grounds Assistant

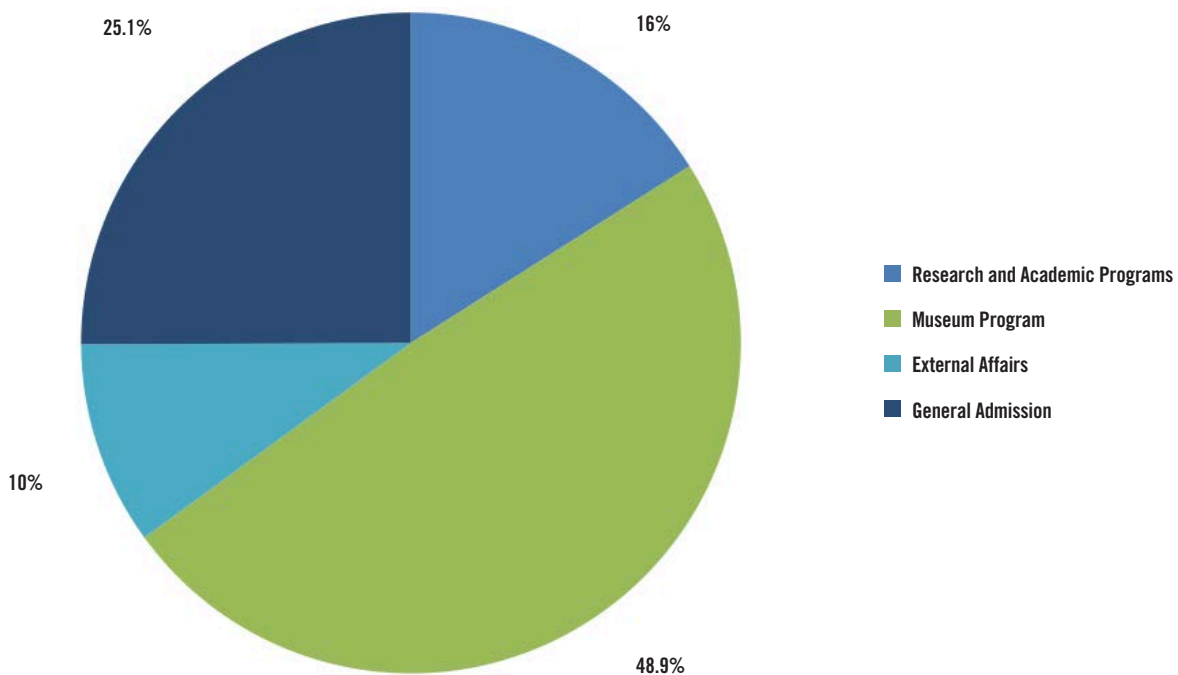
Robert Wiesenberger, Associate Curator of Contemporary Projects

Michael Sullivan, Facilities Assistant

FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2019
(with comparative totals for the year ended June 30, 2018).

	2019	2018
OPERATING SUPPORT AND REVENUE		
From Investments	\$ 9,461,034	\$ 7,948,162
Memberships	1,310,851	1,330,094
Contributions and Grants	4,680,384	5,405,650
Earned Revenue	1,241,256	1,134,272
Other Income	424,792	395,478
TOTAL OPERATING REVENUE	\$ 17,118,317	\$ 16,213,656
OPERATING EXPENSES		
Research and Academic Program	2,742,219	2,470,615
Museum Program	8,379,285	7,807,019
External Affairs	1,706,655	2,028,160
General Administration	4,290,158	3,908,162
TOTAL OPERATING EXPENSES	\$ 17,118,317	\$ 16,213,956



Cover image: *Small Safe Door* (detail), French, 1823. Walnut, forged steel, and gilt brass or bronze. Signed: Poifol; dated: 25 August 1823 on two brass plates on the back of the door. Réunion des Musées Métropolitains, Rouen, Normandy, LS.2003.1.117 © Agence La Belle Vie–Nathalie Landry