

STARBUCKS THE

ANNUAL REPORT

Report for the fiscal year
July 1, 2014–June 30, 2015



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THE CLARK

DIRECTOR'S FOREWORD

On July 4, 2014 we celebrated the official public opening of the new Tadao Ando-designed Clark Center. We welcomed more than 8,000 visitors and ended the evening with a band performance and fireworks. State Representative Gail Cariddi, Senator Ben Downing, and Board of Trustees President Peter Willmott joined for the ribbon cutting. The permanent collection has been reinstalled in the renovated Museum Building and is accompanied by nearly forty loans from private collectors. Visitors and staff alike are thrilled to see the return of their favorite paintings.

We're proud to announce that *Apollo*, the London-based international arts magazine, has chosen the Clark to receive its Museum Opening Award for best museum expansion in 2014. The Clark, selected by *Apollo's* editorial team and a panel of arts writers, was the "overwhelming winner" among a group of other museums. The award recognizes "the singular achievement accomplished in uniting art and architecture to create a completely original museum-going experience that defines a new standard for the field."

We opened *Make It New: Abstract Expressionist Paintings from the National Gallery of Art* in the lower galleries of the Clark Center. This addition reflects not only our physical expansion as an Institute, but also our expansion into the mid-twentieth century with the ability to display much larger works of art. Our second exhibition in the Clark Center, *Monet / Kelly*, opened on November 22. Ellsworth Kelly joined us at the opening celebration. His works in the show were inspired in various direct and indirect ways by Claude Monet's *plein-air* paintings, eight of which are on loan from the Musée Marmotton, the Art Institute of Chicago, and others. We also opened two special exhibitions: *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum* and *Raw Color: The Circles of David Smith*. *Cast for Eternity* is the inaugural show for the West Pavilion of the Clark Center and marks another point in our collaboration with the Shanghai Museum. *Raw Color* was installed at the newly dedicated Lunder Center at Stone Hill, which continues to be a great location for intimate exhibitions.

RAP received two generous grants: first, a \$1,000,000 grant that will establish and endow the Florence Gould Foundation Fellowship, which will be presented to a senior curator or scholar who is pursuing a project in French art; and second, a generous grant from the Manton Foundation of \$150,000 in support of many RAP programs and events over the next year, including a one-year post-doctoral fellowship and international research initiatives in West Africa.

In 2014 the Clark received strong media coverage with approximately 300 million media impressions in November and December, including two *New York Times* features (one on the new Winslow Homer gift and another announcing the opening of *Van Gogh and Nature*); the selection by the *Wall Street Journal* of the Clark's project as one of the Best of 2014 in Architecture; two very favorable *Boston Globe* reviews (one of *Monet / Kelly* and one highlighting our expansion project in a year-end wrap-up); and the publication of *Apollo* magazine's December issue announcing the Clark as the winner of the Museum Opening of the Year award.

We have surpassed our goal of 5,000 members, a 65% increase from 2013. Efforts have been initiated to increase this number as we also retain current members. Meanwhile, construction continues on the Manton Research Center. The skylight infrastructure has been completed, which has allowed the Consigli team to commence work on the new Reading Room.

The outdoor installation *Crystal*, designed by Thomas Schütte, opens on June 14, 2015 in a meadow on Stone Hill. This piece, Schütte's first architecturally focused work realized in the United States, will allow visitors to experience "art in nature" in a unique way. We are fortunate to have funding for this installation from the Ellsworth Kelly Foundation and the artist himself.

It's been an incredible year. We're anticipating that the *Van Gogh and Nature* show will make the upcoming summer a memorable one.

Francis Oakley

MILESTONES

- July 4, 2014 marks the official opening of the new Tadao Ando-designed Clark Center after its completion in June.
- *Apollo* magazine's December issue announces the Clark's selection as the Museum Opening of the Year.
- *Raw Color* is installed at the newly dedicated Lunder Center at Stone Hill.
- RAP receives two generous grants: a \$1,000,000 grant to establish and endow the Florence Gould Foundation Fellowship and a \$150,000 grant from the Manton Foundation in support of various RAP programs.



Ribbon cutting for the Clark Center grand opening, July 4, 2014 (Photo: A. Blake Gardner); visitors experience the new Clark Center for the first time (Photo: Tucker Bair)

ACQUISITIONS



Winslow Homer, *Charles Prentice Howland*, 1878. Oil on canvas. Gift of Susan Montgomery Howell in memory of Esther Howland Montgomery and Henry and David Howland. The Clark, 2014.13

Winslow Homer
American, 1836–1910
Charles Prentice Howland, 1878
Oil on canvas
21 ¹/₈ × 13 ³/₄ in. (53.7 × 33.7 cm)
Gift of Susan Montgomery Howell in Memory of Esther Howland Montgomery and Henry and David Howland
2014.13

Tiffany & Co.
American, founded 1837–present
Bowl, c. 1914–1921
Silver
Diameter: 13 ¹/₄ in. (33.7 cm)
Gift of Dr. Margaret D. Griffel in memory of Dr. and Mrs. Frank N. Dealy
2014.14

George K. Warren
American, born 1824 or 1834, died 1884
Lake with Reflections, Williamstown, MA, c. 1870
Albumen print from wet collodion negative on original lithographed mount
5 ³/₄ × 7 ¹⁵/₁₆ in. (14.6 × 20.1 cm)
Gift of Charles Isaacs and Carol Nigro
2014.15

Katsushika Hokusai
Japanese, 1760–1849
The Kannon of the Pure Waterfall at Sakanoshita on the Tōkaidō Road, 1832
Color woodblock print
Sheet: 15 ³/₁₆ × 10 ¹/₄ in. (38.5 × 26 cm)
Gift of the Rodbell Family Collection
2014.16.1

Utagawa Hiroshige I
Japanese, 1797–1858
Tsuchiyama Spring Rain, 1833–34
Color woodblock print
Sheet: 9 ¹⁵/₁₆ × 14 ³/₄ in. (25.2 × 37.4 cm)
Gift of the Rodbell Family Collection
2014.16.2

Utagawa Hiroshige I
Japanese, 1797–1858
Hōki Province: Ono, Distant View of Mount Daisen, 1853
Color woodblock print
Sheet: 14 ¹³/₁₆ × 10 ¹/₄ in. (37.6 × 26 cm)
Gift of the Rodbell Family Collection
2014.16.3

Utagawa Hiroshige I
Japanese, 1797–1858
Tango Province: Ama no hashidate, 1853
Color woodblock print
Sheet: 14 ¹¹/₁₆ × 9 ³/₄ in. (37.3 × 24.7 cm)
Gift of the Rodbell Family Collection
2014.16.4

Utagawa Hiroshige I
Japanese, 1797–1858
Shimotsuke Province: Mount Nikkō, Urami Waterfall, 1853
Color woodblock print
Sheet: 14 ⁷/₁₆ × 9 ¹¹/₁₆ in. (36.7 × 24.6 cm)
Gift of the Rodbell Family Collection
2014.16.5

Utagawa Hiroshige I
Japanese, 1797–1858
Awa Province: Naruto Whirlpools, 1855
Color woodblock print
Sheet: 14 ¹/₁₆ × 9 ³/₈ in. (35.7 × 24.5 cm)
Gift of the Rodbell Family Collection
2014.16.6

Utagawa Hiroshige I
Japanese, 1797–1858
Kinryūzan Temple, Asakusa, 1856
Color woodblock print
Sheet: 14 ⁷/₁₆ × 9 ³/₄ in. (36.6 × 24.8 cm)
Gift of the Rodbell Family Collection
2014.16.7

Utagawa Hiroshige I
Japanese, 1797–1858
**Maple Trees at Mama, Tekona Shrine and
Linked Bridge**
Color woodblock print
Sheet: 14 ⁵/₈ × 10 ¹/₈ in. (37.2 × 25.7 cm)
Gift of the Rodbell Family Collection
2014.16.8

Utagawa Hiroshige I
Japanese, 1797–1858
Plum Garden, Kamata, 1857
Color woodblock print
Sheet: 14 × 9 ³/₁₆ in. (35.6 × 23.4 cm)
Gift of the Rodbell Family Collection
2014.16.9

Utagawa Hiroshige I
Japanese, 1797–1858
Seidō and Kanda River from Shōhei Bridge, 1857
Color woodblock print
Sheet: 13 ¹³/₁₆ × 9 ¹/₄ in. (35.1 × 23.5 cm)
Gift of the Rodbell Family Collection
2014.16.10

Utagawa Hiroshige I
Japanese, 1797–1858
Horikiri Iris Garden, 1857
Color woodblock print
Sheet: 14 ¹/₁₆ × 9 ³/₄ in. (35.7 × 24.7 cm)
Gift of the Rodbell Family Collection
2014.16.11



Utagawa Hiroshige I, *Awa Province: Naruto Whirlpools*, 1855. Color woodblock print.
Gift of the Rodbell Family Collection. The Clark,
2014.16.6

Utagawa Hiroshige I
Japanese, 1797–1858
**View from Massaki of Suijin Shrine,
Uchigawa Inlet, and Sekiya**, 1857
Color woodblock print
Sheet: 14 ³/₄ × 10 ¹/₁₆ in. (37.5 × 25.5 cm)
Gift of the Rodbell Family Collection
2014.16.12

Utagawa Hiroshige I
Japanese, 1797–1858
Plum Estate, Kameido, 1857
Color woodblock print
Sheet: 14 ⁵/₁₆ × 9 ¹/₂ in. (36.3 × 24.2 cm)
Gift of the Rodbell Family Collection
2014.16.13

Utagawa Hiroshige I
Japanese, 1797–1858
Inside Akiba Shrine, Ukeji, 1857
Color woodblock print
Sheet: 14 $\frac{1}{16}$ × 9 $\frac{1}{2}$ in. (35.7 × 24.2 cm)
Gift of the Rodbell Family Collection
2014.16.14

Utagawa Hiroshige I
Japanese, 1797–1858
Otsuki Plain in Kai Province, 1858
Color woodblock print
Sheet: 14 $\frac{3}{4}$ × 9 $\frac{15}{16}$ in. (37.4 × 25.3 cm)
Gift of the Rodbell Family Collection
2014.16.15

Utagawa Hiroshige I
Japanese, 1797–1858
Utagawa Hiroshige II
Japanese, 1826–1869
Harimaze Sheet, 19th century
Woodblock print
Sheet: 13 $\frac{1}{2}$ × 9 $\frac{3}{16}$ in. (34.3 × 23.3 cm)
Gift of the Rodbell Family Collection
2014.16.16

Utagawa Hiroshige II
Japanese, 1826–1869
Kintai Bridge at Iwakuni in Suō Province, 1859
Color woodblock print
Sheet: 14 $\frac{1}{4}$ × 9 $\frac{5}{8}$ in. (36.2 × 24.4 cm)
Gift of the Rodbell Family Collection
2014.16.17

Unknown
Japanese
Benjamin Franklin and Lightning, 1868–1875
Color woodblock print
Sheet: 13 $\frac{1}{2}$ × 9 $\frac{7}{16}$ in. (34.3 × 23.9 cm)
Gift of the Rodbell Family Collection
2014.16.18

Toyohara Chikanobu
Japanese, 1838–1912
Ladies in Waiting, Chiyoda Palace, 1891
Color woodblock print
Sheet (Left): 14 $\frac{11}{16}$ × 10 in. (37.3 × 25.4 cm)
Gift of the Rodbell Family Collection
2014.16.19.1

Toyohara Chikanobu
Japanese, 1838–1912
Ladies in Waiting, Chiyoda Palace, 1891
Color woodblock print
Sheet (Center): 14 $\frac{11}{16}$ × 9 $\frac{15}{16}$ in. (37.3 × 25.2 cm)
Gift of the Rodbell Family Collection
2014.16.19.2

Toyohara Chikanobu
Japanese, 1838–1912
Ladies in Waiting, Chiyoda Palace, 1891
Color woodblock print
Sheet (Right): 14 $\frac{11}{16}$ × 9 $\frac{15}{16}$ in. (37.3 × 25.2 cm)
Gift of the Rodbell Family Collection
2014.16.19.3

Ohara Koson
Japanese, 1877–1945
Nuthatcher atop Persimmons, c. 1910
Color woodblock print
Sheet: 12 $\frac{1}{8}$ × 7 $\frac{1}{2}$ in. (30.8 × 19 cm)
Gift of the Rodbell Family Collection
2014.16.20

Kawase Hasui
Japanese, 1883–1957
Kaminohashi Bridge in Fukagawa, Tokyo, 1920
Color woodblock print
Sheet: 10 $\frac{1}{2}$ × 15 $\frac{1}{2}$ in. (26.7 × 39.4 cm)
Gift of the Rodbell Family Collection
2014.16.21

Kawase Hasui
Japanese, 1883–1957
A Section of the Byōdō in Temple, Uji, 1921
Color woodblock print
Sheet: 15 $\frac{3}{16}$ × 10 $\frac{1}{4}$ in. (38.5 × 26.1 cm)
Gift of the Rodbell Family Collection
2014.16.22

Kawase Hasui
Japanese, 1883–1957
The Territory of Amakusa, 1922
Color woodblock print
Sheet: 12 $\frac{1}{8}$ × 8 $\frac{7}{8}$ in. (30.8 × 22.5 cm)
Gift of the Rodbell Family Collection
2014.16.23

Kawase Hasui
Japanese, 1883–1957
Uchiyamashita, Okayama, 1923
Color woodblock print
Sheet: 11 $\frac{15}{16}$ × 9 in. (30.3 × 22.8 cm)
Gift of the Rodbell Family Collection
2014.16.24

Kawase Hasui
Japanese, 1883–1957
Kintai Bridge, Suō, 1924
Color woodblock print
Sheet: 10 $\frac{3}{8}$ × 11 $\frac{7}{16}$ in. (26.3 × 29 cm)
Gift of the Rodbell Family Collection
2014.16.25

Kawase Hasui
Japanese, 1883–1957
Zōjōji Temple, Shiba, 1925
Color woodblock print
Sheet: 15 ³/₁₆ × 10 ⁹/₁₆ in. (38.5 × 26.8 cm)
Gift of the Rodbell Family Collection
2014.16.26

Kawase Hasui
Japanese, 1883–1957
Tennōji Temple, Osaka, 1927
Color woodblock print
Sheet: 15 ⁵/₁₆ × 10 ¹/₄ in. (38.9 × 26 cm)
Gift of the Rodbell Family Collection
2014.16.27

Kawase Hasui
Japanese, 1883–1957
Snow at Kiyomizu Hall, Ueno, 1929
Color woodblock print
Sheet: 15 ⁹/₁₆ × 10 ¹¹/₁₆ in. (39.6 × 27.1 cm)
Gift of the Rodbell Family Collection
2014.16.28

Kawase Hasui
Japanese, 1883–1957
Late Autumn in Ichikawa, 1930
Color woodblock print
Sheet: 15 ¹/₄ × 10 ⁷/₁₆ in. (38.7 × 26.5 cm)
Gift of the Rodbell Family Collection
2014.16.29

Kawase Hasui
Japanese, 1883–1957
Evening Shower at Imai Bridge, 1932
Color woodblock print
Sheet: 10 ¹/₄ × 15 ³/₈ in. (26.1 × 39.1 cm)
Gift of the Rodbell Family Collection
2014.16.30

Kawase Hasui
Japanese, 1883–1957
Lingering Snow in Urayasu, 1932
Color woodblock print
Sheet: 15 ⁷/₁₆ × 10 ³/₁₆ in. (39.2 × 25.9 cm)
Gift of the Rodbell Family Collection
2014.16.31

Kawase Hasui
Japanese, 1883–1957
Phoenix Hall, Byōdō Temple, Uji, 1933
Color woodblock print
Sheet: 15 ¹/₄ × 10 ⁷/₁₆ in. (38.7 × 26.5 cm)
Gift of the Rodbell Family Collection
2014.16.32

Yoshida Hiroshi
Japanese, 1867–1950
Suiren Marsh at Hakkōdasan, 1929
Color woodblock print
Sheet: 10 ⁷/₁₆ × 15 ⁹/₁₆ in. (26.5 × 39.5 cm)
Gift of the Rodbell Family Collection
2014.16.33

Yoshida Hiroshi
Japanese, 1867–1950
Autumn in Hakkōdasan, 1929
Color woodblock print
Sheet: 15 ¹/₂ × 10 ¹/₂ in. (39.3 × 26.6 cm)
Gift of the Rodbell Family Collection
2014.16.34

Yoshida Hiroshi
Japanese, 1867–1950
Itoigawa Morning, 1929
Color woodblock print
Sheet: 14 ¹/₄ × 15 ⁵/₈ in. (36.2 × 39.7 cm)
Gift of the Rodbell Family Collection
2014.16.35

Yoshida Hiroshi
Japanese, 1867–1950
Fujiyama from Gotemba, 1929
Color woodblock print
Sheet: 14 ¹/₄ × 15 ⁵/₈ in. (36.2 × 39.7 cm)
Gift of the Rodbell Family Collection
2014.16.36

Yoshida Hiroshi
Japanese, 1867–1950
Kagurazaka Street after a Night Rain, 1929
Color woodblock print
Sheet: 16 × 10 ¹¹/₁₆ in. (40.7 × 27.2 cm)
Gift of the Rodbell Family Collection
2014.16.37

Yoshida Hiroshi
Japanese, 1867–1950
A Little Restaurant (at Night), 1933
Color woodblock print
Sheet: 15 ¹³/₁₆ × 10 ¹³/₁₆ in. (40.1 × 27.5 cm)
Gift of the Rodbell Family Collection
2014.16.38

Yoshida Hiroshi
Japanese, 1867–1950
Sacred Bridge, 1937
Color woodblock print
Sheet: 10 ³/₄ × 15 ¹³/₁₆ in. (27.3 × 40.2 cm)
Gift of the Rodbell Family Collection
2014.16.39

Torii Kotondo
Japanese, 1900–1976
Makeup, 1929
Color woodblock print
Sheet: 18 × 11 ⁵/₁₆ in. (45.7 × 28.8 cm)
Gift of the Rodbell Family Collection
2014.16.40

Tsuchiya Koitsu
Japanese, 1870–1949
Suma Beach, 1938
Color woodblock print
Sheet: 11 ⁵/₁₆ × 16 ¹¹/₁₆ in. (28.7 × 42.4 cm)
Gift of the Rodbell Family Collection
2014.16.41

Takahashi Hiroaki
Japanese, 1871–1945
Night Shower at Izumi Bridge, 1924–1927
Color woodblock print
Sheet: 6 ¹/₁₆ × 15 ¹/₁₆ in. (17 × 38.2 cm)
Gift of the Rodbell Family Collection
2014.16.42

Takahashi Hiroaki
Japanese, 1871–1945
Sacred Bridge, Nikko, 1924–1935
Color woodblock print
Sheet: 10 ¹/₁₆ × 7 ¹/₁₆ in. (25.6 × 17.9 cm)
Gift of the Rodbell Family Collection
2014.16.43

Hiratsuka Un'ichi
Japanese, 1895–1997
Evening at Sado, 1938
Woodblock print
Sheet: 18 ¹/₈ × 24 ¹/₁₆ in. (46.1 × 61.1 cm)
Gift of the Rodbell Family Collection
2014.16.44

Hiratsuka Un'ichi
Japanese, 1895–1997
Lakeside at Byōdō-in, 1960
Woodblock print
Sheet: 18 ⁷/₁₆ × 12 ¹⁵/₁₆ in. (46.9 × 32.9 cm)
Gift of the Rodbell Family Collection
2014.16.45

Hiratsuka Un'ichi
Japanese, 1895–1997
Palace of the West Pagoda of Nara Yakushiji, 1962
Woodblock print
Sheet: 16 ¹⁵/₁₆ × 20 ³/₁₆ in. (43 × 51.2 cm)
Gift of the Rodbell Family Collection
2014.16.46

Masaharu Aoyama
Japanese, 1893–1969
Man Cutting Hay by Hand, 1950–1960
Woodblock print
Sheet: 17 × 11 ³/₄ in. (43.2 × 29.9 cm)
Gift of the Rodbell Family Collection
2014.16.47

Shiro Kasamatsu
Japanese, 1898–1991
Shadow of a Mountain, 1959
Color woodblock print
Sheet: 16 ¹/₂ × 11 ¹/₄ in. (41.9 × 28.5 cm)
Gift of the Rodbell Family Collection
2014.16.48

Shiro Kasamatsu
Japanese, 1898–1991
Snow Country, 1959
Color woodblock print
Sheet: 16 ¹/₁₆ × 11 ¹/₄ in. (42.4 × 28.5 cm)
Gift of the Rodbell Family Collection
2014.16.49

Shiro Kasamatsu
Japanese, 1898–1991
Shisendo Temple Garden, 1960
Color woodblock print
Sheet: 16 ⁷/₈ × 11 ¹/₄ in. (42.8 × 28.6 cm)
Gift of the Rodbell Family Collection
2014.16.50

Shiro Kasamatsu
Japanese, 1898–1991
Shadow on the Waves, 1971
Color woodblock print
Sheet: 16 ⁷/₁₆ × 11 ⁵/₁₆ in. (41.8 × 28.8 cm)
Gift of the Rodbell Family Collection
2014.16.51

Hashimoto Okiie
Japanese, 1899–1993
Young Girl and Iris, 1952
Color woodblock print
Sheet: 16 ⁹/₁₆ × 23 ¹/₈ in. (42 × 58.8 cm)
Gift of the Rodbell Family Collection
2014.16.52

Kiyoshi Saitō
Japanese, 1907–1997
Solitude, Kyoto, 1948
Color woodblock print
Sheet: 17 ¹/₁₆ × 23 ³/₄ in. (45 × 60.4 cm)
Gift of the Rodbell Family Collection
2014.16.53

Kiyoshi Saitō
Japanese, 1907–1997
Gioji, Kyoto, 1955
Color woodblock print
Sheet: 17 ³/₈ × 23 ⁹/₁₆ in. (44.1 × 59.8 cm)
Gift of the Rodbell Family Collection
2014.16.54

Kiyoshi Saitō
Japanese, 1907–1997
Gion in Kyoto B, 1959
Color woodblock print
Sheet: 17 ¹¹/₁₆ × 23 ¹¹/₁₆ in. (45 × 60.2 cm)
Gift of the Rodbell Family Collection
2014.16.55

Kiyoshi Saitō
Japanese, 1907–1997
Maiko, Kyoto, 1961
Color woodblock print
Sheet: 23 ⁷/₈ × 17 ¹⁵/₁₆ in. (60.6 × 45.6 cm)
Gift of the Rodbell Family Collection
2014.16.56

Kiyoshi Saitō
Japanese, 1907–1997
House in Kyoto, 1963
Color woodblock print
Sheet: 17 ⁵/₈ × 23 ⁵/₈ in. (44.8 × 60 cm)
Gift of the Rodbell Family Collection
2014.16.57

Kiyoshi Saitō
Japanese, 1907–1997
Autumn in Nanzenji, 1971
Color woodblock print
Sheet: 15 ³/₈ × 20 ³/₈ in. (39.1 × 51.8 cm)
Gift of the Rodbell Family Collection
2014.16.58

Kiyoshi Saitō
Japanese, 1907–1997
Todaiji, Nara, 1971
Color woodblock print
Sheet: 15 ⁷/₁₆ × 20 ¹/₄ in. (39.2 × 51.5 cm)
Gift of the Rodbell Family Collection
2014.16.59

Kiyoshi Saitō
Japanese, 1907–1997
Clay Image, 1954
Color woodblock print
Sheet: 22 × 14 ⁵/₈ in. (55.9 × 37.1 cm)
Gift of the Rodbell Family Collection
2014.16.60

Jun'ichiro Sekino
Japanese, 1914–1988
Ryoanji Rock Garden, 1956
Color woodblock print
Sheet: 19 ³/₈ × 12 in. (49.2 × 30.5 cm)
Gift of the Rodbell Family Collection
2014.16.61

Jun'ichiro Sekino
Japanese, 1914–1988
Mitsuke, 1962
Color woodblock print
Sheet: 16 ¹¹/₁₆ × 21 ³/₄ in. (42.4 × 55.2 cm)
Gift of the Rodbell Family Collection
2014.16.62

Tamami Shima
Japanese, 1937–1999
A Stand of Trees, 1959
Color woodblock print
Sheet: 17 ⁵/₁₆ × 12 ⁹/₁₆ in. (44 × 31.9 cm)
Gift of the Rodbell Family Collection
2014.16.63

Gilles Louis Chrétien
French, active c. 1820
After Louis Charles Auguste Couder
French, 1790–1873
Louis Philippe Teaching Geography at the Collège de Reichenau, c. 1820
Crayon manner lithograph, printed in black ink on white wove paper
Image: 15 ³/₈ × 20 ¹/₁₆ in. (39.1 × 51 cm)
Sheet: 17 ¹/₄ × 24 ¹/₄ in. (43.8 × 61.6 cm)
Mat: 21 × 26 in. (53.3 × 66 cm)
Gift of James A. Bergquist, Boston, in memory of Professor S. Lane Faison
2014.17.1

Nadar
French, 1820–1910
Caricature of Roger de Beauvoir, ca. 1854
Charcoal and white chalk on brown wove paper
8 ³/₄ × 5 ⁷/₈ in. (22.2 × 15 cm)
Gift of James A. Bergquist, Boston, in memory of Professor S. Lane Faison
2014.17.2

Slim Aarons
American, 1916–2006
Kings of Hollywood (Clark Gable, Van Heflin, Gary Cooper, James Stewart, enjoy a joke at a New York Party at Romanoff's, Los Angeles), 1957
Gelatin silver print
Overall: 20¹³/₁₆ × 24⁷/₈ in.
Gift of Frank and Katherine Martucci
2014.18

Ernst Fries
German, 1801–1833
Piano di Sorrento, 1826
Graphite on paper
14 × 18¹/₄ in. (35.6 × 46.4 cm)
Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963)
2014.19.1

Melchior Lechter
German, 1865–1937
Two Landscape Views, 1886
Graphite on paper heightened with white gouache on paper
12³/₄ × 9³/₄ in. (32.4 × 24.8 cm)
Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963)
2014.19.2



Jean Baptiste Greuze, *Study of a Young Man*, c. 1760. Oil on canvas. Acquired in honor of Richard Rand (Senior Curator, 1997–2015). The Clark, 2015.6

Donato Creti
Italian, 1671–1749
Study for a figure of Alexander, 1671
Pen and sepia ink on paper
5¹³/₁₆ × 3¹/₂ in. (148 × 89 mm)
Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963)
2014.19.3

possibly Gerrit Adriaensz. Berckheyde
Dutch, 1638–1698
Standing Horseman, Seen from Rear
Red chalk on paper
7¹/₈ × 11⁵/₈ in. (18.1 × 29.5 cm)
Gift of David Jenness, in honor of Arthur F. Jenness (Professor, Williams College, 1946–1963)
2014.19.4

Jean François Millet
French, 1814–1875
Les Bêcheurs, c. 1855
Black conté crayon and white chalk on wove paper
9 × 13³/₁₆ in. (22.9 × 33.5 cm)
2014.20.1

Jean François Millet
French, 1814–1875
Les Bêcheurs, 1855–6
Etching with drypoint on tan laid paper
Sheet: 10³/₄ × 15 in. (27.3 × 38.1 cm)
Plate: 9¹/₄ × 13¹/₈ in. (23.5 × 33.3 cm)
2014.20.2

John Wonnacott
British, born 1940
Portrait of Sir Edwin Manton, 2014
Oil on canvas
39³/₈ × 29¹⁵/₁₆ in. (100 × 76 cm)
Acquired by the Clark, 2015
2014.21

Adrian Zingg
Swiss, 1734–1816
Strollers in the hills above Carlsbad
Etching with brown wash on cream wove paper
11³/₄ × 17⁷/₁₆ in. (29.8 × 44.3 cm)
Mat: 16 × 22 in. (40.6 × 55.9 cm)
2015.1



William Merritt Chase, *Back of a Nude*, 1888.
Pastel and oil paint on canvas. The Myron
Kunin Collection in honor of Michael Conforti's
retirement. The Clark, 2015.7

Sir Lawrence Alma Tadema
British, born Netherlands, 1836–1912
Pair of Portieres for the Marquand Music Room,
c. 1884–1887
Silk rep fabric, silk embroidery thread, velvet
cotton backing, wood rings
Approximately 87 1/2 x 44 3/4 in. (222.3 x 113.7 cm)
Gift of Brian Coleman
2015.2.1

Ernst Ludwig Kirchner
German, 1880–1938
Bathers Throwing Reeds, 1909
Color woodcut on paper
15 11/16 x 21 1/8 in. (398 x 537 mm)
2015.3

Francisco de Goya y Lucientes
Spanish, 1746–1828
**The Disasters of War (Los Desastres
de la Guerra)**, 1810–1820
Complete set of 80 plates in etching and aquatint
with some engraving and drypoint, bound in
modern boards
2015.4.1 .80

Jacobus van Looy
The Mower, 1898
Pastel on blue paper
17 1/4 x 13 in. (43.8 x 33 cm)
2015.5

Jean Baptiste Greuze
French, 1725–1805
Study of a Young Man, c. 1760
Oil on canvas
22 1/4 x 18 5/16 in. (56.5 x 46.5 cm)
Acquired in honor of Richard Rand
(Senior Curator, 1997–2015), 2015
2015.6

William Merritt Chase
American, 1849–1916
Back of a Nude, 1888
Pastel and oil paint on canvas
21 1/2 x 15 in. (54.6 x 38.1 cm)
The Myron Kunin Collection in honor
of Michael Conforti's retirement
2015.7

Lyonel Feininger
German, 1871–1956, active in Germany
and America
Parisian Houses, 1920
Woodcut on paper
20 3/16 x 14 15/16 in. (512 x 380 mm)
2015.10

EXHIBITIONS

July 4–October 19, 2014

Raw Color: The Circles of David Smith

Raw Color was the first exhibition to bring together all five of David Smith's *Circles* series since the National Gallery of Art's David Smith exhibition more than thirty years ago. The exhibition assembled nine sculptures and three paintings from the *Circles* series (1962–63) and related works that explore the relationship between nature and industry. The Clark's Lunder Center at Stone Hill, located less than a hundred miles from Smith's home and studio in the Adirondacks, served as an ideal site for sculpture that questioned the relationship between the natural and the man-made, the related and the serial.

July 4–September 21, 2014

Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum

The first installation in the West Pavilion of the new Clark Center, *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum* was drawn from the core of the Shanghai Museum's exceptional collection of bronze vessels and bells dating from the Erlitou period to the Han dynasty (eighteenth to the first century BCE). The thirty-two objects in the exhibition showed the range of artistic expression and variety of sculptural forms realized during China's Bronze Age.

The exhibition was organized by the Shanghai Museum and the Clark, designed by Selldorf Architects (New York), and was supported by the E. Rhodes and Leona B. Carpenter Foundation and the Asian Cultural Council.



David Smith, *Circle II* (detail), 1962. Painted steel, 105 1/2 x 110 11/16 x 23 5/8 in.
© The Estate of David Smith/Licensed by VAGA, NY



Container for Cowrie Shells with Seven Yaks on Lid (detail). Dian culture, 2nd–1st century BCE. Shanghai Museum, 79112



Jasper Johns, *Target*, 1958. Oil and collage on canvas, 91.4 x 91.4 cm. © Jasper Johns/Licensed by VAGA, New York, NY

August 2–October 13, 2014

Make it New: Abstract Painting from the National Gallery of Art, 1950–1975

“The modern painter cannot express this age, the airplane, the atom bomb, the radio, in the old forms,” said Jackson Pollock in 1951. “Each age finds its own technique.” Drawn from the holdings of the National Gallery of Art, Washington, this exhibition showed how the challenge was taken up by Pollock, his peers, and the generation that came after them. Working in Europe and America in the wake of the Second World War’s cataclysm and horror, the artists included here did nothing less than reinvent painting. The methods they found were as varied as the age itself. What they had in common was a doubt-tinged faith in the power, and perhaps the necessity, of abstract art. Pollock’s radical method of pouring, dribbling, flinging, and splattering paint onto canvas gave them permission to redefine what painting could be, even as his towering example made them wonder if they could continue, in the words of poet Ezra Pound, to “make it new.”

Make It New was organized by the National Gallery of Art, Washington, in collaboration with the Clark.

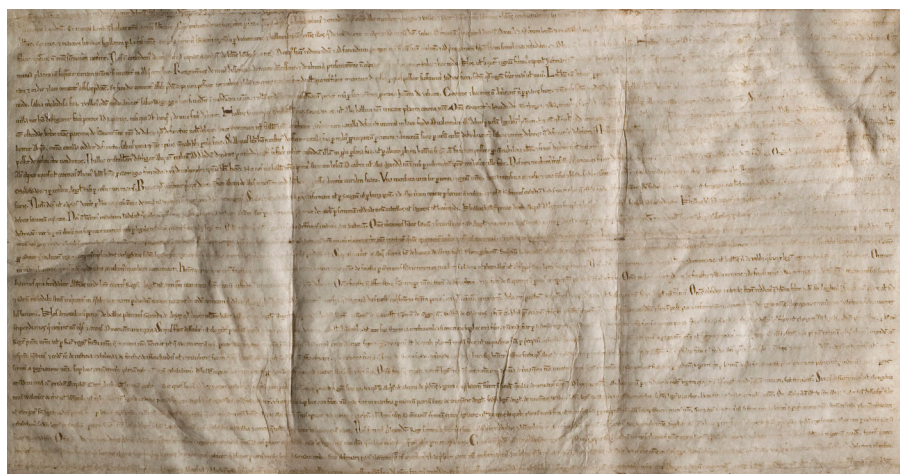
September 6–November 2, 2014

Radical Words: From Magna Carta to the Constitution

Radical Words brought together six important documents significant to American history, spanning more than eight centuries: Magna Carta, the Declaration of Independence, an early draft of the Constitution, the Emancipation Proclamation, the Declaration of Rights of the Women of the United States, and the Universal Declaration of Human Rights. Magna Carta came to the Clark courtesy of the Dean and Chapter of Lincoln Cathedral as part of the United Kingdom’s preparations for celebrating the document’s 800th anniversary in 2015.

The exhibition was organized by the Clark, in partnership with Lincoln Cathedral—Bringing Magna Carta to the USA. It was generously supported by the Commonwealth of Massachusetts, the officers and employees of Allen & Company, Inc., the Gilder Foundation, and an indemnity from the Federal Council on the Arts and the Humanities.

An original 1215 Magna Carta (detail)





Sybil Andrews, *Sledgehammers* (detail), 1933. Color linocut on paper. Daniel Cowin Collection
© Glenbow, Calgary, 2014

November 23, 2014–February 16, 2015

Monet | Kelly

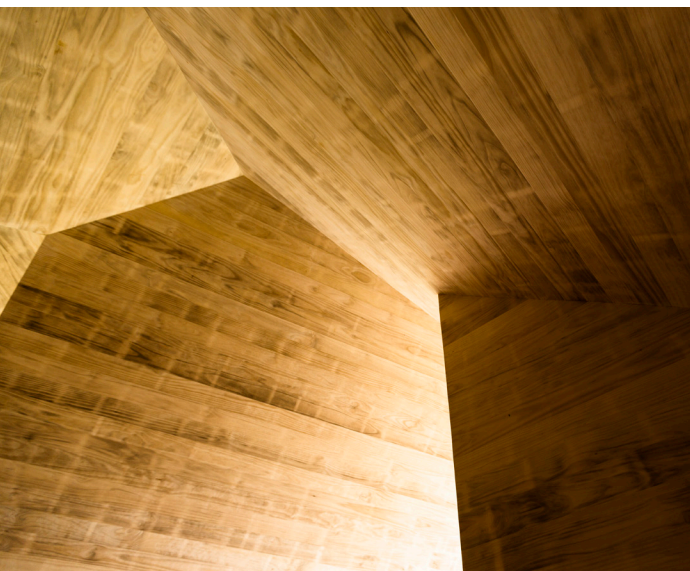
In the summer of 1952, Ellsworth Kelly entered the garden studio in Giverny, France, where Claude Monet (1840–1926) had worked during his final decades. The sight astonished him. Among the leaves and broken glass were paintings by Monet of his gardens and lily ponds. Monet's later paintings resonated with Kelly's passion for intense, curious looking at natural forms. During his years in France following World War II and on multiple return trips, Kelly traveled to Belle-Île, a windswept island off the Atlantic coast where Monet had painted the peculiar rock formations along the shore. This exhibition explored the significance of Kelly's 1952 visit to Monet's studio to Kelly's work, as well as the influence of the later Monet paintings on Kelly's practice.

Monet | Kelly was made possible by the generous contribution of Denise Littlefield Sobel. Additional support was provided by Agnes Gund, Marie-Josée and Henry R. Kravis, and Emily Rauh Pulitzer.

February 28–May 17, 2015

Machine Age Modernism: Prints from the Daniel Cowin Collection

Machine Age Modernism, a special presentation of prints from the Daniel Cowin Collection, captured the tumultuous aesthetic and political climate of the years before, during, and after World Wars I and II in Britain. Today known as the Machine Age, this was an era that embraced industry and mechanization. New modes of communication and transportation infused with the aura of speed and efficiency—radios, trains, automobiles, airplanes—transformed the landscape of the country. The exhibition featured two groups of prints: the first by Edward Wadsworth and C. R. W. Nevinson, who chronicled Britain's military efforts during World War I, and the second by artists from the progressive Grosvenor School of Modern Art in London who learned to make prints from common linoleum flooring. Sybil Andrews, Claude Flight, Lill Tschudi, and others made technically experimental prints whose vibrant colors and geometric forms bridged abstraction and representation.



A detail of the interior of *Thomas Schütte: Crystal* (Photo: Tucker Bair)

June 14, 2015–October 9, 2017

Thomas Schütte: Crystal

Contemporary artist Thomas Schütte (German, b. 1954) is best known for his public large-scale sculptures of figures that reimagine the role of statuary and monuments. The artist's fascination with architecture as a kind of public sculpture that is both symbolic and practical complements his figurative practice and its exploration of the human form. *Thomas Schütte: Crystal*, Schütte's site-specific installation at the Clark, is the artist's first full-scale architectural artwork in the United States. It is located on a meadow near the top of Stone Hill, close to the woodland's edge. Visitors enter the structure through doors on the northwest side; the southeast side of the structure is open and frames a view of trees and mountains. By drawing the visitor's attention to this somewhat unexpected view, *Crystal* provides visitors the opportunity to reflect on how landscapes and places, including the Clark's campus, are constructed and preserved. The structure's unusual construction does not clearly communicate its purpose, allowing visitors to construct their own meanings for this newly made place.

Major funding for Thomas Schütte: Crystal comes from the Ellsworth Kelly Foundation and from Elise Jaffe + Jeffrey Brown, whose gift made possible Crystal's project design and architectural work.

July 4–September 27, 2015

Whistler's Mother: Grey, Black, and White

James McNeill Whistler's most famous work, *Arrangement in Grey and Black, No. 1 (Portrait of the Artist's Mother)*, is known to many as Whistler's Mother. The painting served as the centerpiece of the exhibition *Whistler's Mother: Grey, Black, and White*, which also featured a selection of Whistler's prints and drawings, Japanese woodblock prints that inspired the artist, and ephemera that explored the image's role in popular culture. Displayed in the galleries of the Lunder Center at Stone Hill, *Whistler's Mother* presented works from the Lunder Collection of James McNeill Whistler at the Colby College Museum of Art as well as from the Clark's permanent collection.

The exhibition was presented in collaboration with the Colby College Museum of Art and the Lunder Consortium for Whistler Studies, and was generously supported by a grant from The Lunder Foundation, by Katherine and Frank Martucci, and by an indemnity from the Federal Council on the Arts and the Humanities.



James McNeill Whistler, *Arrangement in Grey and Black, No. 1 (Portrait of the Artist's Mother)* (detail), 1871. Oil on canvas. Musée d'Orsay, Paris © RMN-Grand Palais / Art Resource, NY (photo: Jean-Gilles Berizzi).

June 14–September 13, 2015

Van Gogh and Nature

For Vincent van Gogh, nature was the defining subject of his art. Over the course of his short but intense working life, Van Gogh studied and depicted nature in all its forms—from the minutiae of insects and birds' nests to the most sweeping of panoramic landscapes—creating a body of work that revolutionized the representation of the natural world at the end of the nineteenth century. Van Gogh's focus on nature was rooted in his love of the art of his time, both the landscapes created by Barbizon School artists and the highly keyed, quickly brushed paintings of the Impressionists, but he brought a personal passion and subjective sensibility to his work that continues to enthrall art lovers to this day. Much of the artist's adult life was devoted to drawing and painting the natural world, yet this fundamental aspect of his work has not previously been the focus of intense study. Presenting fifty works including iconic paintings such as *A Wheatfield, with Cypresses* (1889, National Gallery, London), *The Olive Trees* (1889, The Museum of Modern Art, New York), and *The Sower* (1888, Kröller-Müller Museum, Otterlo), the exhibition focused on Van Gogh the serious artist, not on the mythic "tortured painter" of film and fiction. Van Gogh was presented as a thoughtful and meticulous student of nature who found solace and personal fulfillment in studying and enjoying the natural world.

Van Gogh and Nature was made possible by the generous contributions of Denise Littlefield Sobel and Diane and Andreas Halvorsen. Major support was provided by Acquavella Galleries and the National Endowment for the Arts, with additional support from Howard Bellin; the Consulate General of the Kingdom of The Netherlands; the Robert Lehman Foundation; and the Netherland-America Foundation. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.



Visitors enjoy the exhibition *Van Gogh and Nature* (Photo: Tucker Bair)



Vincent van Gogh, *A Wheatfield, with Cypresses* (detail), 1889. Oil on canvas. The National Gallery, London, bought Courtauld Fund, 1923 Image © The National Gallery, London 2014

LOANS

During the fiscal year 2014–15, the Clark loaned works to the following institutions:

Impression, Sunrise

Musée Marmottan Monet, Paris, 09/18/2014 to 01/18/2015
1955.37, Joseph Mallord William Turner, *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water*
1955.529, Claude Monet, *The Duck Pond*
1955.584, Pierre Auguste Renoir, *Self Portrait*
1955.591, Pierre Auguste Renoir, *Bridge at Chatou*

Manet, Monet, van Gogh: Japanese Inspirations

Museum Folkwang, Essen, 09/27/2014 to 02/01/2015
1979.23, Pierre Bonnard, *Women with a Dog*

Goya: Order and Disorder

Museum of Fine Arts, Boston, 10/12/2014 to 01/19/2015
1955.749, Francisco de Goya, *Autumn*

Paul Durand Ruel and Impressionism

Musée du Luxembourg, Paris, 10/08/2014 to 02/08/2015
The National Gallery, London, 03/04/2015 to 05/31/2015
1955.598, Pierre Auguste Renoir, *Sleeping Girl*

Sargent: Portraits of Artists and Friends

National Portrait Gallery, London, 02/12/2015 to 05/25/2015
The Metropolitan Museum of Art, New York, 06/29/2015 to 10/04/2015
1955.14, John Singer Sargent, *Carolus Duran*

The Artist's Garden: American Impressionism and the Garden Movement

Pennsylvania Academy of Fine Arts, Philadelphia, 02/12/2015 to 05/24/2015
Chrysler Museum of Art, Norfolk, 06/16/2015 to 09/06/2015
1955.10, George Inness, *Home at Montclair*

Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)

Centraal Museum, Utrecht, 02/21/2015 to 05/25/2015
National Gallery of Art, Washington, DC, 06/28/2015 to 10/04/2015
The Museum of Fine Arts, Houston, Houston, 11/01/2015 to 01/31/2016
1991.9, Joachim Anthonisz Wtewael, *The Wedding of Peleus and Thetis*

500th anniversary of the death of Aldus Manutius

The Grolier Club, New York, 02/24/2015 to 04/25/2015
Virgil, Virgilius. *Aldvs*, rare book

Monet and the Birth of Impressionism

Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main, 03/11/2015 to 06/28/2015
1955.552, Édouard Manet, *Interior at Arcachon*
1955.562, Hilaire Germain Edgar Degas, *Dancers in the Classroom*
1955.612, Pierre Auguste Renoir, *Madame Claude Monet Reading*

Pierre Bonnard (1867–1947): Peindre l'Arcadie

Musée d'Orsay, Paris, 03/16/2015 to 07/19/2015
1979.23, Pierre Bonnard, *Women with a Dog*

Degas, an Impressionist?

Musée des Impressionismes Giverny, 03/27/2015 to 07/19/2015
1955.544, Hilaire Germain Edgar Degas, *Self Portrait*

For study in advance of Le Nain Brothers exhibition

Kimbell Art Museum, Fort Worth, beginning 05/18/2015
1955.787, The Le Nain Brothers, *The Young Card Players*

The Sins: Pride

Bruce Museum, Greenwich, Connecticut, 06/27/2015 – 10/18/2015
1981.63, Dirck van Delen, *Church Interior with the Parable of the Pharisee and the Publican (Luke 18:9-14)*

CLARK FELLOWS

Matthieu Chambrion

Curator and Researcher
Heritage Inventory Department
Région Centre (Orléans), France

July–August 2014

Kimberly Conaty

Sue and Eugene Mercy, Jr. Assistant Curator
of Drawings and Prints
Museum of Modern Art
New York

July–August 2014

Christopher Heuer

Assistant Professor
Department of Art and Archaeology
Princeton University

July–August 2014

Gabriele Finaldi

Deputy Director for Collections and Research
Museo Nacional del Prado
Madrid, Spain

July–August 2014

Jacqueline Terrassa

Kress Fellow in Museum Education
Managing Museum Educator for Gallery and
Studio Programs, Metropolitan Museum of Art
Director, Museum Education Division,
National Art Education Association

July–August 2014

Thomas Crow

Michael Holly Fellow
Art Historian
Institute of Fine Arts
New York University

September–December 2014

Ralph Lieberman

Independent Scholar

September–December 2014

Prita Meier

Assistant Professor of Art History
University of Illinois at Urbana-Champaign

September 2014–May 2015

Parul Mukherji

Professor of Arts and Aesthetics
Jawaharlal Nehru University
New Delhi, India

September–December 2014

Carrie Noland

Professor of French and Comparative
Literature
University of California–Irvine

September 2014–May 2015

Michele Cometa

Professor of Comparative Literature
and Visual Culture
University of Palermo
Palermo, Italy

February–May 2015

Sheila Crane

Associate Professor of Architectural History
University of Virginia

February–May 2015

Kathrin Müller

Associate Professor of Art History
Goethe-Universität
Frankfurt am Main, Germany

February–May 2015

Johanna Burton

Keith Haring Director and Curator of
Education and Public Engagement
The New Museum of Contemporary Art
New York

June–July 2015

Hanneke Grootenboer

Professor of the History of Art and Head of
the Ruskin School of art
University of Oxford

June–July 2015

Alexa Sand

Associate Professor of Art History
Department of Art and Design
Utah State University

June–July 2015

Paul Smith

Professor of History of Art
University of Warwick

June–July 2015

Shelly Casto

Director of Education
Wexner Center for the Arts
Kress Fellow in Museum Education

June–July 2015

SCHOLARLY PROGRAMS

September 6, 2014

“Make It New? New Positions on Midcentury Abstraction” A Clark Symposium

Convened by Darby English and David Breslin

In this symposium, supported in part by a grant from the Helen Frankenthaler Foundation, three distinguished artists reflected on the effects and consequences of mid-century abstraction with interlocutors of their choice. Some questions they pursued were: What characteristics of mid-century abstraction continue to matter, and how? How are contemporary artists and writers dealing with the impurity and limitations that obtained to so much art lauded for its virtue and freedom? What remains to be discovered?

Participants included: Brice Marden, Vincent Katz, Amy Sillman, Thomas Eggerer, Glenn Ligon, Byron Kim, and Yve-Alain Bois.

September 27, 2014

“Sculpture and Photography: The Art Object in Reproduction” A Clark-Getty Symposium

Convened by Megan Luke (University of Southern California) and Sarah Hamill (Oberlin College)

This symposium considered how photographs translate sculptural space into two dimensions. Papers examined how photography, as both an art practice and pictorial tool, mediates the history of sculpture and even informs our perception of sculpture's space. The symposium attempted to determine photography's special role, particularly in relation to writing, in the art history of sculpture. How does photography narrate a history of sculpture? How does photography picture spatial experience?

Participants included: Suzanne Blier (Harvard University); Peter Geimer (Freie Universität Berlin); Geraldine Johnson (University of Oxford); Anne McCauley (Princeton University); Stephen Melville (The Ohio State University, Emeritus); Alina Payne (Harvard University); D.N. Rodowick (University of Chicago).

October 17–18, 2014

“Outside In: The Interface between Self-Taught and Mainstream Art Practices in the United States in the Twentieth Century” A Clark Colloquium

Convened by Lynne Cooke (Senior Curator, National Gallery of Art)

In preparation for an exhibition that shares the same title of the colloquium and that will be held at the National Gallery of Art, the Metropolitan Museum of Art, and the Los Angeles County Museum of Art, Lynne Cooke gathered scholars, curators, and an artist to discuss issues pertinent to its conception. Some of the issues that the colloquium addressed were: the utility or futility of the categories of the “outsider” and “self-taught” in the context of modern and contemporary art; the shifting meanings and associations assigned to concepts of the self-taught, naïve, and visionary at different historical junctures in the twentieth century; the investment in these issues by art history, art criticism, folkloristics, and cultural materialism; other sites and objects of cultural marginality; and the exhibitionary models for presenting the outsider inside.

Participants included: Douglas Crimp (University of Rochester); Randall Griffey (Metropolitan Museum of Art); Suzanne Hudson (University of Southern California); Katherine Jentleson (Duke University); Thomas Lax (Museum of Modern Art); Zoe Leonard (Artist); Anne Monahan (Phillips Collection); Kevin Murphy (Williams College Museum of Art); Ann Reynolds (University of Texas at Austin); Ann Temkin (Museum of Modern Art); Elaine Yau (University of California, Berkeley).

November 7–8, 2014

“Art History and Emergency” A Clark Conference

Convened by Darby English and David Breslin

Held in conjunction with the joint congress of ARIAH (American Research Institutes in Art History) and RIHA (the International Association of Research Institutes in the History of Art)

This Clark Conference assessed art history’s specific roles and responsibilities with regard to the condition widely described as the “humanities crisis.” What part has art history to play in the situation and the development of strategies for dealing with it? From where in our midst might the champions of humanities research emerge or already exist?

Participants included: Caroline Arscott (The Courtauld Institute of Art); Manuel Borja-Villel (The Museo Nacional Centro de Arte Reina Sofía); Carolyn Christov-Bakargiev (Independent Curator); Thomas Crow (New York University); Patrick Flores (University of the Philippines-Diliman); Marjorie Garber (Harvard University); Kajri Jain (University of Toronto); Anatoli Mikhailov (European Humanities University); Mary Miller (Yale University); Our Literal Speed; Michael Rakowitz (Artist, Northwestern University); Howard Singerman (Hunter College, City University of New York).



February 16–17, 2015

College Art Association– Getty International Fellows

For the third consecutive year, the Clark hosted international scholars following the annual conference of the College Art Association. This year, fifteen scholars visited Williamstown to meet with Clark staff, learn more about the activities of the museum and the Research and Academic Program, and discuss how the Clark might be a more effective convener of international events.

Participants included: Bhuiyan Mokammal (Jahangirnagar University, Bangladesh), Dafne Cruz Porchini (Instituto Nacional de Bellas Artes, Mexico), Boureima Diamitani (West African Museums Programme, Burkina Faso), Ljerka Dulibic (Croatian Academy of Sciences and Arts), Georgina Gluzman (Universidad de San Andrés, Argentina), Angelo Kakande (Makarere University, Uganda), Nazar Kozak (National Academy of Sciences of Ukraine), Savita Kumari (National Museum Institute of History of Art, Conservation and Museology, India), Nomusa Makhubu (University of Cape Town, South Africa), Ana Mannarino (Rio de Janeiro Federal University, Brazil), Marton Orosz (Museum of Fine Arts, Budapest, Hungary), Andrey Shabanov (European University at St. Petersburg, Russia), Shao Yiyang (Central Academy of Fine Arts, China), Lize Van Robbroeck (Stellenbosch University, South Africa), and Nora Veszpremi (Hungarian National Gallery, Hungary).

Chicago-based artist Theaster Gates speaks at the November 2014 symposium “Art History and Emergency” (Photo: Tucker Bair)

February 27–28, 2015

“Does History Still Matter?” A Clark Colloquium

This invitational colloquium—convened by Jeremy Melius (Tufts University) and Felipe Pereda (The John Hopkins University)—questioned the role that “history” has to play in shaping our approach to art and its place as a site of debate in scholars’ agendas. The question explored was whether or not we can do without *history* if we still wish to remain *critical*.

Participants included: Caroline Arscott (The Courtauld Institute of Art), Whitney Davis (University of California, Berkeley), Aden Kumler (University of Chicago), Michele Matteini (Institute of Fine Arts, New York University), Stephen Melville (The Ohio State University), David Nirenberg (University of Chicago), Margaret Olin (Yale University), Spyros Papapetros (Princeton University), and Frederic Schwartz (University College London).

March 10, 2015

A Clark Conversation with Jacqueline Lichtenstein

Jacqueline Lichtenstein joined Iris Moon, Jane and Morgan Whitney Fellow, Metropolitan Museum of Art, in a wide-ranging conversation about her life and scholarship. Lichtenstein is professor of the philosophy of art at the University of Paris-Sorbonne. She is a scholar of early modern art theory and aesthetics, particularly concerning the debates between color and design in seventeenth-century France. She was Edmond J. Safra Visiting Professor at the Center for Advanced Study of the Visual Arts in Washington, DC and is the author of *The Eloquence of Color: Rhetoric and Painting in the French Classical Age* (1993) and *The Blind Spot: An Essay on the Relations Between Painting and Sculpture in the Modern Age* (2008).

March 13 – 14, 2015

“Transference: New Approaches to Drawing in the Early Modern Period” A Clark Colloquium

Supported by the Samuel H. Kress Foundation and the Manton Foundation

Transference, convened by Iris Moon (Metropolitan Museum of Art), brought together scholars of art history from both the museum and the academy, as well as art conservators, for a collective consideration of new approaches to Early Modern European drawing practice. Traditional scholarship on the graphic arts of this period gives priority to Old Master drawings, especially emphasizing the artist’s hand and corresponding ideas of single authorship, originality, and authenticity. The theme, “transference,” allows one to considerably widen the focus conventionally adopted in consideration of this material. It was a principal objective of this Clark Colloquium to establish Early Modern drawing in its fullness as a technically and structurally varied, dynamic, and emergent field of scholarly inquiry. Discussions bridged recent findings in the material and technical conservation of drawings with historical and theoretical discourses, rather than preserve the gulf that customarily separates these two areas of inquiry. Participants also considered the processes of material transference that bind the practice of drawing to other Early Modern media such as tapestries, paintings, and prints in unexpectedly close ways.

Participants included: Yvonne Elet (Vassar College), Juliet Fleming (New York University), Christopher Heuer (Center for Advanced Study in the Visual Arts), Matthew Hunter (McGill University), Anna Jolly (Abegg-Stiftung), Jacqueline Lichtenstein (Université Paris-Sorbonne), Kathrin Müller (Goethe Universität), Kristel Smentek (Massachusetts Institute of Technology), Femke Speelberg (Metropolitan Museum of Art), and Richard Taws (University College London).

April 10–11, 2015

**“Prospects for Digital Humanities
and the Arts”
A CLIR Digital Humanities Colloquium**

Sponsored by the Council on Library and Information Resources

This invitational colloquium—convened by the Clark’s Research and Academic Program and sponsored by the Council on Library and Information Resources (CLIR)—considered methods and transformations at the intersection of humanities scholarship and computational technologies. Collectively, the research that this colloquium explored takes place in a new environment: one where new forms of scholarly expression exist in a digital ecology of data, algorithms, metadata, analytical and visualization tools. Research and scholarly work conducted in this environment—a wealth of digital resources at current scales, speeds, and levels of complexity—essentially requires and generates new methodological approaches and intellectual strategies. What are these methods and strategies, particularly for those scholars engaged with visual material? This colloquium attempted to identify the methodological shifts and transformations in the humanities and explore the implications for future research and pedagogy.

Participants included: Thomas Bartscherer (Bard College), Ben Chang (Rensselaer Polytechnic Institute), Morris Eaves (University of Rochester), Shona Macdonald (University of Massachusetts Amherst), Norton Owen (Jacob’s Pillow), Alicia Peaker (Middlebury College), David Pilachowski (Williams College), Emily Robins Sharpe (Keene State College), Kelcy Shepherd (Amherst College), Christa Williford (CLIR), Lise Sanders (Hampshire College), and Gerald Zahavi (University at Albany, State University of New York).

April 24 – 25, 2015

**“Performance and its Materials”
A Clark Colloquium**

This invitational Colloquium, convened by Julia Bryan-Wilson (University of California at Berkeley) and Tavia Nyong’o (New York University), addressed the methodological challenges of writing a robust history of performance. The Colloquium’s principal questions asked: What is the stuff of performance? How does performance art history change when one takes seriously the objects, artifacts, works of art, and other materials with which the performing body interacts, in which it is clothed, and which constitute a large part of the material character of performance art? Building on the Research and Academic Program’s widely recognized capacity to convene key specialists from a variety of disciplines; we worked in this case with partners to realize an intellectual event that began to map the priorities of a materially-sensitive history of performance. This Colloquium dealt directly with the significances of performance art beyond the domain of the gesturing body, which has largely preoccupied historians of this medium.

Participants included: Claire Bishop (City University of New York), Jennifer D. Brody (Stanford University), Joshua Chambers-Letson (Northwestern University), Sharon Hayes (artist), Adrian Heathfield (University of Roehampton), SanSan Kwan (University of California, Berkeley), Thomas Lax (Museum of Modern Art), Simone Leigh (artist), Carrie Noland (University of California, Irvine), and Taisha Paggett (artist).

PUBLICATIONS

Raw Color: The Circles of David Smith

Edited by David Breslin with essays by Michael Brenson, David Breslin, and Charles Ray

Published by the Clark Art Institute and distributed by Yale University Press, July 2014

Make It New: Abstract Painting from the National Gallery of Art, 1950–1975

By Harry Cooper with contributions by David Breslin and Matt Jolly

Published by the Clark Art Institute and distributed by Yale University Press, August 2014

Monet | Kelly

Essays by Yve-Alain Bois and Sarah Lees

Published by the Clark Art Institute and distributed by Yale University Press, November 2014

Machine Age Modernism: Prints from the Daniel Cowin Collection

Essays by Jay A. Clarke and Jonathan Black

Published by the Clark Art Institute and distributed by Yale University Press, February 2015

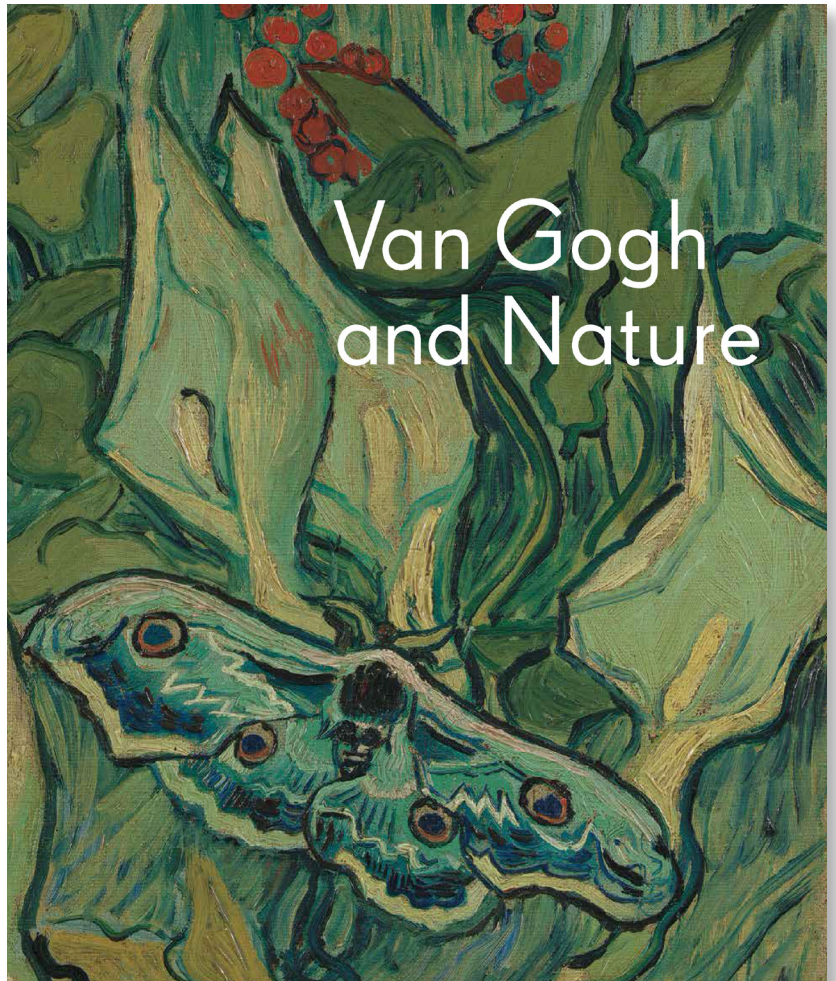
Journal of the Clark, Volume 15

Published by the Clark Art Institute, March 2015

Van Gogh and Nature

Essays by Richard Kendall, Sjaar van Heugten, and Chris Stolwijk

Published by the Clark Art Institute and distributed by Yale University Press, June 2015



Van Gogh and Nature, published by the Clark and distributed by Yale University Press, includes essays by exhibition co-curators Richard Kendall, Sjaar van Heugten, and Chris Stolwijk.

LIBRARY

Acquisitions

Books	2,132	volumes
Auction catalogues	210	volumes
Journal subscriptions	629	titles (873 volumes received)

Cataloguing

Books	2,583	volumes
Journals	806	volumes
Auction catalogues	210	volumes
Digital objects added	106,047	

Total Holdings

Total catalogued volumes	256,576	
Total archival holdings	1741	linear feet
Total digital objects	203,290	
Total archival finding aids	144	

Library Use

Readers' cards issued	135	
Signatures in log ¹	2,632	
Books shelved ²	17,329	
Photocopies supplied	15,353	
Reference queries	4,024	
Reference queries (archives)	30	
Interlibrary loan transactions (ILL)	589	Borrowing
	410	Lending
	999	Total ILL
Circulation	6,974	Check-outs
	5,588	Check-ins
	1,718	Holds
	88	Recalls
	<hr/>	
	14,368	Total circulation activity

¹ These statistics do not reflect use of the library by the staff of the institute, or of the Williamstown Art Conservation Center.

Because of the closure of the library due to construction, there are no logbook statistics from January 1, 2015 onward.

² The library is a non-circulating, open-stack collection, and statistics on book use are partial. This figure does not include books replaced by users directly.

EDUCATION

Gallery Talks

	Number of Groups	Number of People
School Group Gallery Talks		
Elementary Schools	73	2,151
High Schools	125	4,232
Colleges	77	1,667
Self-guided School Groups	19	448
School Totals	294	8,498
Adult Group Gallery Talks		
Public Talks	116	3,121
Special Group Talks	80	2,222
Self-guided Groups	67	1,910
Adult Totals	263	7,253
Total	557	15,751

CEVA

The Clark's Center for Education in the Visual Arts (CEVA) organizes courses and colloquia designed to share the Clark's philosophy of museum engagement as widely as possible with museums and other curatorial institutions across the country. These programs have helped establish the Clark as an acknowledged center of excellence in the field of museum education.

CEVA's approach emphasizes exploratory, interactive dialogues, rather than a one-way flow of information from presenter to audience, promoting real conversations with museum visitors about works of art. It offers a richer, more personal experience for visitors by helping them to develop their own responses, analytical thinking, visual understanding, and aesthetic sensibility. At the same time it also promotes an awareness of the cultural, social, and historical contexts in which works of art are made.

The CEVA philosophy helps to shape interpretation at the Clark in all its forms: live gallery talks, labels and wall texts, audio and multimedia programs, and even the recently published book, *The Clark: The Institute and Its Collections*. CEVA's professional colloquia provide curators and educators in schools, universities, and museums with opportunities to engage in conversations and share experiences with each other in discussions that are rarely possible elsewhere. Each of the colloquia focuses on a particular theme of current interest in the realm of museums and educators. These themes are listed below with relevant dates, and examples of the institutions from which participants came. In addition, CEVA's training programs for museum educators and volunteer guides have continued to be very popular. Listed below are participants from the fall colloquium and docent summer school participants.

November 14–15, 2014

CEVA Fall Colloquium: *Change as a Challenge and an Opportunity*

Participants: Bill Appleton, Rebecca Aubin, Michael Cassin, Antonia Dapena-Tretter, Lisa Donovan, Emily Hermans, Kelsey Mullen, Jessica Wozniak

August 17–20, 2014

CEVA Docent Summer School Participants

Berclee Cameron
Yale Center for British Art

Jerry Cartwright
Hyde Collection

MaryLou Cartwright
Hyde Collection

Mary Hubbard
Birmingham Museum of Art

Gigi Jordan
Phoenix Art Museum

Ellen Le
Delaware Art Museum

Marilyn Lichtman
Corcoran Museum of Art

Alan Lubert
Nelson-Atkins Museum of Art

Mary Moberg
Chrysler Museum of Art

Emily Omura
Birmingham Museum of Art

Helene Rheingold
Neuberger Museum of Art, SUNY Purchase

Sally Schmidt
Chrysler Museum of Art

Judith Silver
New Britain Museum of American Art

MEMBER EVENTS

July 1, 2014

Clark Members Day

Clark members enjoyed special member-only access to the galleries before the Clark's grand opening on July 4.

July 7, 14, 21, 28; August 4, 11, 18, 25;
September 1, 8, 15, 2014

Member Mondays

Members enjoyed early admission to the galleries every Monday during the summer from July 7–September 15. Galleries opened at 9 am, an hour before the public opening.

July 9, 2014

Member Gallery Talk: Introduction to the Clark's Permanent Collection Galleries

Visitors joined Collections Interpretation Project Manager Viktorya Vilik for an introduction to and highlights tour of the Clark's newly installed permanent collection galleries.

July 11 and 16, 2014

Member Gallery Talks: *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum*

Associate Director of Program and Planning Tom Loughman took visitors on a tour of highlights from the exhibition *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum*.

July 21 – September 8, 2014

Make It New: Five Galleries, Five Perspectives

Over the course of five Mondays, an individual intrigued and inspired by abstraction discussed one of the five different galleries that comprised *Make It New: Abstract Painting from the National Gallery of Art, 1950–1975*. Each talk took place in the respective gallery. Guest speakers included Mike Glier, artist and professor of art, Williams College; Michael Fried, J.R. Herbert Boone Chair in the Humanities, Johns Hopkins University; David Breslin, co-curator of *Make It New*, the Clark; Darby English, Starr Director, Research and Academic Program, the Clark; and Jessica Fisher, poet and assistant professor of English, Williams College.

July 22, 2014

Across the Pond: Pre-concert Reception for Sustainer Members

Sustainer-level and above members were invited to a pre-concert reception before reliving the sounds of the Beatles with *Across the Pond*.

July 25, 2014

Member Gallery Talk: Introduction to the Clark's Permanent Collection Galleries

Kathleen Morris, Sylvia & Leonard Marx Director of Collections and Exhibitions/ Curator of Decorative Arts, led a highlights tour of the Clark's newly installed permanent collection galleries.

July 26, 2014

Member Brunch: Get to Know the Clark

Clark members enjoyed a brunch buffet, followed by "Get to Know the Clark" tours introducing the Clark's newly expanded and renovated campus.

August 6, 2014

Member Gallery Talk: *Make It New: Abstract Painting from the National Gallery of Art, 1950–1975*

Richard Rand, Robert & Martha Lipp Senior Curator/Curator of Paintings and Sculpture, led a highlights tour of *Make It New: Abstract Painting from the National Gallery of Art, 1950–1975*.

August 13, 2014

Member Gallery Talk: Introduction to the Clark's Permanent Collection Galleries

Richard Rand, Robert & Martha Lipp Senior Curator/Curator of Paintings and Sculpture, led a highlights tour of the Clark's newly installed permanent collection galleries.

August 13, 2014

Spotlight on David Smith, Photographic Abstraction, and the Surface of Sculpture with Sarah Hamill

Sarah Hamill, assistant professor of modern and contemporary art at Oberlin College, led a conversation with members in the galleries at the Lunder Center at Stone Hill.

August 16, 2014

Member Brunch: Get to Know the Clark

Clark members enjoyed a brunch buffet, followed by "Get to Know the Clark" tours introducing the Clark's newly expanded and renovated campus.

August 27, 2014

Member Gallery Talk: *Raw Color: The Circles of David Smith*

David Breslin, associate director of the Research and Academic Program/associate curator of contemporary projects, led a highlights tour of *Raw Color: The Circles of David Smith*.

August 27, 2014

New Member Champagne Toast

New members of the Clark were invited to a champagne toast followed by a highlights tour of the permanent collection.

August 29, 2014

Member Gallery Talk: Introduction to the Clark's Permanent Collection Galleries

Kathleen Morris, Sylvia & Leonard Marx Director of Collections and Exhibitions/Curator of Decorative Arts, led a highlights tour of the Clark's newly installed permanent collection galleries.

September 10, 2014

Member Gallery Talk: *Radical Words: From Magna Carta to the Constitution*

Kathleen Morris, Sylvia & Leonard Marx Director of Collections & Exhibitions/Curator of Decorative Arts introduced the exhibition *Radical Words: From Magna Carta to the Constitution*.

September 16, 2014

Artists' Studio Tour around the Gowanus Canal

Clark Society patrons were invited to New York for an artists' studio tour around the Gowanus Canal, including artist Teresita Fernandez 's Boerum Hill town house and the SNØHETTA-designed warehouse studio space of José Parlá.

October 7, 2014

Really Rotten Royals

"Bad King John" wasn't the only cruel king. In this member talk, acquisitions librarian Terri Boccia looked at evil emperors, cranky queens, and other nefarious nobles represented in the Clark library's special collections.

October 10, 2014

Sunset and Sustainability: Explorations of the Clark's Campus

Matthew Noyes, horticulturist and grounds manager, led an uplifting sunset walk on the Clark's trails. Noyes discussed efforts being made by the Clark as the Institute aspires toward a greener campus management plan.

October 15, 2014

Member Gallery Talk: *Radical Words: From Magna Carta to the Constitution*

Director of Adult, School & Community Programs Ronna Tulgan Ostheimer introduced the exhibition *Radical Words: From Magna Carta to the Constitution*.

October 23, 2014

The Magna Carta: Like You've Never Seen It

Michael Cassin, director of the Center for Education in the Visual Arts, showed members various examples of how the Magna Carta has been used and portrayed throughout history.

November 22, 2014

***Monet / Kelly*: Member Preview**

Clark members enjoyed special member-only access to *Monet / Kelly* before the exhibition opened to the public.

December 6 and 7, 2014

Members' Shopping Days and Holiday Gift-Wrapping

Members received twenty-five percent off all merchandise purchased during this special two-day event. The stunning Museum Store, located in the Clark Center, made its debut with a celebration of Japanese architecture and design.

January 15, 21, and February 13, 2015

Three Viewpoints: Line, Location, and Language

During this series of talks, practicing artists shared their perspectives of the exhibition *Monet / Kelly*. Each talk took place in the exhibition galleries. Guest speakers included painter John MacDonald on language (January 15), painter Stephen Hannock on location (January 21), and artist and Williams College Professor of Art Mike Glier on language (February 13).

February 3, 2015

Member Gallery Talk: *Monet / Kelly*

Visitors joined Williams College graduate student Nathan Stobaugh for a highlights tour of *Monet / Kelly*.

February 4, 2015

Member Gallery Talk: *Monet / Kelly*

David Breslin, associate director of the Research and Academic Program and associate curator of contemporary projects, led a highlights tour of *Monet / Kelly*.

February 10, 2015

Rare Books Talk: *Roses are Red, Tiffany Boxes are Blue...*

Acquisitions librarian Terri Boccia delivered a special Valentine to members with this rare books program, highlighting flowers, poetry, jewels, and other tokens of love from volumes in the library's special collections.

February 14, 2015

Member Appreciation Day

Members enjoyed a Valentine's Day filled with special activities, including love-themed gallery talks in the permanent collection, a twenty percent discount and gift wrapping in the Museum Store, a photo booth, music, gift membership specials, and more.

February 27, 2015

Clark Society Preview of *Machine Age Modernism*

Clark Society members were invited to the Clark Center for cocktails and a behind-the-scenes look at *Machine Age Modernism: Prints from the Daniel Cowin Collection* with Manton Curator of Prints, Drawings, and Photographs Jay A. Clarke.

March 11, 2015

Member Gallery Talk: *Machine Age Modernism: Prints from the Daniel Cowin Collection*

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, and Megan Kosinski, curatorial assistant, led a highlights tour of *Machine Age Modernism: Prints from the Daniel Cowin Collection*.

April 7, 2015

Member Gallery Talk: *Machine Age Modernism: Prints from the Daniel Cowin Collection*

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, led a highlights tour of *Machine Age Modernism: Prints from the Daniel Cowin Collection*.

April 14, 2015

Rare Books Talk: Forget the April Showers

Acquisitions librarian Terri Boccia shared some rare botanical and garden books from the Clark library's special collections.

April 17, 2015

Clark Society Preview of *Puget Sound on the Pacific Coast*

Clark Society members previewed the Albert Bierstadt painting on loan from the Seattle Art Museum and perused the permanent collection.



Members enjoyed a rare books talk on April 14, 2015 with Acquisitions Librarian Terri Boccia, who shared some rare botanical and garden books from the Clark library's special collection

April 26, 2015

Clark Society Meet and Greet with Belinda Rathbone

Clark Society members were invited for cocktails and conversation with author Belinda Rathbone following her talk.

May 14, 2015

Van Gogh: Nature into Art

Michael Cassin, director of the Center for Education in the Visual Arts, provided members insights into the exhibition *Van Gogh and Nature*.

May 21, 2015

Van Gogh and the Natural World

Clark members were invited to the Netherlands Consulate General in New York for a talk by Richard Kendall, Clark curator at large.

May 26 and 27, 2015

Drawn to Paris: A Clark/Mount Mixer

Clark members were invited to The Mount, Edith Wharton's home in Lenox, Massachusetts, to hear a lecture by Michael Cassin, director of the Clark's Center for Education in the Visual Arts. Cassin discussed writers and artists influenced by the City of Light. A reception followed.

June 13, 2015

Thomas Schütte Talk

Contemporary artist Thomas Schütte met members for an exploration of *Crystal*, his outdoor sculpture located in a meadow at the top of Stone Hill.

June 13, 2015

Clark Society Preview of *Van Gogh and Nature*

Clark Society members were invited to an exclusive preview of *Van Gogh and Nature*.

June 17, 2015

Member Gallery Talk: *Van Gogh and Nature*

Richard Kendall, Clark curator at large, led a highlights gallery tour of *Van Gogh and Nature*.

June 25, 2015

Member Talk: Thomas Schütte's *Crystal*

Kathleen Morris, Sylvia & Leonard Marx Director of Collections and Exhibitions/ Curator of Decorative Arts, took members for a special look at *Thomas Schütte: Crystal*, a new installation in nature at the Clark.

June 29, 2015

Member Gallery Talk: *Van Gogh and Nature*

Members enjoyed a behind-the-scenes talk in the *Van Gogh and Nature* special exhibition gallery.

PUBLIC PROGRAMS

COURSES

December 30 and 31, 2014; January 2, 2015

Intergenerational Yoga

Free yoga classes for all ages and skill levels were held in the Clark Center.

FAMILY EVENTS

November 2, 2014

Freedom Family Day

In celebration of the exhibition *Radical Words: From Magna Carta to the Constitution*, the Clark hosted the first family day in the renovated and expanded building. Visitors were inspired by one of the most important documents for political liberty and justice.

February 22, 2015

Winter Wonderland of Fun

The new Clark campus was the setting for family winter fun, including sledding, cross country skiing, snowshoeing, snowman building, and hot chocolate and s'mores by the campfire.

May 3, 2015

Machine Age Family Day

Families were welcomed to celebrate the Clark's special exhibition *Machine Age Modernism* with a variety of activities, including learning basic printmaking methods, viewing an artist demonstration, watching modern machines in action, and listening to a jazz performance inspired by music of the era.

FILMS

September 20, October 4, and October 25, 2014

Radical Words Film Series

In celebration of the exhibition *Radical Words: From Magna Carta to the Constitution*, three family-friendly films were aired: *The Adventures of Robin Hood* (September 20), *1776* (October 4), and *Constitution USA* (October 25).

December 14, 2014; January 11, 2015

Ellsworth Kelly: Fragments

In this documentary, aired at the Clark in conjunction with the exhibition *Monet / Kelly*, Ellsworth Kelly revisits the Paris of his early twenties, revealing influences which became leitmotifs that he would return to, refine, and re-work for decades to come. David Breslin, associate director of the Research and Academic Program and associate curator of contemporary projects, introduced the film.

December 30 and 31, 2014; January 2, 2015

School Vacation Film Festival

Families enjoyed free screenings of *Frozen*, *The Fantastic Mr. Fox*, and *Hugo* in the West Pavilion over the school break.

GALLERY TALKS

Looking at Lunchtime

September 11, 2014

Michael Cassin, director of the Center for Education in the Visual Arts, hosted the lunchtime talk "Renoir's Back!" in the permanent collection galleries.

October 9, 2014

"Monet in Normandy," a half-hour talk in the permanent collection galleries, was hosted by Director of the Center for Education in the Visual Arts Michael Cassin.

November 13, 2014

Acquisitions Librarian Terri Boccia hosted a discussion in the galleries of one of the Clark's new additions, a late nineteenth-century mosque lamp.

January 8, 2015

Michael Cassin, director of the Center for Education in the Visual Arts, hosted this lunchtime talk, looking at *Chrysanthemums* by James Tissot.

February 12, 2015

Michael Cassin, director of the Center for Education in the Visual Arts, hosted this lunchtime talk, looking at portraits by Pierre-Auguste Renoir.

March 12, 2015

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, highlighted some of the works in the *Machine Age Modernism* exhibition.

April 9, 2015

Curatorial Assistant Megan Kosinski led a talk on the *Machine Age Modernism* exhibition.

May 14, 2015

Michael Cassin, director of the Center for Education in the Visual Arts, discussed Camille Pissarro's *River Seine (The Louvre from the Pont Neuf and Port of Rouen: Unloading Wood)*.

June 11, 2015

Michael Cassin, director of the Center for Education in the Visual Arts, discussed Jules Dalou's sculpture *Bacchus and Ariadne*.

MUSIC

July 8, 2014

Free Concert: Occidental Gypsy

Nationally recognized Occidental Gypsy played a dynamic, multi-genre mix of original vocal and instrumental pieces.

July 15, 2014

Free Concert: Viva Quetzal

Latino jazz-rock fusion band Viva Quetzal performed as part of the Clark's free summer concert series.

July 22, 2014

Free Concert: Across the Pond

Across the Pond, a popular Beatles tribute band that strives to capture the exuberance of a Beatles live show, performed a lively concert at the Clark.

July 29, 2014

Free Concert: Misty Blues

Misty Blues delighted the crowd with blues tunes made popular by the bold and brassy women of the '20s, '30s and '40s.

August 3, 2014

Close Encounters with Music

In a program designed to display J.S. Bach's breadth, boldness, and beauty, the English Suites were played by pianist Roman Rabinovich, first-prize winner of the international Arthur Rubinstein Competition. Celebrated cellist Yehuda Hanani performed one of the incomparable unaccompanied suites, and the two performers together presented the complement to the German Baroque. A new composition in neo-Baroque style by Williamstown composer Steven Dankner received its world premiere.

August 5, 2014

Free Concert: Oxen of the Sun

The region's premier soul folk band, a vibrant five-piece ensemble of friends from Williamstown, North Adams, and Pittsfield, performed at the Clark.

August 12, 2014

Free Concert: Woods Tea Co.

Acoustic group Woods Tea Co. performed Celtic tunes, sea shanties, American folk, and novelty songs with crisp harmonies, blending traditional and vintage musical styles.

August 19, 2014

Free Concert: Sister City Jazz Ambassadors

Popular local band Sister City Jazz Ambassadors, hailing from Pittsfield, performed a wide range of jazz music, from New Orleans style to modern jazz fusion.

August 26, 2014

Free Concert: Mike & Ruthy

Mike & Ruthy, aka Michael Merenda and Ruth Ungar, delivered catchy folk-pop choruses with honest, organic folk and roots elements, played out on guitars, fiddle, banjo, and ukulele.

September 7, 2014

Miro Sprague Quintet

Jazz pianist Miro Sprague, a composer and bandleader known for his dynamic performance style and inspiring creativity, presented an intimate concert at the Clark.

October 12, 2014

Dover Quartet at Williams College

The Dover Quartet, featuring violinists Joel Link and Bryan Lee, violist Milena Pajarov van de Stadt, and cellist Camden Shaw, presented the premiere performances of three string quartets by local composer Stephen Danker at Williams College.

October 19, 2014

Performing Artists in Residence Program

Cellist Edward Arron co-directed a chamber music concert at the Clark with pianist Jeewon Park, joined by violist Dimitri Murrath and violinist Jennifer Frautschi. They presented Mozart's Piano Quartet in G minor, K. 478 Ravel Sonata for Violin, and Cello Faure Piano Quartet in C minor, Opus 15.

PERFORMING ARTS

July 16, 30; August 13, 27; September 10, 24, 2014

The Met: Live in HD

The Clark presented screenings from the Metropolitan Opera:

July 16, 2014

Rigoletto

Director Michael Mayer placed his production of Verdi's towering tragedy in Las Vegas in 1960. Piotr Beczala was the womanizing Duke, Željko Lucic was his tragic sidekick, Rigoletto, and Diana Damrau was Rigoletto's daughter, Gilda.

July 30, 2014

La Rondine

Angela Gheorghiu and Roberto Alagna starred in this ravishing romance, set in glamorous 1920's Paris, from Giacomo Puccini, arguably the world's most popular opera composer.

August 13, 2014

Otello

Verdi's Shakespearean masterpiece returned to the Met in this encore performance with Johan Botha in the title role opposite the star soprano Renée Fleming as Desdemona.

August 27, 2014

The Enchanted Island

In this encore performance, eminent conductor William Christie led an all-star cast with David Daniels (Prospero) and Joyce DiDonato (Sycorax) as the formidable foes, Plácido Domingo as Neptune, Danielle de Niese as Ariel, and Luca Pisaroni as Caliban.

September 10, 2014

Roméo et Juliette

Gounod's ultra-sensual interpretation of Shakespeare was an ideal vehicle for star soprano Anna Netrebko and the remarkable tenor Roberto Alagna. Plácido Domingo conducted this encore performance.

September 24, 2014

La Fanciulla del West

Puccini's wild-west opera had its world premiere in 1910 at the Met. In this encore performance, all-American diva Deborah Voigt sang the title role of the "girl of the golden west," starring opposite Marcello Giordani.

July 24; August 7, 21; September 4, 16, 2014

London National Theatre

The Clark presented screenings from the London National Theatre:

July 24, 2014

King Lear

Academy Award winner Sam Mendes returned to the National Theatre to direct Simon Russell Beale in the title role of Shakespeare's tragedy.

August 7, 2014

A Small Family Business

A riotous exposure of entrepreneurial greed by Olivier Award-winning playwright Alan Ayckbourn, *A Small Family Business* returned to the

National Theatre for the first time since its premiere in 1987, when it won the Evening Standard Award for Best Play.

August 21, 2014

The Curious Incident of the Dog in the Night-Time

Based on the acclaimed novel by Mark Haddon, *The Curious Incident of the Dog in the Night-Time* was hailed by the London *Times* as "a phenomenal combination of storytelling and spectacle."

September 4, 2014

Medea

Helen McCrory returned to the National Theatre to take the title role in Euripides' powerful tragedy in a new version by Ben Power, directed by Carrie Cracknell.

September 16, 2014

A Streetcar Named Desire

Tennessee Williams' timeless masterpiece starred Gillian Anderson as Blanche DuBois, Ben Foster as Stanley, and Vanessa Kirby as Stella.

November 22, 2014

Jiuta Shamisen Performance with Fujii Hirokazu

From traditional stages to contemporary rock, pop, and jazz concerts, the three-stringed instrument called *shamisen* has forged art and entertainment culture in Japan for centuries and continues to shape new spheres in world music. Fujii Hirokazu performed a short piece in the Kyushu regional *jiuta* style.

November 22, 2014

Shamisen: A Salute to Tradition

A special presentation at the Clark showcased two traditional shamisen musical styles—*nagauta* and *gidayu*—as performed by Japan's preeminent chanters, shamisen players, and a traditional *nihon buyo* dancer.

PUBLIC LECTURES

July 13, 2014 – September 28, 2014

Clark Inspired

The lecture series “Clark Inspired” was presented by people whose professional lives have been influenced by their connection to the Clark or to Williamstown’s art community. July 13, 2014

Richard Brettell

Richard R. Brettell, professor of aesthetic studies in the interdisciplinary program in arts and humanities at the University of Texas at Dallas, took a look at some of his favorite works in the Clark’s collection from his vantage point as a curator and as a scholar.

August 2, 2014

Michael Govan

Michael Govan, Williams College Class of 1985, director and CEO of the Los Angeles County Museum of Art, and Clark Trustee, shared thoughts about how the Clark and Williamstown have shaped his career.

August 16, 2014

Olivier Meslay

Olivier Meslay, Senior Curator of European and American Art and the Barbara Thomas Lemmon Curator of European Art at the Dallas Museum of Art, spoke about the unique scholarly and social environment at the Clark and in Williamstown as well as the differences between European and American museums.

August 17, 2014

S. Hollis Clayson

S. Hollis Clayson, professor of art history and Bergen Evans Professor in the Humanities at Northwestern University, shared how her long relationship with the Clark has helped to shape her scholarship and perspectives on art.

September 14, 2014

Michael Fried and Marc Gotlieb

Michael Fried, J.R. Herbert Boone Professor of Humanities and Art History at The Johns Hopkins University, and Marc Gotlieb, director of the Williams College Graduate Program in the History of Art and Class of 1955 Memorial Professor of Art, Williams College, presented “A Promise of Happiness: On the Writing and Teaching of Art History.”

September 21, 2014

Kavita Singh and Patrick Flores

Kavita Singh, professor at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, and Patrick Flores, professor of art history at the University of Philippines at Diliman and curator of the University of the Philippines Vargas Museum, joined Clark Director Michael Conforti to present “The Clark in the World,” a discussion of their experiences as both conveners and participants in various Clark international events.

September 28, 2014

John Onians, Mariët Westermann, and Michael Ann Holly

Darby English, Starr Director of the Research and Academic Program, led the conversation “Past, Present, and Future: The Clark’s Research and Academic Program,” which looked at the formation and growth of the program and the future directions it may take in light of trends in the study and criticism of the visual arts. Participants included John Onians, FSA, professor emeritus, University of East Anglia, Norwich; Mariët Westermann, vice president, The Andrew W. Mellon Foundation; Michael Ann Holly, Starr Director emeritus, RAP and Clark Visiting Professor, Williams College Graduate Program in the History of Art.

July 12, 2014

Madeline Burke-Vigeland and Kulapat Yantrasast

Madeline Burke-Vigeland, architect and principal at Gensler design firm, and Kulapat Yantrasast, founding partner and creative director of wHY design firm, joined Clark Director Michael Conforti for a behind-the-scenes look at the Clark's expansion project.

July 18, 2014

The Same Only Better: Updating a Beloved Museum

Annabelle Selldorf, Fellow of the American Institute of Architects and principal of the firm Selldorf Architects, joined Robert & Martha Lipp Senior Curator Richard Rand and Sylvia & Leonard Marx Director of Collections and Exhibitions Kathy Morris in a conversation about her redesign and renovation of the Clark's original museum building.

July 19, 2014

A Good Meal: Ancestors, Gods, and Gifts in Ancient and Imperial China

In conjunction with the exhibition *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum*, distinguished scholar of Chinese art Derek Gillman presented a public talk looking at the role of ancient Chinese bronzeware in ritual banqueting.

August 3, 2014

The Making of "Make It New"

Harry Cooper, curator of modern art at the National Gallery of Art, and David Breslin, associate director of the Research and Academic Program and associate curator of contemporary projects at the Clark, discussed the exhibition *Make It New: Abstract Painting from the National Gallery of Art, 1950–1975*.

August 9, 2014

Behind the Scenes: Opening Up the Clark Landscape

Gary Hilderbrand, principal, Reed Hilderbrand Associates and Adjunct Professor of Landscape Architecture at the Harvard University Graduate School of Design, discussed his role as lead principal for the Clark's new landscape design.

August 10, 2014

Nature Is Everything and Everybody: A Conversation about David Smith

Art historian and former *New York Times* art critic Michael Brenson and Rebecca Smith, artist and daughter of artist David Smith, engaged in a far-ranging conversation touching on the Clark's exhibition, the role of place and landscape in Smith's practice, his use of color, and his legacy.

September 7, 2014

Living with Magna Carta

The Very Reverend Philip Buckler, Dean of Lincoln, presented the opening lecture for the exhibition *Radical Words: From Magna Carta to the Constitution*. The talk focused on the ancient City of Lincoln and its great medieval Cathedral, from Roman times to the present day. Lincoln Cathedral owns one of four surviving copies of the 1215 Magna Carta, which it lent to the Clark.

October 5, 2014

Magna Carta as Good Governance: Environmental Rights as Citizen Rights

In a wide-ranging talk on the emerging relationship between the environment and human rights, Professor Duncan French, head of Lincoln Law School and professor of international law, University of Lincoln, England, discussed the perennial struggle between citizenry and those in authority to achieve outcomes that are effective, fair, and legitimate.

November 23, 2014

Opening Lecture on *Monet/Kelly*

Robert and Martha Berman Lipp Senior Curator Richard Rand joined artist Ellsworth Kelly for an in-depth discussion of the exhibition *Monet / Kelly*.

December 11, 2014

Looking at Lunchtime: Fabulous Feasts

Alexis Goodin, curatorial research associate, explored pieces in the Clark's silver collection during this lunchtime talk.

January 25, 2015

Late Monet and Abstract Expressionism: Conflicting Views

Michael Leja, professor of art history at the University of Pennsylvania, explored Claude Monet's relation to Jackson Pollock, Mark Rothko, and Barnett Newman in this free lecture.

February 8, 2015

Kelly's Debuts: A Quest for Impersonality

Yve-Alain Bois, professor of art history at the Institute for Advanced Study in Princeton, New Jersey, discussed his work on the catalogue raisonné of Ellsworth Kelly's paintings and sculptures.

March 1, 2015

Opening Lecture: *Machine Age Modernism*

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, presented the opening lecture for the exhibition *Machine Age Modernism: Prints from the Daniel Cowin Collection*.

April 26, 2015

Belinda Rathbone and The Boston Raphael

Belinda Rathbone, daughter of Perry Rathbone, the director of the Museum of Fine Arts, Boston from 1955 to 1972, discussed her book *The Boston Raphael: A Mysterious Painting, an Embattled Museum in an Era of Change, and a Daughter's Search for the Truth*.

May 5, 2015

The Back of the Painted Beyond

Michael Ann Holly, Starr Director emeritus of the Research and Academic Program and Clark visiting professor in the Graduate Program in the History of Art at Williams College, presented a lecture that considered how, in the realm of art history, the dominance of representational questions is giving way to issues of presence. Can art historians temporarily suspend the drive towards making meaning when we encounter early modern paintings and the allure of their backgrounds?

June 14, 2015

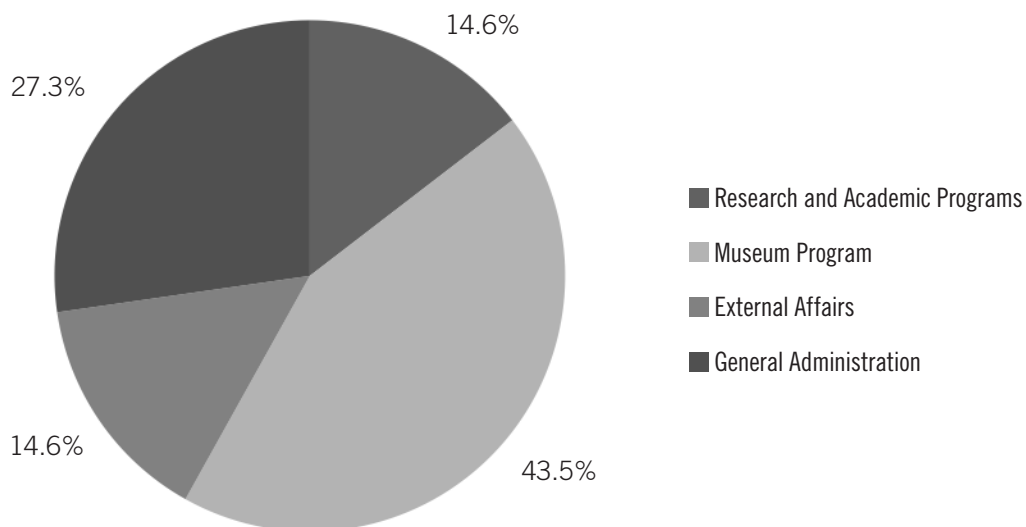
Opening Lecture for *Van Gogh and Nature*

The Clark welcomed the three curators who created *Van Gogh and Nature* and wrote the catalogue: Richard Kendall, curator at large at the Clark; Chris Stolwijk, director of RKD/Netherlands Institute for Art History and former curator at the Van Gogh Museum in Amsterdam; and Sjraar van Heugten, independent art historian. The speakers discussed the origin of the exhibition and the significance of its theme, which they researched together for three years.

FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2015
(with comparative totals for the year ended June 30, 2014)

	2013	2012
Operating Support and Revenue		
From Investments	\$9,869,679	\$12,590,004
Memberships	1,448,382	1,202,981
Contributions and Grants	4,901,950	1,608,797
Earned Revenue	1,738,028	1,311,585
Other Income	319,923	462,259
TOTAL OPERATING REVENUE	\$18,277,962	\$17,175,626
Operating Expenses		
Research and Academic Program	2,665,877	2,512,499
Museum Program	7,953,328	6,805,354
External Affairs	2,673,063	2,578,891
General Administration	4,985,694	5,278,881
TOTAL OPERATING EXPENSES	\$18,277,962	\$17,175,626



Cover Image: Kawase Hasui, *Tennōji Temple* (detail), Osaka, 1927. Color woodblock print.
Gift of the Rodbell Family Collection. The Clark, 2014.16.27