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COVER: Nikolai Astrup (Norwegian, 1880–1928), *Foxgloves*, 1927. Color woodcut on paper, 27 9/16 x 30 11/16 in. (70 x 78 cm). The Savings Bank Foundation DNB/The Astrup Collection/KODE Art Museums of Bergen.

The woodcut *Foxgloves* was among the most complex technical and visual achievements of Nikolai Astrup's printmaking career. It depicts a dense birch forest with pink foxglove flowers in the foreground, two young girls in red dresses picking berries and animals drinking from a flowing stream in the middle ground, and a mountainous landscape in the distance. Of the five known impressions of this woodcut, each is different in color selection and in the shape of the mountain in the distance, but the main components remain the same. The fact that the artist at one point titled it *Foxglove Children—The Mystique* indicates the scene was intended to suggest a mysterious quality inherent in nature from a child's perspective. Created using a different block of wood for each color, *Foxgloves* was extremely laborious to make. Astrup mimicked the Japanese ukiyo-e manner of color woodcut production whereby the artist put a piece of paper over the block and used a tool to rub the back side of the paper by hand instead of using a printing press. Because Astrup used oil-based inks, the drying time for each color was substantial. The raised texture of these layered inks, as well as the artist's additional hand-coloring, make for a tapestry-like effect.



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PREVIOUS PAGE: George Henry Seeley (American, 1880–1955), *The Firefly*, 1907. Photogravure, 7 15/16 x 6 3/16 in. (20.2 x 15.7 cm). Clark Art Institute. Gift of Paul Katz, 1981.614. One of the many works acquired under the directorship of David S. Brooke.

**THE
CLARK
ART
INSTITUTE**

Williamstown
Massachusetts 01267
clarkart.edu



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A tribute to the Clark's celebrated third director

Since the Manton Research Center's reopening in November 2016, the Clark Art Institute has grown into its expanded campus and robust programming. We continue to assess and enhance gallery interpretation and signage to better understand the needs of our diverse audiences and improve their experience. Visitors have embraced the new Clark—this year has seen our strongest attendance since 2016.

The presentation of great art is central to the Clark's mission. With a new calendar that includes four special exhibitions during the summer and continuous rotations of projects in the galleries throughout the year, the Clark strives to serve not only visitors from around the world, but also our neighbors. The exhibitions on view during summer 2019—*Renoir: The Body, The Senses*; *Ida O'Keeffe: Escaping Georgia's Shadow*; *Janet Cardiff: The Forty Part Motet*; and *Art's Biggest Stage: Collecting the Venice Biennale, 2007–2019*—embodied a new approach to how the Clark fulfills this core aspect of its mission.



Renoir: The Body, The Senses paid homage to our founders, who collected Pierre-Auguste Renoir's work on a large scale. This exhibition was a remarkable tribute to the artist and an incredible opportunity to revisit his legacy. *Art's Biggest Stage: Collecting the Venice Biennale, 2007–2019* presented one of the Clark library's special collections to a large audience for the first time, while continuing our commitment to contemporary art. *Janet Cardiff: The Forty Part Motet* demonstrated, yet again, the versatility of the Conforti Pavilion. Like *Art of Iron*, on display in the pavilion in 2018, the show provided immersive experiences for visitors—an objective we want to advance in this beautiful space. Last but not least, *Ida O'Keeffe: Escaping Georgia's Shadow* presented an opportunity to discover and investigate an under-recognized artist and evaluate a complex sisterhood in American art. With these four exhibitions, the Clark's staff created what was our most critically acclaimed summer to date, with extensive press coverage of *Renoir* and *Ida O'Keeffe* in particular.

The Clark also continues to strengthen relationships and collaborations with the Berkshires' other renowned cultural institutions to achieve mutual goals of bringing art and culture to more people. On Friday afternoons in June for the past three summers, the Clark's auditorium has been filled with people attending a reading series presented by the Williamstown Theatre Festival. This collaboration offers a wonderful opportunity to see how actors develop their characters and, without staging, create the magical illusion of space, movement, feelings, and action. Dance and music performances are especially well-suited to the Clark's outdoor spaces, and this year's appearances by the Martha Graham Dance Company and the American Modern Opera Company thrilled



LEFT: After a thorough cleaning, the 1955 building is restored to its original glory. ABOVE: Lorenzo Pagano and Leslie Andrea Williams of the Martha Graham Dance Company transform the Fernández Terrace, thanks to a collaboration with Jacob's Pillow.

audiences and brought a well-appreciated contemporary component to our rich music programs.

Less visible but no less important to the many successes of the past year is the Research and Academic Program (RAP) and the Clark/Williams Graduate Program in the History of Art. The Clark welcomed a cohort of curatorial fellows for the first time this fall. Coming from different countries and institutions, participating art historians from varied backgrounds and professional interests gathered together, extending RAP's initiatives and reinforcing the strengths of the fellowship program. RAP's variety of colloquia and symposia invited academics and curators to debate and discuss pressing topics in art historical scholarship, such as the state of the field in Latin America and digital humanities. And we continue to see Williams graduate

students interning in our departments, contributing to the successes of our programs, and going on to advance their careers at prestigious universities and museums around the world.

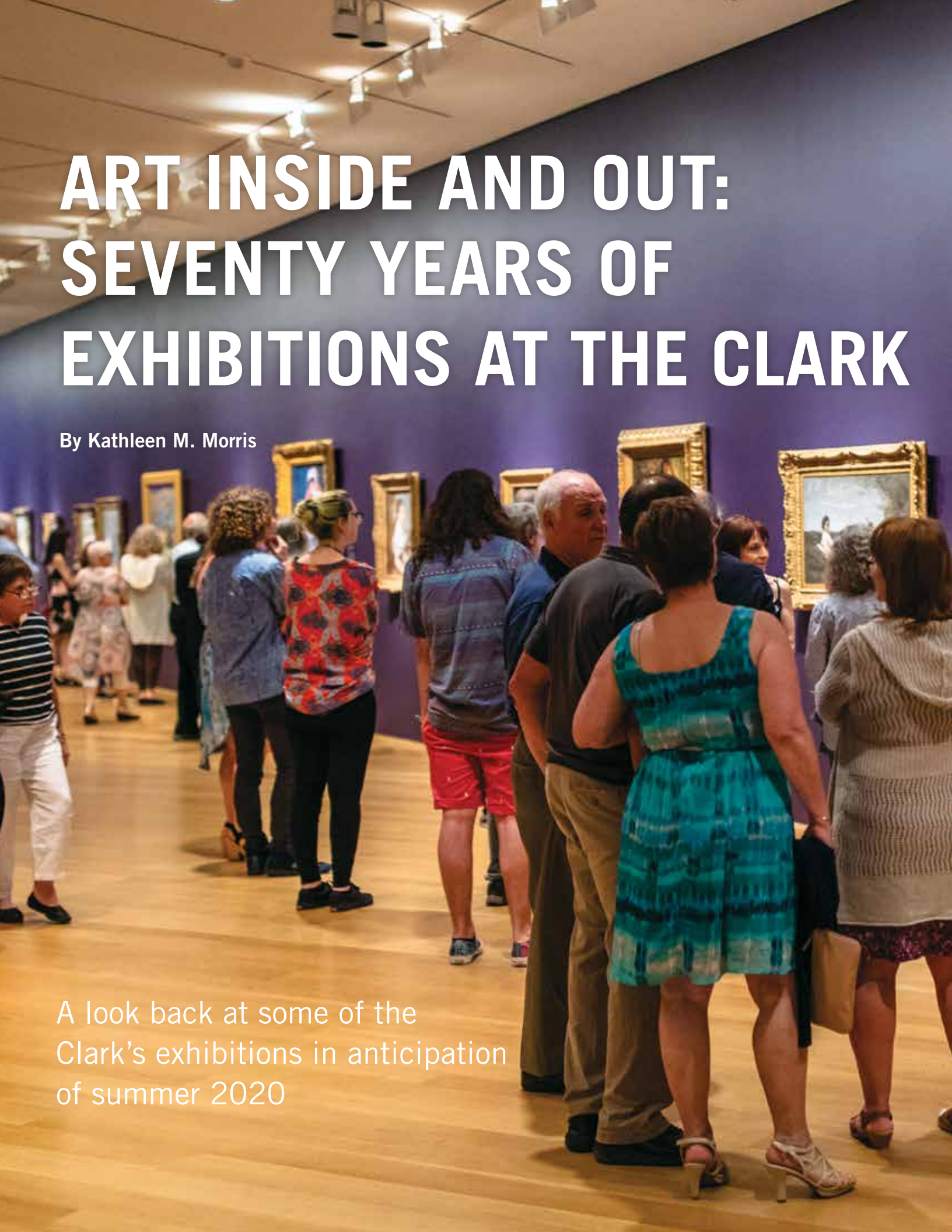
I would like to mention, in closing, one of the most impactful visual changes of the year, rooted in the history of the Clark: the cleaning and the landscaping of the original 1955 building. This undertaking was inspired and made possible by two Clark trustees who urged us to restore the iconic white marble building—a temple of art—to its original, glistening splendor. With this capstone project, the entire campus is fully at its best.

Olivier Meslay
Hardymon Director

ART INSIDE AND OUT: SEVENTY YEARS OF EXHIBITIONS AT THE CLARK

By Kathleen M. Morris

A look back at some of the
Clark's exhibitions in anticipation
of summer 2020





Even before the institute existed as a building, exhibitions formed an important part of the Clark's public offerings. Three exhibitions of the Clark's stellar silver collections were held at Williams College between 1951 and 1953 to herald the coming of the new museum. However, the paintings and other treasures of the private and completely unknown collections of Robert Sterling and Francine Clark were kept under wraps until the Clark Art Institute opened its doors in May 1955. Even then, the collections were only slowly revealed, as the galleries opened one or two at a time between 1955 and 1960, with each opening marketed as an "exhibition." In 1966 the Clark mounted its first loan exhibition, *A Century of American Still-Life Painting 1813–1913* (organized by the American Federation of Arts), and since that time temporary exhibitions, whether drawn from the Clark's permanent collection or based on loans, have formed a foundation of the visitor experience.

The various expansions of the Clark's facilities over time have all included improved exhibition spaces. The original museum building offered little in the way of temporary exhibition space. Permanent collection galleries



ABOVE: *Henry Moore's Elephant Skull* (1974) marks the start of the Clark's exhibition of contemporary art. PREVIOUS SPREAD: *Renoir: The Body, The Senses* (2019) exhibition.

could be emptied to make way for temporary shows, and a few basement galleries served as display areas for works on paper, accessible only by a steep staircase. In 1973 the Manton Research Center, as it is now known, provided dramatically expanded spaces for the institution, including a new lobby, library, auditorium, offices, and classrooms. The building's upper level was devoted to special exhibition galleries, which were busy with rotating shows. Temporary exhibitions allowed the Clark to display art beyond the scope of its permanent collection—as is true today. Contemporary art formed an important part of this program beginning in 1974 with the exhibition *Henry Moore's Elephant Skull*, which featured a suite of thirty-two etchings and a fiberglass sculpture the English artist had made just a few years prior.

In the early 1990s the Manton Research Center was modified to fill in an internal courtyard, creating additional floorspace. On the top level, the new space

Since 2017, the Clark has mounted four special exhibitions each summer—one each in the main galleries of the Clark Center, the Conforti Pavilion, the Lunder Center, and the Thaw Gallery.

nearly doubled the size of one of the existing special exhibition galleries. This enabled the exhibition of larger shows, such as *Uncanny Spectacle: The Public Career of the Young John Singer Sargent* (1997), which brought together important paintings from the Clark's permanent collection with equally significant loans, including *Madame X* (1884) from the Metropolitan Museum of Art, New York. Soon the Clark was organizing exhibitions



An early postcard shows off the 1955 building, the Clark's only structure until the 1970s.

with international partners, such as *Impression: Painting Quickly in France 1860–1890*, presented with the National Gallery, London, and the Van Gogh Museum, Amsterdam (2001). The summer seasons, during which the Clark and the surrounding Berkshires experience peak attendance, continued to feature major loan shows, such as *Jacques-Louis David: Empire to Exile* (organized with the J. Paul Getty Museum, Los Angeles, 2005) and *The Unknown Monet: Pastels and Drawings* (organized with the Royal Academy of Art, London, 2007).

In 2008 the Tadao Ando–designed Lunder Center at Stone Hill opened with a beautiful 2,500-square-foot suite of special exhibition galleries. These have been programmed in the summer months, often with contemporary shows, such as *Juan Muñoz* (2010), *El Anatsui* (2011), *Raw Color: The Circles of David Smith* (2014), and *Jennifer Steinkamp: Blind Eye* (2018). The Clark Center—also designed by Ando—opened in 2014 and

includes 7,500 square feet of dedicated special exhibition space on the lower level and 3,000 square feet of flexible space in the ground-level Conforti Pavilion, which routinely features exhibitions during the summer months. Additionally, the Eugene V. Thaw Gallery, a gallery dedicated to works on paper in the Manton Research Center, provides another 1,400 square feet of space to explore some 6,500 works on paper in the Clark's permanent collection, as well as traveling exhibitions. Due to light sensitivity, drawings, prints, and photographs cannot be on view for long periods of time. The Thaw Gallery allows us to regularly mine our rich collections and assemble small exhibitions that bring works out of their storage boxes. All together these spaces have more than doubled the room available for special exhibitions at the Clark compared to the pre-expansion campus.

Since 2017 the Clark has mounted four special exhibitions every summer—one in each of the main



Juan Muñoz (2010) was the first exhibition to make use of outdoor and indoor spaces of the Lunder Center.

galleries of the Clark Center, the Conforti Pavilion, the Lunder Center, and the Thaw Gallery. The shows may complement one another, as did two Helen Frankenthaler presentations in 2017: *As in Nature: Helen Frankenthaler Paintings* at the Lunder Center and *No Rules: Helen Frankenthaler Woodcuts* in the Thaw Gallery. They may also offer widely divergent topics, such as in summer 2019 when our four exhibitions featured paintings by an Impressionist (*Renoir: The Body, The Senses*), a sound installation by a contemporary Canadian artist (*Janet Cardiff: The Forty Part Motet*), works by a little known mid-twentieth-century American artist (*Ida O’Keeffe: Escaping Georgia’s Shadow*), and selections from one of our library’s special collections (*Art’s Biggest Stage: Collecting the Venice Biennale, 2007–2019*).

For summer 2020 the Clark has an even more ambitious slate of exhibitions in preparation. In addition to presenting shows in our four traditional gallery spaces, we are venturing beyond the institutional walls to look at our 140-acre campus as a kind of natural “gallery” with a multi-artist project that will be spread across the grounds. While addressing different topics and experiences, our five exhibitions in 2020 will link the outdoor and indoor spaces of the Clark as never before.

Opening on May 9 is *Claude & François-Xavier Lalanne: Nature Transformed*. This inventive artist

duo has not been the subject of a focused art museum exhibition in the United States for over forty years—and the Clark’s presentation, which I am curating, aims to demonstrate that this is long overdue. “We were lucky to have met Claude Lalanne at her house and studio outside Paris just weeks before her death in April 2019 at age 93,” says Hardymon Director Olivier Meslay. “She was pleased to know of our plans, and the sad news of her death makes the Clark show all the more important as a celebration of the remarkable artistic achievement of this duo.” The husband-wife team always exhibited together,

Our five exhibitions in 2020 will link the outdoor and indoor spaces of the Clark as never before.

often under the joint name “Les Lalanne,” but they seldom worked collaboratively on objects. Rather, each artist developed his and her own distinctive style and subject matter. Common to both was the inspiration they drew from nature. François-Xavier turned his fascination with the mysterious inner life of animals into abstracted and refined sculptural forms that often conceal and reveal a practical function, while Claude transformed familiar flora and fauna into lyrical and sometimes surreal creations



The Lunder Center galleries illuminated by the art of Jennifer Steinkamp.

through casting, welding, and galvanization. The Clark's exhibition will include large- and small-scale sculpture from throughout the long and distinguished careers of these two artists, with several works sited outdoors.

On June 13 the Clark will introduce North American audiences to an astonishing artist—one beloved in his native Norway but relatively unknown beyond those borders. Curated by independent scholar MaryAnne Stevens, *Nikolai Astrup: Visions of Norway* brings together nearly ninety paintings and prints that celebrate the vibrant landscapes of rural Norway. Following a conventional artistic training in Paris and elsewhere, Astrup returned to the remote area around lake Jølstravatnet in western Norway where he grew up. Fueled by a strong sense of nostalgia, a deep love of the surrounding mountains, and a fascination with Norwegian folktales and folkways, Astrup's art represents a fiercely personal manifesto of what it meant to be an avant-garde artist in a period of increasing internationalism, while capturing the nuances of one very particular locale. Many of our 2020 exhibitions make connections with the natural world; for those who live in or frequent the Berkshires, the idea of dwelling on the ever-changing beauty of local hills and valleys may have particular resonance.

Opening on June 28, *Ground/work* represents a new kind of initiative for the Clark, one that looks at the

entire campus as a potential gallery space. Six contemporary artists—Kelly Akashi, Nairy Baghramian, Jennie C. Jones, Eva Lewitt, Analia Saban, and Haegue Yang—were invited to respond to the Clark's 140-acre campus and engage with the natural environment. While it is a group exhibition, each artist is developing her own project independently. Guest curators Molly Epstein and Abigail Ross Goodman note: "The profound natural beauty of the landscape, with its varied geological and human histories, served as an invitation to the participating artists in *Ground/work*, each of whom recognized the context



In 2015, *Van Gogh and Nature* filled the lower level of the Clark Center with stunning paintings and eager visitors.



Nikolai Astrup (Norwegian, 1880–1928), *Midsummer Eve Bonfire*, after c. 1917. Oil on canvas, 23 5/8 x 26 in. (60 x 66 cm). The Savings Bank Foundation DNB/The Astrup Collection/ KODE Art Museums of Bergen.

as an opportunity for innovation in their work.” The resulting projects combine the personal interests of these artists with their experiences of the Clark’s landscape and its inhabitants—human, animal, and avian. Yang, for example, was inspired by the bird activity on the Clark grounds to think about how birds unexpectedly became the focus of a high-profile meeting of political leaders in Korea’s demilitarized zone, where reporters straining to catch any sounds of that encounter instead heard only birdsong. Saban’s work modifies a length of pasture fence that wryly invites the resident cows to consider the rules of artistic perspective. Several of the artists will invite humans to reexamine a familiar landscape in new ways through sight, sound, and touch. The Clark’s first outdoor exhibition, *Groundwork* will remain in place for

a full year, allowing visitors to encounter the works day or night, throughout the seasons, experiencing them anew as the landscape and weather conditions change. The six installations will be widely dispersed—each occupying its own corner of the campus and thereby providing visitors with a rich experience of moving through the landscape to engage with art embedded in and responding to nature.

In the first exhibition he is organizing since joining the Clark staff in September 2018, associate curator of contemporary projects Robert Wiesenberger is working with Berlin-based artist Lin May Saeed on her first solo museum exhibition. Also opening on June 28, in the Lunder Center’s serene Ando-designed galleries, *Lin May Saeed: Arrival of the Animals* will include a number of the artist’s sculptures in bronze, Styrofoam, paper, and



other media, focusing on the lives of animals and the human-animal relationship. Animal subjugation, resistance, and liberation, as well as harmonious cohabitation with humans are all central to the themes Saeed explores in her work. The project promises to be visually captivating and thought-provoking.

The fifth exhibition on view in summer 2020 will be presented in the Thaw Gallery. Curatorial assistant Kristie Couser, working with Manton Curator of Prints, Drawings, and Photographs Anne Leonard, is preparing an exhibition that will highlight an important collection of French drawing and sculpture that is being donated to the Clark over the course of several years by local collectors Herbert and Carol Diamond. The new works will be displayed alongside several that were already in our collection, demonstrating how gifts to the collection augment and deepen the stories of art that the Clark can tell.

As we work on these and other future exhibition programs, the Clark's curators strive to bring new artists, works, and perspectives forward for our visitors to consider. Each exhibition begins as an idea, sometimes linked to or inspired by the space it will occupy, but more often sparked by an artist or concept that merits exploration and will enrich the public's experience and understanding of art. With so many spaces on our campus that could become the location of future displays, and with no restrictions on the date, geographic origin, or medium of art we engage with through special exhibitions, the possibilities are endless. We look forward to sharing our summer 2020 program with all those who come to the Clark, and we look forward to finding ever new avenues of expression as our future program unfolds.

Kathleen M. Morris is the Sylvia and Leonard Marx Director of Collections and Exhibitions, and curator of decorative arts.



TOP LEFT: Claude Lalanne (French, 1925–2019), *La Dormeuse* (The Sleeping Woman), 1974–84. Bronze and galvanized copper, 13 3/4 × 18 7/8 × 11 13/16 in. (35 × 48 × 30 cm). ABOVE: François-Xavier Lalanne (French, 1927–2008), *Métaphore (Canard-bateau)* (Metaphor [Duck-boat]), 1975/2002. Copper-manganese alloy, 12 1/8 × 21 1/8 × 6 1/2 in. (30.8 × 53.7 × 16.5 cm). Private collection. TOP AND ABOVE: Les Lalanne © 2019 Artists Rights Society (ARS), New York, NY/ADAGP, Paris, France. Courtesy of Kasmin Gallery.



OPPORTUNITIES ABOUND

Matt Noyes

An exploration of the Clark's campus through the seasons



The gentle quiver of quaking aspen leaves in summer offers a delight for both eyes and ears. The movement is at once subtle and captivating, one of many natural offerings to be found on this 140-acre campus throughout the four seasons. The landscape surrounding the Clark abounds with opportunities for connections among art enthusiasts, tree huggers, geologists, botanists, families, students, and those simply enjoying the view.

There are numerous ways to get out and explore the Berkshires, from the region's highest point atop Mount Greylock to the meandering rivers that offer respite from hot summer days. While many places invite a multitude of outdoor and cultural experiences, the Clark's collection and surrounding landscape appeal to all the senses, extending opportunities both to explore lush meadows and dense forests and to marvel at the brilliant brushstrokes and colors of a Claude Monet painting in the galleries. Moreover, the Clark's campus never really closes. While the galleries close each evening, the landscape transcends a timetable, allowing visitors freedom to hike its trails or simply be present and reflect on its natural beauty in sunshine or under starry skies.

The Clark and its landscape have always coexisted, but, with the exception of locals who knew what awaited them outside the galleries, historically most visitors rarely engaged with the campus. This all changed as a result of the campus expansion project, when the Clark began to look outward to its land as a site for further visitor engagement.

Turning to its bucolic landscape, the Clark endeavored to improve upon its grounds and open them to a wider community. Prior to the expansion project, the woods were only accessible through the Woodland Trail. The addition of the Nan and Howard Trails in 2009



created an easier passage to the Lunder Center at Stone Hill as well as a leaping-off point for the larger Williamstown trail system. This project of wayfinding was a joint effort of local organizations, outdoor enthusiasts, and the Clark to unite the town's trails with the Clark's trail system, as the Clark's centrality and visibility make for a natural starting point. The trails offer a wide variety of walks and hikes and can be catered to fit explorers of all skill levels. Some trails or pathways on the campus are more manicured while others, which connect to the larger trail system, pose more of a challenge. No matter which adventure you choose, trails are marked and provide opportunity for exploration and for a moment to unplug and embrace the world around you—while being only minutes from town. This transformation of the existing landscape has made it all the more feasible to imagine walking from the woods directly into the scenery of an artwork hanging on the wall.

The Clark's powerful combination of art, nature, and ease of access creates a unique environment. While it may not be a natural marvel like a national park or the



LEFT: Visitors enjoying a view of the reflecting pools and Stone Hill from their shady seats on the Fernández Terrace. ABOVE: A Williams College cappella group performs for classmates on Stone Hill in celebration of Mountain Day. PREVIOUS SPREAD: An artist finds inspiration at the base of Stone Hill.

hallowed ground of a historic site, it is the uncommon integration of its many features that makes the Clark's campus a haven for a variety of activities. It is the fact that 140 acres have been preserved and are available in one form or another to all who come, whether they spend an afternoon on the Fernández Terrace listening to water fall over the three-tiered weirs of the water feature,

The smells of the soil awakening, the grass becoming lush, and the plump buds on the trees ensure that spring will soon unfold.

take the shuttle to the Lunder Center and walk the trails, or head out at their own pace to explore the campus. In today's world, where discussions of building walls and restricting borders overwhelm, this place is an open sanctuary in the woods that embraces connecting with art, one another, and the natural world.

On summer afternoons dairy cows saunter over from a local farm to graze in the bountiful meadow with *Thomas Schütte: Crystal* in the background. By exhibiting *Crystal* beginning in 2015, the Clark extended its mission and reach by bringing contemporary art to the grounds. The juxtaposition of a herd of cattle and Schütte's site-specific asymmetrical form evokes both a bygone era when New England fields were dotted with cows and the contemporary art and architecture that has redefined this landscape. *Crystal* and the cows perform a delicate dance, a rhythmic sequence that plays out as though they have always been together in step—although visitors tempted to join this “dance” be forewarned, you need to be careful where you step as the cow paddies are numerous and can drive a quick exit from the dance floor.

In the fall the grounds have regular visitors looking to capture the peak autumn colors on full display. On any given morning the campus also greets regular dog walkers, who bring their four-legged partners for a romp



A visiting school group discusses connections between art, the environment, and community at *Thomas Schütte: Crystal*.

in the woods and the meadows, and young families with precious cargo bundled up in strollers and baby carriers. It's this embrace of all kinds of visitors that makes the campus shine. This is also the season when Williams College students await the playing of the chapel bells on one Friday morning in October, announcing classes will be canceled for the day. On this day students take a break from their studies and participate in Mountain Day, making the annual pilgrimage from campus to gather at the top of Stone Hill Meadow. There they enjoy warm cider donuts and apple cider provided by Williams College and are led in song as they take in the bounty of the prism of fall colors.

As the seasons change and delicate blankets of snow begin to fall, there are still many opportunities to get out and explore. This past January the institute embarked on the inaugural season of Project Snowshoe, a new initiative to encourage visitors to get outside during the winter. The Clark invited people to borrow snowshoes with which to trek the campus during snow season. There was no requirement to sign out the snowshoes or to leave a deposit; instead, the program was based entirely on the honor system. While some naysayers thought the snowshoes would disappear in the first few days, this was not the case—instead people were enamored with the idea and fully embraced the responsibility,



ABOVE: Borrowed snowshoes frame the campus in winter. OPPOSITE: A view of the Clark's campus, and some of its most regular visitors, from Stone Hill.

ensuring that others would have the same opportunity they had just enjoyed. The Clark is delighted to offer this program this winter as well.

The beginning of winter thaw brings mud season, when no matter where you step you are sure to feel the soft earth underfoot and a squish of water escape from all sides. Some years this is a slow transition, as winter seems to hold on tighter and hopes for spring feel distant, but eventually the cold weather subsides and the days become longer and longer. The smells of the soil awakening, the grass becoming lush, and the swelling buds on the trees ensure that spring will soon unfold and wake us from our winter slumber. It's a lovely moment on the campus, and one that is often overlooked. As brilliant as the fall colors can be, the blend of greens and earth tones in spring is equally marvelous. Those same cows begin their pilgrimage back to the meadow after spending the winter months in the barn. Excitement is in the air as the Clark prepares for its summer season.

In addition to the ample opportunities for self-exploration and reflection, the Clark also provides structured programs throughout the year. These include seasonal hikes to explore the sustainability initiatives in place on the campus, practice tree identification, and discuss pollinators; en plein air drawing classes and lantern walks to engage artistically with the landscape;

and concerts at the Lunder Center Terrace and on the lawn. Students and faculty from Williams make use of the Clark's grounds through field trips that relate to their curriculum, retreats for orientation groups and athletics, and excursions with the Williams Outing Club. Throughout the school year, buses loaded with children arrive to explore the galleries and campus with lessons focused on a range of topics, from seasonal changes to the relationships between human beings and the natural environment.

Moving forward the programs and landscape will continue to evolve. Soon the Clark will expand its exhibition program by using the grounds as a platform for artistic interventions into the landscape. This will be a unique and exciting time on campus, one that will continue to support the connections among art, academics, and nature as a cornerstone of culture and community in

Williamstown. By continuing to find ways to marry these disciplines, the Clark hopes to connect people of different backgrounds in profound experiences.

As I look out my office window, the leaves of the quaking aspens are dancing delightfully in the wind. It's simple but mesmerizing. The Clark hopes visitors can feel and own their own moments of serenity such as this while on our campus. Whatever you choose to take away, it will be your moment to keep, be it the morning glow of dappled sun as it rises over the Hoosac Range or a perfect sunset in the Purple Valley. You can't take home the art—or the snowshoes—but you can take home your memories. In addition, it's likely you may take home the residue of a few cow paddies from the fields. Those are free!

Matt Noyes is the grounds manager.



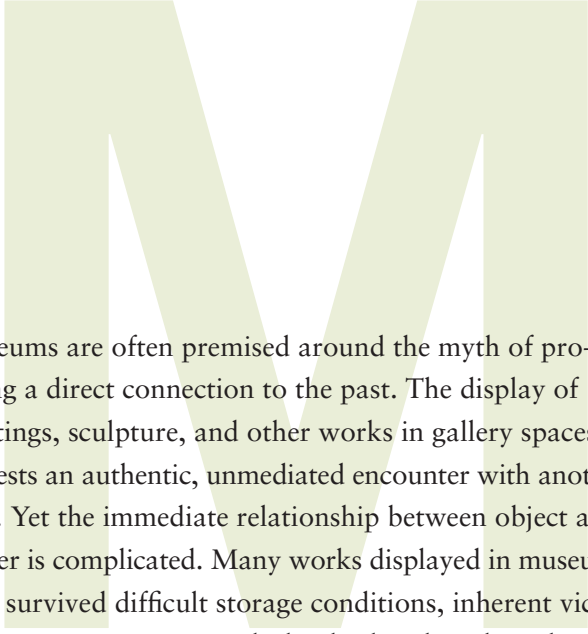


A NEW GLOBAL FUTURE FOR CONSERVATION

Caroline Fowler

A glimpse into the Research and Academic Program's
upcoming conference



A large, light green, stylized letter 'M' graphic that serves as a background for the first two paragraphs of text. The 'M' is composed of solid green shapes with a slight shadow effect, giving it a three-dimensional appearance. It is centered horizontally and vertically in the upper half of the page.

Museums are often premised around the myth of providing a direct connection to the past. The display of paintings, sculpture, and other works in gallery spaces suggests an authentic, unmediated encounter with another time. Yet the immediate relationship between object and viewer is complicated. Many works displayed in museums have survived difficult storage conditions, inherent vice (qualities innate to materials that lead to their degradation), the inevitable passage of time, the hands of later artists, and human conflict. In order to mitigate material loss to an art object, conservators and curators will often discuss the best course of treatment, so that the work remains an “authentic” representation of the artist’s original intention, but authenticity and intentionality are fraught and uncertain concepts.

In the collection of the Clark Art Institute, there is a late fifteenth-century nude study by little-known Italian artist Timoteo Viti. In the drawing, the able draftsman grapples with the shifting weight of a male model in the studio. The work survives today on a single sheet of paper with an isolated figure in the middle of the page, presciently foreshadowing a long tradition of academic drawing that would culminate in the nineteenth century. An image of the drawing taken with transmitted light reveals, however, a seam around the figure. This seam exposes two pieces of paper that have been fixed together. In attaching this drawing to another sheet of paper, a later hand transformed a surviving scrap of the early Renaissance workshop into a new image, so that the paper no longer appeared as a fragment but as an intact sheet with an isolated figure study. This work illustrates, in a minor scale, the debates about conservation, which play out among conservators and art historians. Since the eighteenth century, some theorists have argued that it is

best to allow works to remain incomplete because any later interventions transform them into new objects. Others have argued that it is necessary to complete fragments because that allows for a more transparent window onto the appearance of the original work. This debate—still central to art history as a discipline and to museums as institutions—gained prominence in the eighteenth and early nineteenth centuries with the restoration of antique marbles.

In 1803 Thomas Bruce, the 7th Earl of Elgin, approached the Italian sculptor Antonio Canova (1757–1822) to restore the contested “Elgin Marbles” that he had removed from the Parthenon and other buildings on the Acropolis of Athens and shipped to London. Canova refused, arguing that any intervention would destroy the integrity of the surviving sculptures. A little more than a decade later, in Rome, between 1816 and 1818, the Danish sculptor Bertel Thorvaldsen (1797–1838) restored the Aegina marbles for the Crown Prince Ludwig of Bavaria by creating new sculptures, fusing his interpretations of the missing body parts to the surviving fragments. For Canova, integral to the interpretation of history was conserving the passage of time embodied within the incomplete object. For Thorvaldsen, it was necessary to imaginatively reconstruct the historical work. As this brief overview demonstrates, the conversations around the conservation of objects are complex. Today the discussion is becoming more complicated as European and American institutions reexamine the history of their collections and their connections to colonialism. Curators and conservators are only beginning to grapple with what a history of conservation looks like from a global perspective, taking into account differing ideas about time, replication, and materials in cultures outside of Greco-Roman antiquity or the Italian Renaissance.



ABOVE: Timoteo Viti (Italian, 1469–1523), *Study of a Nude*, 1479–1523. Chalk on paper, 9 5/8 x 6 9/16 in. (24.5 x 16.6 cm). Clark Art Institute, 1955.1461. PREVIOUS SPREAD: Statuary from the east pediment of the Parthenon. Part of the collection of the Parthenon marbles on display at the British Museum.

In April 2020 the Research and Academic Program (RAP) at the Clark will host the conference Conservation and the Making of Art History, which will be convened by RAP interim director Caroline Fowler and Alexander Nagel, professor of fine arts at the Institute of Fine Arts, New York University. This conference will bring together a diverse group of art historians and conservators to consider a global history of conservation. Although there are many excellent recent resources published on the history of conservation, these primarily examine it as a Western European discipline without considering how attitudes toward preservation, loss, and the temporality of objects differ significantly across cultures. This is a particularly pressing set of questions, as works obtained during periods of colonial power



Image of Timoteo Viti, *Study of a Nude*, taken in transmitted light, 2019.

often remain in Western museums and are conserved according to their standards. This conference will gather together conservators and art historians from West Africa, the Americas, Asia, and Europe to discuss the various approaches to caring for collections and imagine new ways to articulate loss and preservation beyond the parameters of authenticity, fragmentation, and reconstruction that have previously framed the debate.

Two of the conference participants are former fellows at the Clark. Kavita Singh of Jawaharlal Nehru University, New Delhi, who was the Clark/Oakley Humanities Fellow in 2015–16, is an expert in museums and cultural heritage, particularly in Southeast Asia. In a series of lectures Singh gave at the Reinwardt Academy in Amsterdam on a diversity of subjects—including the destruction of the Bamiyan Buddhas in Afghanistan—she made a passionate and nuanced argument for uprooting objects and placing them in museums. As she states: “After all, the museum was born out of a utopian gesture of redistribution, where precious things that had belonged



Artemis, copy after a Greek original. The torso was completed by Bertel Thorvaldsen after a statue of Ceres. Munich Glyptothek.

to a few became available to all.”¹ In her subtle examinations of conservation and cultural heritage today, Singh argues that it is rarely about East versus West, or European versus Other, but instead each case demands an understanding of the local politics and conditions to determine the proper care for artworks and historic artifacts.

Jennifer Bajorek of Hampshire College, Amherst, was a Clark Fellow in spring 2019. In 2014 Bajorek led

the initiative West African Image Lab, through which she convened a four-day workshop in Porto-Novo, Benin, on photographic preservation in West Africa. In her work, Bajorek has considered the importance of archiving not only photographic material, but also the inherent decay or material transformation within many of these objects.

This conference will gather together conservators and art historians from West Africa, the Americas, Asia, and Europe to discuss the various approaches to caring for collections and imagine new ways to articulate loss and preservation beyond the parameters of authenticity, fragmentation, and reconstruction that have previously framed the debate.

One of Bajorek’s collaborators, Fatima Fall, director of the Centre de Recherches et de Documentation du Sénégal (CRDS), will also speak at the conference, discussing how she converted the former colonial-era Institut français d’Afrique noire into the Institut fondamental d’Afrique noire (IFAN), a vibrant organization that cares for and conserves a collection of diverse objects in a postcolonial context. Both Bajorek and Fall will engage with issues of conservation specific to West Africa, from limited access to certain technologies to the continuing impact European and American institutions have on global conservation practices.

One of the most important traditions of art conservation is practiced in Japan, guided by distinct under-

standings of replica and original. Yasuhiro Oka, who runs the Oka Bokkodo Company in Kyoto, will take part in the conference to examine this lineage of work. Whereas in American and European museums, conservators often only work with the original, in Japanese conservation studios there is an artistic practice of creating exact replicas of objects, a tradition known as *mōsha*. As Oka and his collaborators note, “These working relationships between conservators and *mōsha* artists are unique to Asia, and are perhaps surprising to western sensibilities, which may conflate the creation of such replicas with forgery.”²

This embrace of replica-making to inform the preservation of original works parallels practices and problems in the conservation of contemporary art, particularly time-based media, which is forced to confront the rapid obsolescence of technology in video art, as seen in the work of Nam June Paik, to cite one prominent example. To discuss the conservation of time-based media, the conservator Joanna Phillips, director of the Restaurierungszentrum der Landeshauptstadt Düsseldorf/Schenkung Henkel, will take part in the conference. Before moving to Düsseldorf, Phillips started the media art conservation lab at the Solomon R. Guggenheim Museum in New York and its multiyear initiative Conserving Computer-Based Art (CCBA), in partnership with New York University. Phillips’s perspective will highlight how concerns around authenticity, reproduction, and archiving the past are not only relegated to historical analysis, but also deeply resonate with our contemporary moment. Other speakers at the conference will include Sven Dupré, Utrecht University; Noémie Étienne, University of Bern; Annika Finne, New York University; Erma Hermens, Rijksmuseum, Amsterdam; Yukio Lippit, Harvard University, Cambridge, Massachusetts; Murad Khan Mumtaz, Williams



The taller Buddha of Bamiyan after destruction, 2008.

College, Williamstown, Massachusetts; Gabriela Siracusano, Centro de Investigaciones en Arte, Materia y Cultura, Buenos Aires; and Chong-Đài Vĩ, Asia Art Archive, Hong Kong.

By bringing together this international group of scholars and conservators, RAP aims to think beyond the debates initiated by Canova and Thorvaldsen in the eighteenth century. We are living in a new era with distinct questions determined by crises related to climate change, the rapid spread of information and images, and a shifting global landscape. Through this conference, we look forward to beginning a new dialogue about how to reimagine the parameters of conservation and its futures in the twenty-first century.

¹ Kavita Singh, *Museums, Heritage, Culture: Into the Conflict Zone* (Amsterdam: Reinwardt Academy, 2015), 73.

² Justine Ellis, Yasuhiro Oka, and Shiho Hashimoto, “Mōsha: The Role of Contemporary Replicas in the Conservation and Preservation of Japanese Paintings,” *Studies in Conservation* 61, no. 2 (2016), 286–88.



CARING FOR COLLECTIONS: RARE BOOKS AND THE CLARK LIBRARY

Terri Boccia

The journey to restoration for two special objects
in the library's collection



Sterling and Francine Clark's collection of paintings, sculptures, and art objects is well celebrated, but their appetite for books was equally prodigious. Since the founding of its library in 1962, the Clark Art Institute has continued this collecting tradition, developing rich and varied special collections, including noteworthy rare books—a sizable portion of which came from its founders.

These exceptional volumes, some hundreds of years old, represent a panoply of materials, including manuscripts, printed matter, photographs, fabric samples, and even soap. Sensitive pigments frequently enhance their contents. Covers can be made of animal skin, silk, metal, or incorporate embroidery. Beyond this multiplicity and

complexity of materials, these precious objects are handled, opened, and otherwise manipulated by users. All these factors contribute to myriad preservation concerns.

The Clark is a committed steward of all its collections, and books require specialized conservation and restoration. These two terms, while related, are not interchangeable. Conservation is the less invasive of the two treatments, aiming to return a book to a usable state through minimal intervention. This could entail creating a preservation box to house a volume or performing minor structural repairs to enable a work to maintain its integrity. Whenever possible, the library prefers taking preventive steps such as these.



ABOVE: Karl Eberth shaves down leather for a new book in his Vermont studio. PREVIOUS SPREAD: Detail of gatherings sewn together by a raised cord.



Nathanael Lumscher's 1727 book on weaving, before and after restoration.

In some cases, however, age and condition necessitate restoration. This more radical method not only renders the book useable, it also resuscitates its aesthetic appeal. For this task, a highly specialized book restorer is required. The Clark library regularly calls on Karl Eberth, a recognized expert in the field of book restoration. The results of Eberth's interventions can be found in some of the country's greatest libraries.

“Karl has performed conservation treatments for the Clark's books for over twenty years . . . he is a true craftsman.”

Susan Roeper, the director of the Clark library, notes that she was first introduced to Eberth in the 1990s by Bob Volz, the former custodian of Williams College's Chapin Library. “Karl has performed conservation treatments for the Clark's books for over twenty years, including a complete restoration, in collaboration with the Williamstown Art Conservation Center, of William



Bradford's monumental *The Arctic Regions* of 1873,” said Roeper. “He is a true craftsman.” The Clark library recently entrusted Eberth with the care of two rare books.

Among the important early books on textiles that came to the Clark in 1977 as part of the Mary Ann Beinecke Decorative Arts Collection is Nathanael Lumscher's *Neu-erfundenen Weber kunst und Bild-buchs* (Innovations in the Art of Weaving, Kulmbach, Germany, 1727). Weavers often brought such illustrated workbooks from Europe when setting up shop in early America, and this striking publication of complex weaving patterns was influential on both continents. Unfortunately, the volume's binding had become so misshapen that it compromised the integrity of the entire book.

A well-practiced eye enabled Eberth to evaluate the problem and damage. He determined that the current binding, dating to the late nineteenth or early twentieth century, was not original. Its paper covering was incorrectly attached, causing the underlying boards to severely warp. As a result, the vellum spine pulled away, detaching the page gatherings—sections of printed sheets folded

together before binding. Eberth concluded that salvaging the binding was impractical.

First Eberth needed to repair the book block, the collection of pages within the book. Dogeared corners and worn spots plagued many of the pages, and all had lost the sizing—a substance that provides the paper its stiffness. To restore the paper’s integrity, Eberth first dry-cleaned and then bathed each page in deionized water. Afterward he used gelatin to resize the pages. Finally, he filled in any gaps in the paper with Japanese tissue paper and rice starch. The next step was to sew the gatherings together and reinforce the spine with new material.

After reestablishing the book block, Eberth considered the binding. With the original cover lost, he was free to create something new that would make the book both functional and attractive. He chose a traditional case binding, but rather than cover the boards with animal skin, he selected a handmade paper by Cave Papers, a small mill in Minneapolis that caters to book artists. Eberth’s color choice is a nod to eighteenth-century leather bindings. A preservation box provides extra

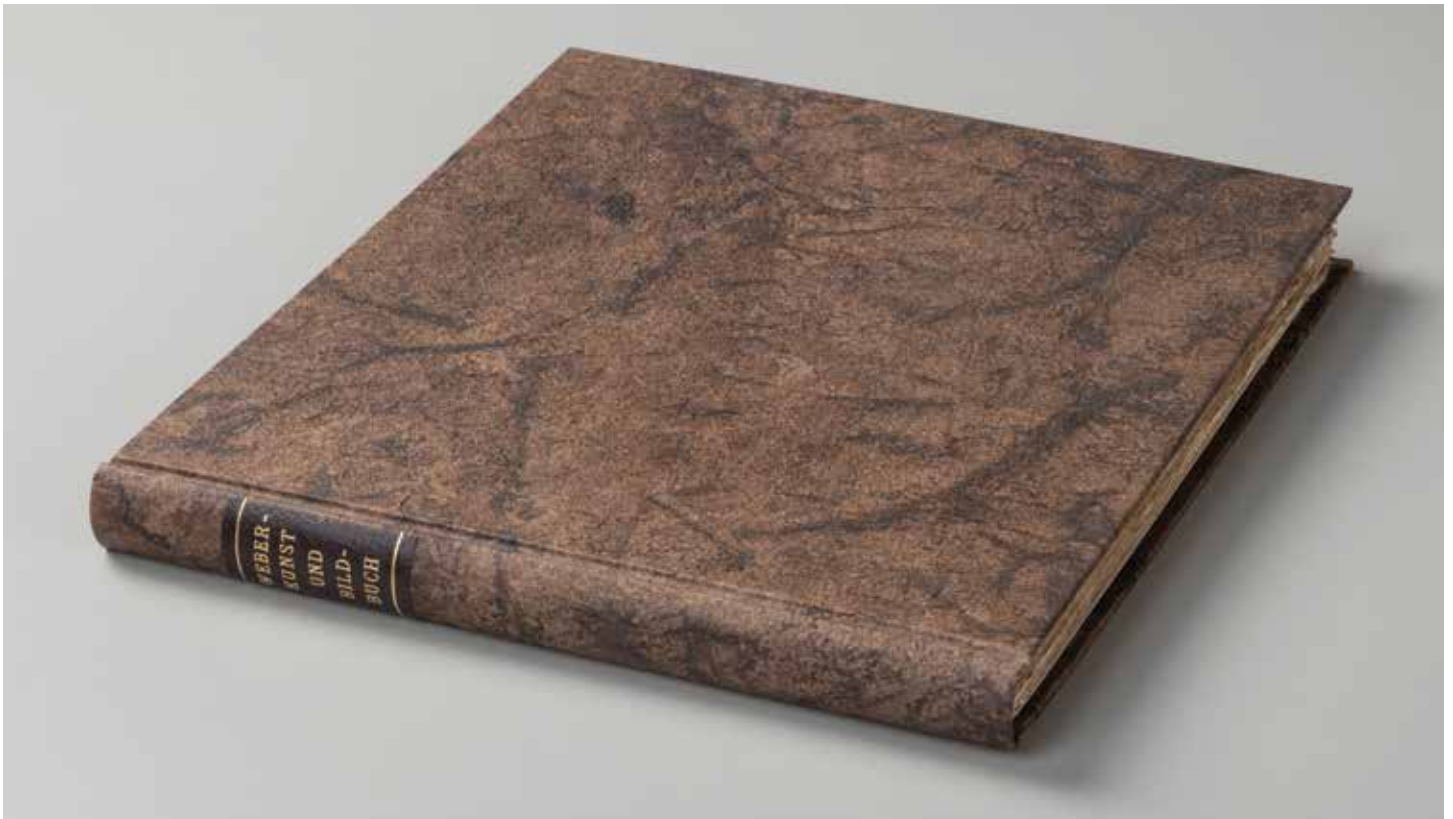


protection, and users can now confidently consult this engaging book without fear of creating damage.

Eberth’s second project was a first edition of Robert Knox’s *An Historical Relation of the Island Ceylon . . . and of the Author’s Miraculous Escape* (London, 1681). A true-life adventure story, the publication recounts the two decades Knox and his crew spent as captives after running aground on Ceylon (present-day Sri Lanka). Immensely popular in its day, the work possibly served as inspiration for Daniel Defoe’s 1719 *Robinson Crusoe*. The Clark purchased the book in 2014 for its historical importance and fascinating woodcuts, despite its poor condition.

Eberth concluded that the book essentially required rebuilding. Not only were the covers detached, the boards had completely separated and there was little left of the spine. Close examination revealed the cover’s original appearance. The peculiar peeling of the leather indicated that it was sheepskin. Delicately incised lines, today barely visible, ran along the covers and spine, providing modest decoration. Eberth would keep these





OPPOSITE: Eberth had to re sew Robert Knox's first-edition 1681 book gatherings together as part of its restoration. He also used a combination of linen threads, cords, and tanned calf skin—or thongs—to strengthen the book's spine. ABOVE: After repairing the Lumscher book, Eberth created a new cover for it using handmade paper.

factors in mind when recreating a period-appropriate binding.

Without covers hampering an analysis, Eberth could examine the two sewing campaigns associated with the volume. Along the spinal edge of the gatherings, a row of loosely spaced holes recorded the printer's stab

“Bringing these books back to life and making them available to our public are at the core of the library’s vision and identity.”

binding. With stab binding, a thick needle is driven through the sheets, allowing the thread to temporarily baste—or loosely hold—them together. A second set of tighter and finer perforations traced the sewing pattern, from when the original owner had the book bound. This information helped guide Eberth’s reconstruction of the book block.

In addition to resewing the gatherings together, Eberth provided missing structural elements—such as

thongs, raised cords, and endbands—that help strengthen the spine. As a further measure, he reinforced the spine and hinges with cotton cloth. Some paper repairs using Japanese tissue and rice starch were also required for the folds of the gatherings.

For the leather binding, Eberth chose a shade that echoed the original dyed sheepskin. The material—calf skin—came from J Hewit & Sons, a Scottish firm that has produced binding leathers for two hundred years. The final step involved blind tooling the leather to reflect the decorative lines on the original. Beautifully restored and housed in a preservation box, this captivating volume is also ready for consultation. Proper care for and conservation of its books ensures that the Clark library can make its holdings, including special collections, freely available. Unlike most research libraries, the Clark opens its doors to scholars and the public, and all of its material can be consulted during regular library hours.

Friends of the Clark recognize the need to preserve its various collections. One such supporter is Andrew Zoito, Jr., who has for several years funded art



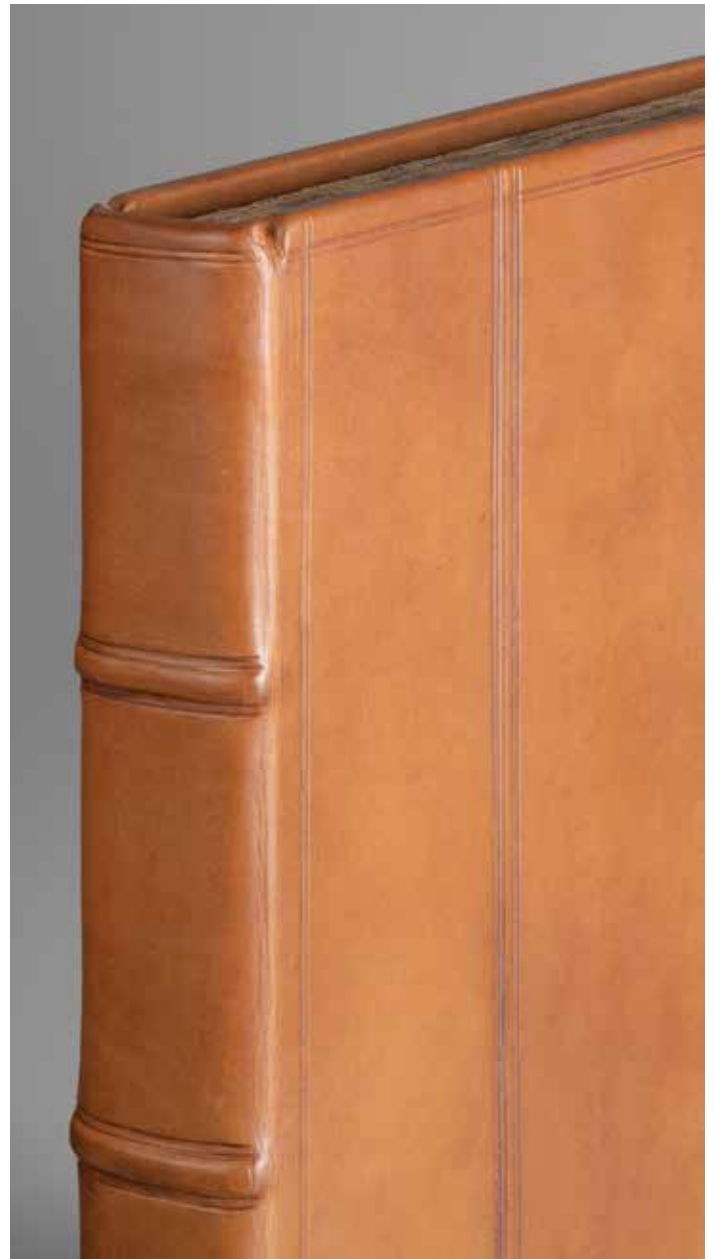
Before treatment, the Knox book’s cover and spine had detached from the pages.

conservation projects for the museum. After seeing first-hand the richness of the library collection, he expanded his attention to encompass book preservation, including the restoration of these two volumes.

The Clark library is as focused on the physicality of its books as it is on the information they contain. For that reason, stewardship overseeing the maintenance of its special collections is paramount. “Preserving rare and precious books in our collection is bigger than fixing worn bindings—it’s an opportunity to protect the future of our collective past,” notes Hardyman Director Olivier Meslay. “Bringing these books back to life and making them available to our public are at the core of the library’s vision and identity.” Whether a volume in the collection is five hundred years old or brand new, the Clark library is its entrusted keeper for current and future generations.



Eberth sews together the gatherings with cords, which are later attached to the boards beneath the cover.



Raised bands and fine tooling on the new leather cover reflect details from the original.

Terri Boccia is the collections development librarian and senior associate director, patron relations.



LEADING BY EXAMPLE: *MADAME LE CHEVALIER* DENISE LITTLEFIELD SOBEL

Terri Boccia

A Clark supporter is honored for her extraordinary dedication to the arts

This year the French government bestowed the title *chevalier*, or “knight,” of the Légion d’honneur—the country’s highest order of merit—on Clark trustee and internationally recognized philanthropist Denise Littlefield Sobel. She received the distinction in recognition of her extraordinary contributions to French culture. A rarified honor for a foreigner, Sobel joins the ranks of Eleanor Roosevelt, Steven Spielberg, and Bill and Melinda Gates. The Clark is privileged to have her on its board.

The chancellor of the Institut de France, Xavier Darcos, presented the coveted medal. While specifically noting Sobel’s commitment to the annual Paris dance festival *Les Étés de la Danse* and her role in the organization American Friends of Les Étés de la Danse, he acknowledged that her contributions extend well beyond French borders and artistic causes. Darcos perfectly summarized Sobel’s philanthropic passion during his remarks at the award ceremony on March 2, 2019, “You are a true patron, a protector of the living arts starting with dance and the visual arts, but you also work forcefully for education and justice, for women’s rights and their health, and for nondiscrimination and gender equalities.”

Sobel learned the art of giving from her parents, Edmund and Jeannik Méquet Littlefield, who donated their time and resources to various organizations in the San Francisco area. Giving was exercised as a blessing and not a burden. Sobel has continued this family tradition by creating a philanthropic foundation with her daughter, Naomi Sobel. Together they run the Tikkun Olam Foundation—Hebrew for “repairing the world”—advancing social, economic, and health causes for women.

Sobel’s French-born mother also imparted her lifelong passion for opera, dance, and the fine arts. The duo would regularly go on excursions to museums, always

sure to visit works by the great French Impressionists. One of Sobel’s earliest art-related memories is dressing up to accompany her mother to a Vincent van Gogh exhibition at age five, complete with little white gloves. These early lessons—philanthropic and cultural—benefited Sobel and, in turn, many other communities.

A member of the first matriculating class of women at Williams College, Sobel came to Williamstown in 1971. During that time, she developed a rapport with the Clark. As an art and design major, she routinely visited the museum, broadening her sensitivity toward a variety of periods, styles, and media beyond the beloved French Impressionists of her childhood.



OPPOSITE: The chevalier de la Légion d’honneur. ABOVE: Denise Littlefield Sobel receiving her medal from Xavier Darcos, chancellor of the Institut de France.



Sobel and Hardymon Director Olivier Melsay deep in discussion.

Both Williams and the Clark remain dear to Sobel. She was the first alumna of the college to have a space named for her in recognition of a gift. As with much of her giving, her contributions there have made necessary—if not always glamorous—projects possible, including adding air conditioning to the campus health center, enabling it to remain open during the summer.

Sobel renewed her association with the Clark in 2011, when she and her mother each funded a portion of the exhibition *Pissarro's People*, co-organized by the Clark and the Fine Arts Museums of San Francisco. After rekindling her relationship with the museum and seeing how its mission and programs had expanded since her days at Williams, Sobel graciously agreed to join the



Visitors celebrate the 2018 opening of *Women Artists in Paris, 1850–1900*, one of the exhibitions Sobel has generously supported at the Clark.

Clark’s board of trustees in 2015.

As a new board member, Sobel drew on her experience with other institutions, such as the M. H. de Young Memorial Museum, San Francisco, and the National Museum of Women in the Arts, Washington, DC. She soon focused on fundraising for special exhibitions, a fresh initiative for the Clark. As is the tradition in her family, Sobel decided to lead by example. In 2014 she became the first individual to be a principal sponsor for a Clark exhibition, with the presentation of *Monet | Kelly*. Every year since that project, she has provided major funding for exhibitions, and in the summer of 2019 Sobel supported the entire slate of shows and programs.



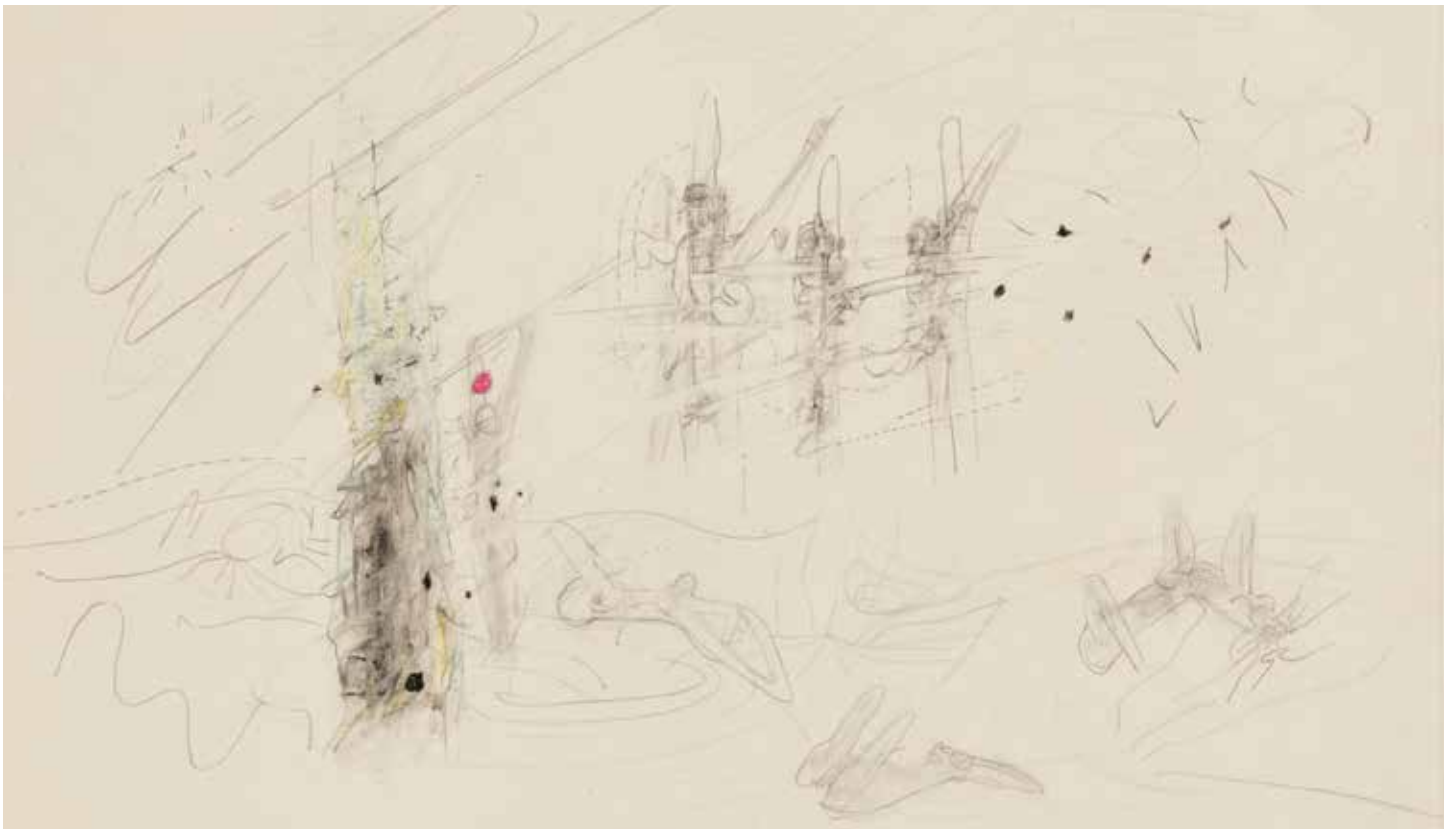
Sobel and Ellsworth Kelly at the opening of *Monet | Kelly* in 2014.

Her inspiring generosity has encouraged likeminded people to join in the effort to fund the Clark’s growing exhibition program.

The Clark benefits enormously from having Sobel as an active part of its leadership. She cares deeply about the museum’s advancement and the successful fulfillment of all aspects of its mission. “Denise’s role here at the Clark, but also in other parts of the country and the world, is crucial to the institutions she supports,” said Hardyman Director Olivier Meslay. “Her actions are guided by principles, by her amazing sense of what is important. She thinks long term, she knows where she can be most useful, and she does all this in the most gracious way.”

Terri Boccia is the collections development librarian and senior associate director, patron relations.

RECENT ACQUISITIONS



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MUSEUM

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

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 (OPPOSITE LEFT)

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. 1835–40
Color woodblock print
Gift of Mary and Robert Carswell
2018.9.6

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

Ryoan-ji Kyoto (B), 1960
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 (ABOVE RIGHT)

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

Untitled, n.d.
Ink and gouache on paper
Gift of Mary and Robert Carswell
2018.9.11.1–2

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 colle,
mounted on paper
Gift of Mary and Robert Carswell
2018.9.14 (PAGE 40)

Figures on a Beach, n.d.
Watercolor on paper
Gift of Mary and Robert Carswell
2018.9.15



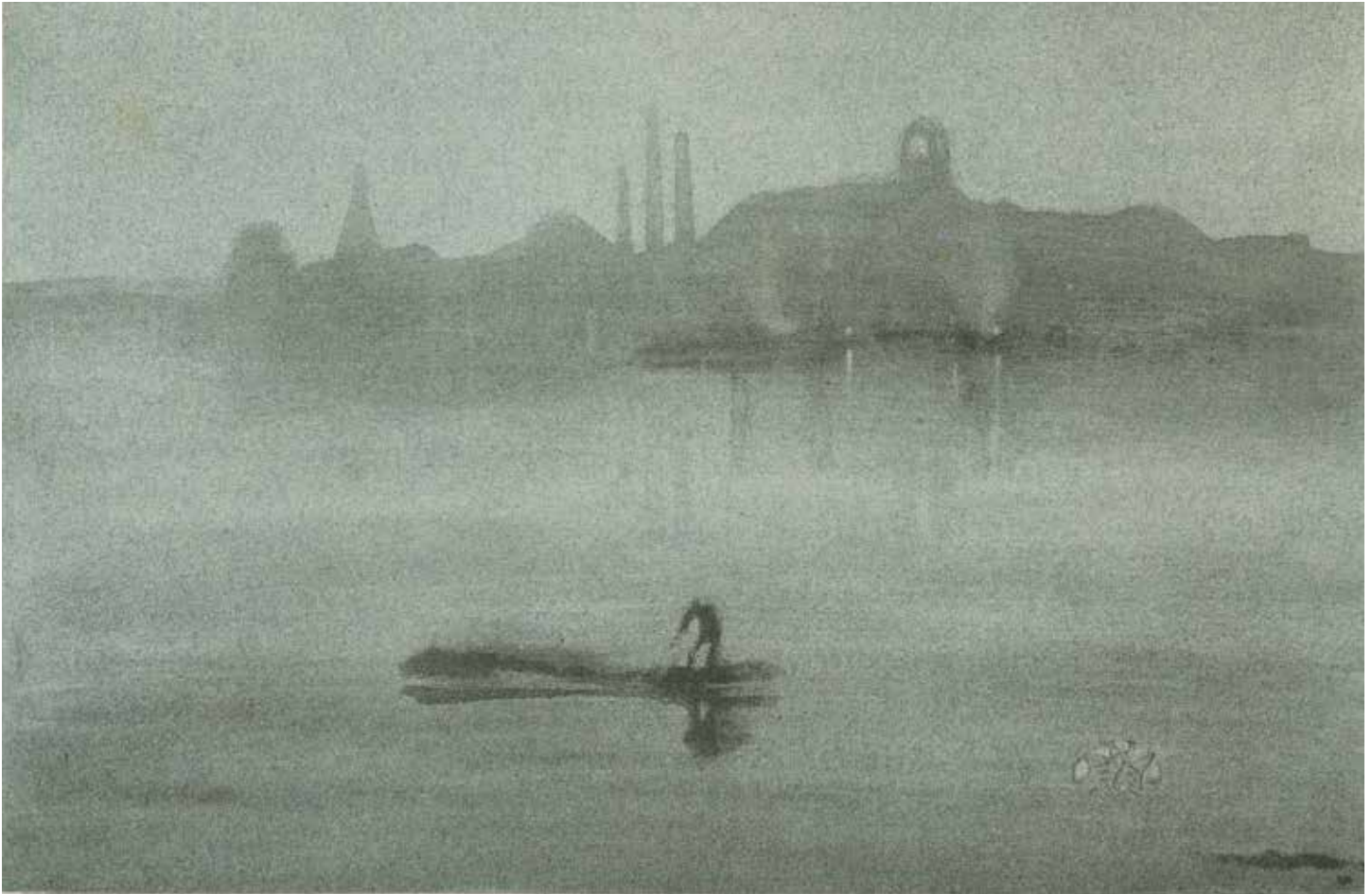
Henri-Joseph Harpignies
French, 1819–1916
*View of the Louvre, with the Grande Galerie
and the Pavillon de Flore*, c. 1870
Oil on canvas
2018.10.1 (PAGE 41, LEFT)

*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-Eugene 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

Study for *The Last Supper (The Arm of the
 Artist's Brother, Hippolyte)*, c. 1839–41
 Graphite
 Gift of Herbert and Carol Diamond
 2018.11.8

Rene-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

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

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

Hannah Douglas Sloane, 1806
Oil on canvas
Gift of Marjorie Sloane (Handy) Nichols
2018.12.2

LIBRARY

L'exposition coloniale de Paris
Paris: Librairie des Arts Décoratifs, c. 1931
Purchase

Wash
Numbers 1–5 (all published)
Rivonia, South Africa: Chalkham Hill Press,
1997–99
Purchase

Salvador Navarro Aceves
El movimiento artístico de México
Illustrations by Germana Paz y Miño
Quito, Elan, 1935
Purchase

François-René Chateaubriand
Atala
Translated by James Spence Harry;
illustrations by Gustave Doré
New York: Cassell Publishing Company,
1884
Gift of Marc Gottlieb

Dayglo Color Corporation
The Day-Glo Designer's Guide
Cleveland: Dayglo Color Corp., 1969
Purchase



Johann Wolfgang von Goethe
Reineke Fuchs von Wolfgang von Goethe;
Zeichnungen von Wilhelm von Kaulbach
Stuttgart, Verlag der J. G. Cotta'schen
Buchhandlung, c. 1874
Gift in memory of Amy & Frank Connard,
Williams '29

Eduardo Kac
Space Poetry
Chicago: Kac Studio, 2016
Purchase (BELOW LEFT)

Movimento Arte Nucleare
Contro lo stile = Contre le style = The end of style
Milano: Movimento Arte Nucleare, c. 1957
Purchase

Dayanita Singh
Pothi Box
New Delhi: Spontaneous Books, 2018
Purchase

Jack Spencer
Creatura
Edited and with an introduction
by Collier Brown
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 (BELOW)



UPCOMING EXHIBITIONS



TRAVELS ON PAPER

NOVEMBER 16, 2019–FEBRUARY 9, 2020

Before our era of mass tourism and Instagrammable vacations, the opportunity to visit renowned sites and experience new locales was limited to a privileged few. Most people had to settle instead for vicarious armchair travel. Printed imagery allowed multiple copies of a single image to circulate to far-flung consumers; meanwhile, travelers themselves were able to take home these precious, tangible mementos of their explorations. As the appetite for travel images grew, an increasing tide of foreign views—often staged to appeal to Western eyes—nourished a “cult of the exotic” that would continue into the era of photography. This exhibition takes visitors on a world tour featuring prints, drawings, and photographs by Jean-Baptiste-Camille Corot, Alexandre-Gabriel Decamps, John La Farge, Robert Macpherson, Thomas Moran, Félix Teynard, and many others.

ABOVE: Robert Macpherson (Scottish, c. 1815–1872), detail of *Cascatelle at the Villa of Maescenas, Tivoli*, c. 1857. Albumen print, 19 7/16 x 25 1/2 in. (49.4 x 64.7 cm). Clark Art Institute. Gift of Paul Katz, 1986.19B. ABOVE RIGHT: Paul Elie Ranson (French, 1861–1909), detail of *Tiger in the Jungle*, c. 1893. Color lithograph on paper, 19 13/16 x 14 11/16 in. (50.4 x 37.3 cm). Williams College Museum of Art. Museum purchase, Joseph O. Eaton Fund, 57.33.



ARABESQUE

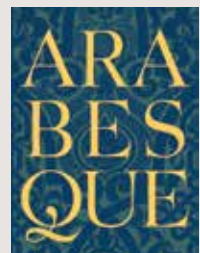
DECEMBER 14, 2019–MARCH 22, 2020

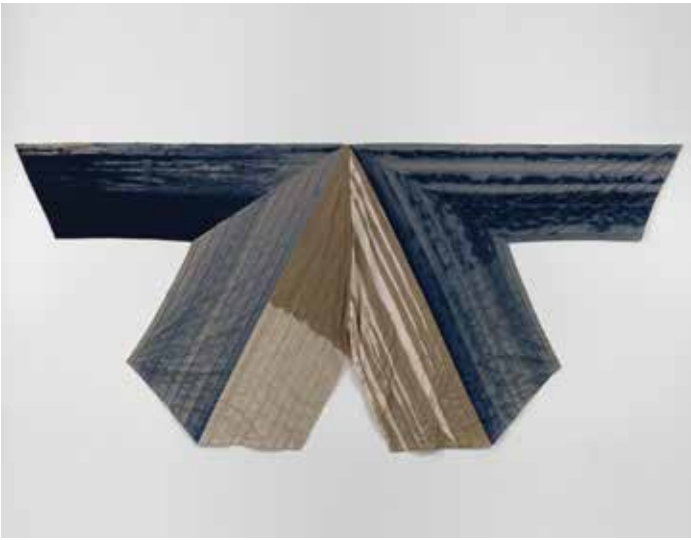
Implying infinite freedom and open-ended, self-engendering form, arabesque is deeply associated with Islamic art and architecture while also being central to key movements in European art. With a history stretching back to antiquity, arabesque lies at the heart of debates over ornament and meaning in art. In the nineteenth century arabesque found new life as it “broke out of the frame” and came into its own as an independent driver of pictorial innovation. This exhibition will trace this process over various moments in European art—from German Romanticism to the Pre-Raphaelites, Nabi artists, and Art Nouveau—and a wide range of media, including paintings, prints, drawings, furniture, and textiles.

CATALOGUE
ARABESQUE

Anne Leonard

Paperback / 64 pages /
50 illustrations /
\$15.00





PIA CAMIL

FEBRUARY 2020–JANUARY 2021

In winter 2020 an installation of artworks by Pia Camil (b. 1980, Mexico City) will open in public spaces throughout the Clark's buildings. Featuring Camil's large-scale, vibrant fabric works, this yearlong exhibition will present one of the most exciting artists working in Latin America today. Camil's practice centers on craft, collaboration, and extensive research: her work probes the history of art, from Neoclassical drapery studies to the legacies of modernism; questions of the body, gender, domesticity, and intimacy; and the production, circulation, and consumption of goods and services, especially across Central and North America. This installation will be part of a new program to activate the Clark's architectural setting through site-specific works by contemporary artists.

ABOVE: Pia Camil (b. 1980, Mexico City), *Valparaiso Green Cloak for Three*, 2016. 81 1/4 x 175 in. (206.4 x 444.5 cm). © Pia Camil, courtesy of the artist and Blum & Poe, Los Angeles/New York/Tokyo.



LINES FROM LIFE : FRENCH DRAWINGS FROM THE DIAMOND COLLECTION

MARCH 21–AUGUST 23, 2020

In celebration of the generous, ongoing gift of Herbert and Carol Diamond, this exhibition explores an array of figure drawings by leading nineteenth-century French artists. Works by Jean-Auguste-Dominique Ingres, the Flandrin family, Eugène Delacroix, Edgar Degas, Berthe Morisot, and Odilon Redon illustrate the ebb and flow between academic traditions of drawing the body and freer approaches that challenged those conventions. Detailed studies addressing a model's features and form, and occasionally, movement within their physical surroundings, commingle with intimately scaled sketches that explore gesture and pose with spare lines. Additionally, compositions bearing grid lines and handwritten annotations illuminate the relationship between drawing and other media, including painting and printmaking.

ABOVE: Paul Flandrin (French, 1811–1902), detail of *Portrait of a Woman*, 1843. Graphite on paper, 7 1/2 x 4 1/2 in. (19.1 x 11.4 cm). Clark Art Institute. Gift of Herbert and Carol Diamond, 2018.11.7.



CLAUDE & FRANÇOIS-XAVIER LALANNE: NATURE TRANSFORMED

MAY 9–NOVEMBER 1, 2020

Claude and François-Xavier Lalanne were a husband-wife team of artists who created inventive and whimsical works of art that have been widely collected and celebrated since their first exhibition in the 1960s. Both artists were inspired by nature: François-Xavier created sculptural forms—often with a concealed, practical function—that express his fascination with animals' mysterious inner lives, and Claude transformed flora and fauna into unexpected lyrical creations. In this exhibition, works by both artists will be installed in dialogue with each other and with the landscape visible from both sides of Tadao Ando's spectacular glass-walled Conforti Pavilion, encouraging visitors to consider the relationship between nature, art, and their own encounters with both.

ABOVE: François-Xavier Lalanne (French, 1927–2008), *Grand Mouflon de Pauline*, 2007. Patinated bronze, leather, wood, and brass, with red-painted interior, 51 5/8 × 46 1/2 × 18 7/8 in. (131.1 × 118.1 × 47.9 cm). Private collection. BELOW: Claude Lalanne (French, 1925–2019), *Pomme-bouche d'Alan* (Alan's Apple-Mouth), 2010. Bronze and copper, 4 3/4 × 4 1/2 × 4 3/8 in. (12 × 11.5 × 11 cm). Private collection.

CATALOGUE
**CLAUDE &
FRANÇOIS-XAVIER
LALANNE: NATURE
TRANSFORMED**

Kathleen M. Morris

Paperback / 80 pages /
40 illustrations / \$30.00



NIKOLAI ASTRUP: VISIONS OF NORWAY

JUNE 13–SEPTEMBER 13, 2020

Painter, printmaker, and horticulturalist Nikolai Astrup (1880–1928) is much loved in his native Norway. He began his career studying painting in Christiania (present-day Oslo), then in Germany and Paris, but returned to Jølster, his childhood home in western Norway, where he lived for the rest of his life. He was committed to the presentation of the area's distinctive landscapes and through his artistic practice captured changing seasons, weather conditions, and qualities of light. His works are suffused with strong childhood memories and touched by a deep respect for Norway's traditions and crafts, its folklore and myths. This exhibition tells the story of an extraordinary artistic life devoted to landscapes both sublime and personal.

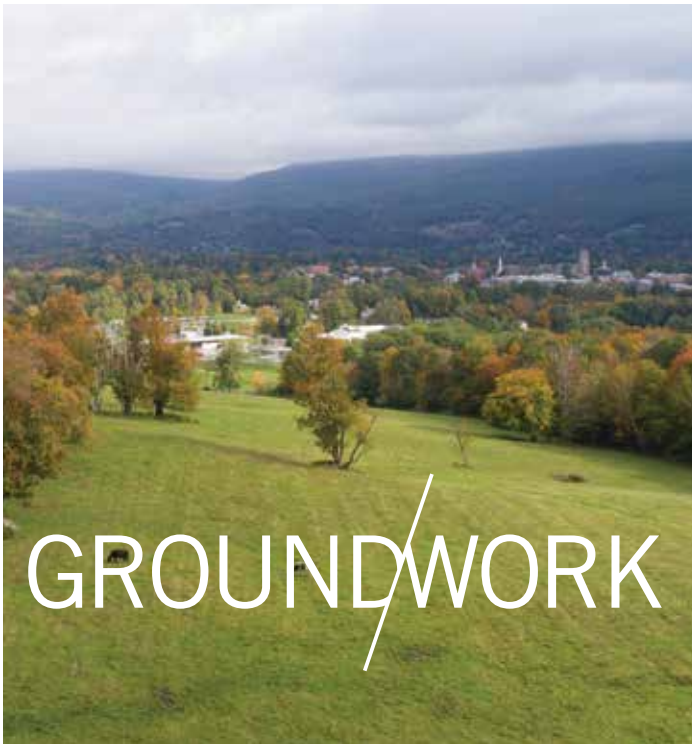
ABOVE: Nikolai Astrup (Norwegian, 1880–1928), detail of *A Clear Night in June*, 1905–07. Oil on canvas, 58 1/4 × 59 7/8 in. (148 × 152 cm). The Savings Bank Foundation DNB/The Astrup Collection/KODE Art Museums of Bergen. BELOW: Nikolai Astrup, detail of *A Morning in March*, c. 1920. Oil on canvas, 25 9/16 × 18 5/16 in. (65 × 46.5 cm). The Savings Bank Foundation DNB/The Astrup Collection/KODE Art Museums of Bergen.

CATALOGUE
**NIKOLAI ASTRUP:
VISIONS OF NORWAY**

Edited by MaryAnne Stevens
with essays by Frances Carey,
Jay A. Clarke, Robert Ferguson,
and MaryAnne Stevens, and a
chronology by Kesia Eidesen

Hardcover / 240 pages /
160 illustrations / \$50.00





GROUND/WORK

GROUND/WORK

JUNE 27, 2020–SUMMER 2021

Ground/work is an outdoor exhibition presenting six site-responsive commissions by contemporary artists across the Clark's 140-acre campus. Artists Kelly Akashi, Nairy Baghramian, Jennie C. Jones, Eva LeWitt, Analia Saban, and Haegue Yang will respond to the Clark's landscape and be in active dialogue with the natural environment and setting. Experienced throughout the four seasons, *Ground/work* highlights the passage of time, bringing to the fore ideas of chance, transience, and transformation. Open to the public day and night, *Ground/work* provides unique access to artworks beyond the museum walls. Extending the connections between the ecosystem of Stone Hill, the Clark's architecture, its revered permanent collection, and contemporary artistic practice, this exhibition expands upon the Clark's commitment to create a place where visitors can experience great art in a setting of profound natural beauty. *Ground/work* is guest curated by Molly Epstein and Abigail Ross Goodman.

ABOVE: A view of the Clark's campus from Stone Hill.



LIN MAY SAEED: ARRIVAL OF THE ANIMALS

JUNE 27–OCTOBER 12, 2020

Throughout her career, Lin May Saeed (b. 1973, Würzburg, Germany) has focused on the lives of animals and the human-animal relationship. A sculptor of free-standing figures and reliefs, Saeed favors “poor” materials such as polystyrene to create works that are exquisitely delicate and, given their chemical composition, likely to outlast human civilization. Her work dramatizes power dynamics and kinships within and among species. Drawing on theological traditions, zoological research, and her own chimerical imagination, the artist explores animal subjugation, liberation, and harmonious cohabitation with humans. This exhibition includes new and site-specific pieces, and works on paper from the Clark's collection chosen with the artist. The exhibition's title, taken from a short story by Elias Canetti, “Ankunft der Tiere,” dramatizes the appearance of animals in humans' modern moral calculus alongside their disappearance from everyday life in post-agrarian societies and a new era of mass extinction.

ABOVE: Lin May Saeed (German, b. 1973), detail of *Mureen*, 2016. Coated and painted styrofoam, steel, jute, and wood, 67 x 96 1/2 x 48 in. (170 x 245 x 19 cm). Courtesy of Jacky Strenz, Frankfurt and Nicolas Krupp, Basel. BELOW: Lin May Saeed, *Panther Relief*, 2017. Coated and painted styrofoam, and wood, 44 1/8 x 72 7/16 x 4 1/8 in. (112 x 184 x 10.5 cm). Private collection.

CATALOGUE LIN MAY SAEED: ARRIVAL OF THE ANIMALS

Robert Wiesenberger,
with contribution by
Mel Y. Chen

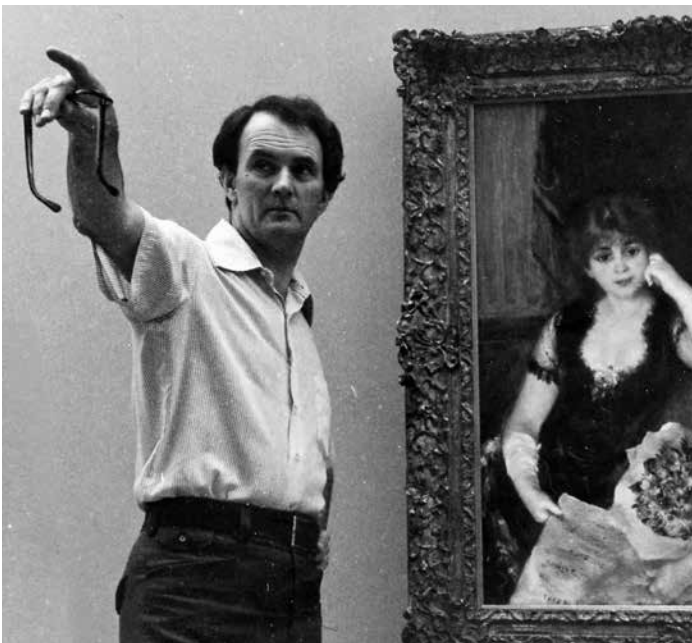
Hardcover / 136 pages /
50 illustrations / \$30.00



DAVID S. BROOKE

A REMEMBRANCE

Beth Carver Wees



David S. Brooke in the Clark galleries in the early 1980s.

It was like a breath of fresh air. When David S. Brooke (1931–2019) arrived at the Clark in September 1977, he threw open the doors to what many had heretofore considered a rather exclusive institution. A former London bobby (policeman), curator, and museum director, he retained a perceptible British accent and had a penchant for wearing silk ascots and double-breasted blazers. But Brooke was wholly egalitarian in his outlook and championed a popular-scholarly approach to museum presentations. With deep respect for the Clark’s two previous directors—the silver dealer Peter Guille and the art historian George Heard Hamilton—Brooke, as the Clark’s third director, strove to make the museum “even more informal and communicative.”¹

Brooke inherited a well-established institution, fresh off a recent building expansion that had added gallery space, a handsome auditorium, staff offices, a print study room, and a spacious library with seminar rooms for graduate education. The once private collection had by then transitioned successfully to a public museum with a trained professional staff. The Williams College Graduate Program in the History of Art, a collaboration with the Clark established in 1972, was well underway, and the Williamstown Art Conservation Center (WACC), founded in 1976, was developing rapidly. For all of this he remained indebted to his predecessors and to the Clark’s dedicated board of trustees.

In 1979 Brooke inaugurated an annual report, which reviewed the year’s achievements and anticipated the Clark’s twenty-fifth anniversary in 1980. It also foretold concerns that would remain central to his leadership. Earlier that year, for instance, he had launched the Clark’s first membership program, the Friends of the Clark, which continues to thrive today. Brooke rearranged the galleries to help visitors appreciate the strengths of the collection and the interests of its founders. He initiated an examination of the paintings collection by WACC, establishing a long-range plan for treatment and care.

With a connoisseur’s eye and a limited budget, Brooke began buying captivating works, acquiring in short order two of the museum’s now beloved paintings, Sir Lawrence Alma-Tadema’s *Women of Amphissa* (1887) and Pierre Bonnard’s *Women with a Dog* (1891). Brooke acknowledged that adding to a private collection required great sensitivity, but he firmly believed that collection-

building was a “barometer of the institute’s vitality.”² To that end he took his curators on buying trips to New York, London, and Paris and encouraged them to locate and propose outstanding acquisitions. Like Sterling Clark, Brooke recognized that visiting dealers was at once a pleasure and an education. During his tenure he oversaw the acquisition of a great many works on paper—including Albrecht Dürer’s powerful engraving *Saint George on Horseback* (1505–08)—as well as such transformative paintings as François Boucher’s *Vulcan Presenting Arms to Venus for Aeneas* (1756), Louis Léopold Boilly’s *Various Objects* (c. 1785), and Paul Gauguin’s ravishing *Young Christian Girl* (1894).³ The Clark’s silver collection was already one of the finest in this country, but he welcomed several important additions, among them a rare seventeenth-century rosewater basin (1618/19) and an extraordinary pair of eighteenth-century wall sconces (1730/31).⁴ Brooke readily courted collectors, both to encourage donations and for the pure enjoyment of shared interests. Among the outstanding collectors who would later enrich the Clark’s holdings, thanks in large part to relationships built by Brooke and his curators, were the American silver collectors Libby and Morris Burrows, the American glass collector June Lauzon, and the philanthropic collector of European paintings and sculpture Asbjorn R. Lunde. They in turn were charmed by his enthusiasm and genuine fascination with them and their works of art.

Under Brooke’s leadership the exhibition program broadened to include such important undertakings as *The Grand Mogul: Imperial Painting in India, 1600–60* (1978) as well as popular favorites like *The Photographs of Randy Trabold* (1979), honoring the retired photographer of the *North Adams Transcript*.⁵ He advocated exhibitions organized by students in the graduate program, as well as small, focused shows built around new acquisitions. Creating a devoted constituency of visitors and donors was a hallmark of his directorship. With deliberation and good will he introduced such successful public initiatives as the annual summer band concert held on the Clark’s beautifully tended grounds, an outdoor summer café, and a completely revitalized museum shop.



David and Sandy Brooke, seated in striped deck chairs, enjoying a summer band concert.

David Brooke’s relationship with his staff was one of mutual respect, support, and civility. His office door was always open, he regularly joined staff for informal morning coffee breaks, and his handwritten holiday cards continued well beyond his retirement in 1994. Even after moving with his wife, Sandra, to Princeton, New Jersey, in 2007, and then to San Marino, California, in 2017, he kept in touch with those who had worked with him in Williamstown.

Were he writing this appraisal himself, he would insist that everything he achieved was thanks to the efforts of his staff and trustees. It was, however, his own vision and humanity, his intellectual curiosity and passion for the collection and the collectors, that propelled the Clark toward the twenty-first century and set the stage for the accomplishments of his successors.

¹ David S. Brooke et al., *1955–1980: A Twenty-five Year Report* (Williamstown, MA: Sterling and Francine Clark Art Institute, 1980), 33.

² *Sterling and Francine Clark Art Institute 1989 Annual Report* (Williamstown, MA: Sterling and Francine Clark Art Institute, 1989), 6.

³ The Gauguin (1986.22) was acquired in honor of Harding Bancroft, who retired as president of the board in 1987.

⁴ The basin (1989.2) was acquired in honor of retired trustee Charles Buckley. Brooke’s decorative arts acquisitions also included additional silver, glass, and ceramics.

⁵ *The Grand Mogul* was organized by Williams College art history professor Milo Cleveland Beach and traveled to the Walters Art Museum, Baltimore; the Museum of Fine Arts, Boston; and Asia House, New York.

Beth Carver Wees is the Ruth Bigelow Wriston Curator of American Decorative Arts at the Metropolitan Museum of Art, New York. She was curator of decorative arts at the Clark from 1977 to 2000.



1.



2.



6.



7.



3.



5.



4.

These works are some of the many acquired under the directorship of David S. Brooke.

1. Sir Lawrence Alma-Tadema (British, 1836–1912), detail of *The Women of Amphissa*, 1887. Oil on canvas, 48 1/4 x 72 1/2 in. (122.5 x 184.2 cm). 1978.12 **2.** Albrecht Dürer (German, 1471–1528), detail of *Saint George on Horseback*, 1505–08. Engraving on paper, 4 3/8 x 3 3/8 in. (11.1 x 8.6 cm). 1988.255 **3.** Louis Léopold Boilly (French, 1761–1845), *Various Objects*, c. 1785. Oil on canvas, 28 1/2 x 23 3/4 in. (72.4 x 60.3 cm). 1981.1 **4.** François Boucher (French, 1703–1770), detail of *Vulcan Presenting Arms to Venus for Aeneas*, 1756. Oil on canvas, 16 1/4 x 17 13/16 in. (41.2 x 45.3 cm). 1983.29 **5.** Unknown maker (Dutch or Flemish, seventeenth century), rosewater basin, 1618. Silver, 2 1/2 x 20 x 20 in. (6.4 x 50.8 x 50.8 cm). Acquired in honor of Charles Buckley, 1989.2 **6.** Paul Gauguin (French, 1848–1903), *Young Christian Girl*, 1894. Oil on canvas, 25 11/16 x 18 3/8 in. (65.3 x 46.7 cm). Acquired in honor of Harding F. Bancroft (Institute Trustee, 1970–87; President, 1977–87), 1986.22 **7.** James Tissot (French, 1836–1902), *Chrysanthemums*, c. 1874–76. Oil on canvas, 46 5/8 x 30 in. (118.4 x 76.2 cm). Acquired in honor of David S. Brooke, 1994.2



VISITOR INFORMATION

The Clark Art Institute is located at 225 South Street, Williamstown, Massachusetts, one-half mile south of the intersection of Routes 2 and 7 in the center of Williamstown.

Information is available 24 hours a day at 413 458 2303 or online at clarkart.edu.

HOURS

Galleries: Tuesday through Sunday, 10 am to 5 pm. Open daily in July and August; please call or check website for details.

Open Martin Luther King Jr. Day, Presidents' Day, Memorial Day, Independence Day, Labor Day, and Columbus Day.

Closed Thanksgiving, Christmas Day, and New Year's Day.

Library: Monday through Friday, 9 am to 5 pm.

ACCESS

Wheelchairs and strollers are welcome. The buildings are fully accessible, and a limited number of wheelchairs are available for loan.

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James Tissot (French, 1836–1902),
detail of *Chrysanthemums*, c. 1874–76.
Oil on canvas, 46 5/8 x 30 in. (118.4 x 76.2 cm).
Clark Art Institute. Acquired in honor of
David S. Brooke, 1994.2.

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The Clark recognizes with gratitude the generous annual support of its Clark Society members, as well as the many individuals, foundations, and businesses who have made gifts and pledges to the institute between July 1, 2018, and June 30, 2019, of \$1,000 or more. Their contributions make possible numerous programs at the Clark.

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