

# ANNUAL REPORT

Report for the fiscal year  
July 1, 2011–June 30, 2012

# THE CLARK



# ANNUAL REPORT

Report for the fiscal year  
July 1, 2011–June 30, 2012

## CONTENTS

Director's Foreword . . . . .	3
Milestones . . . . .	4
Acquisitions . . . . .	5
Exhibitions . . . . .	8
Loans . . . . .	11
Clark Fellows . . . . .	13
Scholarly Programs . . . . .	15
Publications . . . . .	19
Library . . . . .	20
Education . . . . .	22
CEVA . . . . .	23
Member Events . . . . .	24
Public Programs . . . . .	26
Financial Report . . . . .	39

# THE CLARK

# DIRECTOR'S FOREWORD

The year 2011–12 was an exciting one at the Clark. In Williamstown, significant progress was made on the campus expansion as construction of the underground facilities wing was completed and we turned our attention to the construction of the new Visitor, Exhibition, and Conference Center. Innovative new approaches to installation and interpretation kept the Clark's permanent collection accessible to our audience in both the Manton Research Center and the Museum Building. *Clark Classic* is a traditional installation featuring some of the collection's highlights, while *Clark Remix* is a physical and virtual exhibition of works from the permanent collection that features a salon-style installation of some eighty paintings, twenty sculptures, and three hundred of the Clark's finest examples of decorative arts. Visitors can also create their own "curatorial remix" of the collection through an interactive program called uCurate. The Clark's collection of nineteenth-century French paintings continues to tour the world and was shown at several venues this year, including the Musée des impressionnismes, Giverny, France; CaixaForum, Barcelona; and the Kimbell Art Museum, Fort Worth, Texas.

A dynamic series of special exhibitions was presented in both Williamstown and beyond in this past year. Summer 2011 featured a blend of impressionist and contemporary art, capitalizing on the Clark's traditional strengths while moving in exciting new directions. *Pissarro's People* examined Camille Pissarro's radical social views, while *Spaces: Photographs by Candida Höfer and Thomas Struth* and *El Anatsui* (the latter curated by former Williams College graduate student and new assistant director of RAP David Breslin) introduced the work of acclaimed contemporary artists to the Clark's audience. The exhibitions on display, both in Williamstown and New York, during the summer of 2012 were the result of the Clark's ongoing partnership with Chinese colleagues, inspired by Sterling Clark's 1908–9 expedition to Northern China and included an installation by Mark Dion called *Phantoms of the Clark Exhibition*, and the *Through Shên-kan: Sterling Clark in China* exhibition on view at Stone Hill. *Unearthed: Recent Archaeological Discoveries from Northern China* presented ancient treasures recently uncovered in the provinces through which Sterling Clark traveled.

Important publications appeared in conjunction with these exhibitions and other projects, including *Landscape, Innovation, and Nostalgia: The Manton Collection of British Art*; *The Migrant's Time: Rethinking Art History and Diaspora*; *Sterling Clark in China*; *Unearthed: Recent Archaeological Discoveries from Northern China*; and *Great French Paintings from the Clark*. The Research and Academic Program (RAP) presented an array of events, including the 2011 Clark Conference, *In the Wake of the "Global Turn": Propositions for an "Exploded" Art History without Borders*, which asked what a shift toward a broader geographical expanse in art-historical inquiry has meant—and could mean—for the discipline. Clark Colloquia were convened on diverse topics, ranging from Early Renaissance to contemporary feminism. Finally, over the course of the year, RAP welcomed twenty Clark Fellows to Williamstown, including scholars from the United States, Germany, the Netherlands, China, the Czech Republic, and Nigeria.

I close by thanking the Clark staff for making 2011–12 such a memorable year. In the past twelve months we have continued to undertake innovative and exciting programs both at home and abroad. The programmatic pace has not slackened despite the paradigmatic changes taking place at the Clark's Williamstown campus. The successes of the past year will no doubt provide an excellent foundation as we look to the future.



Michael Conforti

# MILESTONES

- In March 2012, the Research and Academic Program held the inaugural event for “The Trade Routes of Art History” initiative. *All at Sea: Piracy and the Trade Routes of Art History* was held in Sydney, Australia. The program, hosted jointly with the Power Institute at the University of Sydney, drew scholars from the Indian Ocean littoral, Southeast Asia, Asia, North America, and Oceania. “Trade Routes” is made possible by a grant from the Andrew W. Mellon Foundation.
- Four exhibitions in Williamstown and New York City in celebration of the centennial anniversary of the publication *Through Shen-Khan*, Sterling Clark’s report on his scientific expedition through Northern China.
- Completion of the new underground physical plant and ground breaking for the Visitor, Exhibition, and Conference Center.
- Major acquisitions included a complete breakfast set made in Augsburg, Germany around 1729 containing thirty-two pieces of gilded dishes, glass, and porcelain objects in their original leather case.
- The Clark Conference *Art History In the Wake of the Global Turn* addressed questions of the role of art history in the increasingly borderless world of this young century.
- The international tour of the Clark’s French paintings collection traveled to Giverny, France; Barcelona; and Fort Worth, Texas attracting some 530,000 visitors.



View of construction in progress on the Visitor, Exhibition, and Conference Center

# ACQUISITIONS

Henri Bécard  
French, active late 19th century in Egypt  
**No 46. Sakka (Poteur d'eau) Cairo**, c. 1875  
Albumen print from a wet plate collodion negative  
10 <sup>5</sup>/<sub>8</sub> x 8 <sup>3</sup>/<sub>8</sub> in. (27 x 21.3 cm)  
2011.5

Eugène Boudin  
French, 1824–1898  
**Plougastel, the Ferry Crossing**, 1873  
Oil on canvas  
21 <sup>1</sup>/<sub>4</sub> x 34 <sup>5</sup>/<sub>8</sub> in. (54 x 88 cm)  
Gift of John C. Haas and Chara C. Haas  
2011.6.1

Eugène Boudin  
French, 1824–1898  
**Bordeaux, the Quais**, 1874  
Oil on canvas  
12 <sup>3</sup>/<sub>16</sub> x 18 <sup>1</sup>/<sub>8</sub> in. (31 x 46 cm)  
Gift of John C. Haas and Chara C. Haas  
2011.6.2

Eugène Boudin  
French, 1824–1898  
**Le Havre, Sailboats in the Port**, 1883  
Oil on panel  
12 <sup>13</sup>/<sub>16</sub> x 9 <sup>1</sup>/<sub>16</sub> in. (32.5 x 23 cm)  
Gift of John C. Haas and Chara C. Haas  
2011.6.3

Eugène Boudin  
French, 1824–1898  
**Deauville, the Boat Basin**, 1887  
Oil on panel  
13 <sup>3</sup>/<sub>4</sub> x 10 <sup>5</sup>/<sub>8</sub> in. (35 x 27 cm)  
Gift of John C. Haas and Chara C. Haas  
2011.6.4

Théodule Ribot  
French, 1823–1891  
**Saint Sebastian, Martyr**, c. 1865  
Oil on canvas  
18 <sup>1</sup>/<sub>4</sub> x 21 <sup>5</sup>/<sub>8</sub> in. (46.4 x 54.9 cm)  
Gift of Daniel Katz Gallery, London  
2011.7

Max Klinger  
German, 1857–1920  
**March Days II**, 1883  
Etching and aquatint on chine collé on white wove paper  
Image: 18 <sup>1</sup>/<sub>8</sub> x 14 <sup>1</sup>/<sub>8</sub> in. (46 x 35.9 cm); sheet:  
24 <sup>3</sup>/<sub>4</sub> x 17 <sup>1</sup>/<sub>2</sub> in. (62.9 x 44.5 cm)  
Gift of Thomas Baron in honor of Jay Clarke  
2011.8

Meissen Porcelain Factory  
German, from 1710  
**Teapot and cover**, c. 1735  
Hard-paste porcelain  
3 <sup>15</sup>/<sub>16</sub> x 7 <sup>1</sup>/<sub>16</sub> in. (10 x 18 cm)  
2011.9

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Baptism**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>7</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>8</sub> in. (62 x 79.1 cm)  
2011.10.1

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Confirmation**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>7</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>8</sub> in. (62 x 79 cm)  
2011.10.2

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Eucharist**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>7</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>8</sub> in. (63.2 x 79 cm)  
2011.10.3

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Penance**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>5</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>8</sub> in. (61.7 x 79 cm)  
2011.10.4

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Extreme Unction**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>5</sup>/<sub>16</sub> x 31 <sup>5</sup>/<sub>16</sub> in. (61.7 x 79.5 cm)  
2011.10.5

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Ordination**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>13</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>8</sub> in. (63 x 79 cm)  
*2011.10.6*

Jean Dughet  
French, 1614–1676  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**Marriage**, c. 1650  
First suite of the Seven Sacraments  
Etching on paper  
24 <sup>7</sup>/<sub>16</sub> x 31 <sup>1</sup>/<sub>8</sub> in. (62 x 79 cm)  
*2011.10.7*

Emil Nolde  
German, 1867–1956  
**Head of a Woman III**, 1912  
Woodcut on heavy cream wove paper  
11 <sup>3</sup>/<sub>8</sub> x 9 in. (28.9 x 22.9 cm)  
*2011.11.1*

Käthe Kollwitz  
German, 1867–1945  
**Storming the Gate**, 1898  
Plate 5 from *A Weavers Rebellion*  
Etching on heavy cream wove paper  
9 <sup>3</sup>/<sub>8</sub> x 11 <sup>5</sup>/<sub>8</sub> in. (23.8 x 29.5 cm)  
*2011.11.2*

After Théodore Rousseau  
French, 1812–1867  
**Landscape with Trees**  
Heliogravure on pink wove paper  
14 <sup>3</sup>/<sub>4</sub> x 13 <sup>1</sup>/<sub>16</sub> in. (37.5 x 33.2 cm)  
Gift of James A. Bergquist  
*2011.12.1*

After Théodore Rousseau  
French, 1812–1867  
**Landscape Detail**  
Heliogravure on cream laid paper  
7 <sup>7</sup>/<sub>8</sub> x 12 <sup>11</sup>/<sub>16</sub> in. (20 x 32.2 cm)  
Gift of James A. Bergquist  
*2011.12.2*

After Théodore Rousseau  
French, 1812–1867  
**Landscape with Bird**  
Heliogravure on cream chine collé, laid down on  
ivory wove paper  
13 x 20 <sup>1</sup>/<sub>4</sub> in. (33 x 51.5 cm)  
Gift of James A. Bergquist  
*2011.12.3*

After Théodore Rousseau  
French, 1812–1867  
**Landscape with Stream**  
Heliogravure on gray-green wove paper  
13 <sup>1</sup>/<sub>4</sub> x 18 <sup>3</sup>/<sub>8</sub> in. (33.7 x 46.7 cm)  
Gift of James A. Bergquist  
*2011.12.4*

After Théodore Rousseau  
French, 1812–1867  
**Landscape with Stream**  
Heliogravure on cream chine collé laid down on  
ivory wove paper, trimmed top and bottom  
16 x 23 <sup>1</sup>/<sub>2</sub> in. (40.6 x 59.7 cm)  
Gift of James A. Bergquist  
*2011.12.5*

After Théodore Rousseau  
French, 1812–1867  
**Landscape with Stream**  
Heliogravure on tan laid paper with watermark  
18 <sup>5</sup>/<sub>16</sub> x 24 <sup>3</sup>/<sub>16</sub> in. (46.5 x 61.4 cm)  
Gift of James A. Bergquist  
*2011.12.6*

After Théodore Rousseau  
French, 1812–1867  
**Landscape with Stream**  
Heliogravure on light brown laid paper  
18 <sup>1</sup>/<sub>8</sub> x 24 <sup>3</sup>/<sub>16</sub> in. (46 x 61.5 cm)  
Gift of James A. Bergquist  
*2011.12.7*

Winslow Homer  
American, 1836–1910  
**Letter to Sylvester Rosa Koehler**  
June 30, 1886  
Gift of David Tatham and Cleota Reed  
*2011.13*

Attributed to Jean-Auguste-Dominique Ingres  
French, 1780–1867

**Leon Bertonier**

Pencil on paper  
13 <sup>1</sup>/<sub>8</sub> x 9 <sup>5</sup>/<sub>16</sub> in. (33.4 x 23.7 cm)  
Gift of the Sachs-Zimet Family  
2011.14

James David Smillie

American, 1833–1909

After Winslow Homer

American, 1836–1910

**A Voice from the Cliffs**, 1886

Etching on cream wove paper  
Plate: 9 x 12 in. (23 x 31 cm); sheet: 11 x 14 <sup>1</sup>/<sub>2</sub>  
in. (28 x 36.8 cm)  
2012.1

Attributed to Walter Bentley Woodbury

British, 1834–1885

and James Page

**Tropical Fruits of Southern Asia**, 1870s

Albumen print from wet collodion negative  
7 <sup>11</sup>/<sub>16</sub> x 9 <sup>5</sup>/<sub>8</sub> in. (19.5 x 24.5 cm)  
2012.2

Artist unknown

**Family, Rochester, New York**, 1850s

Whole-plate daguerreotype  
9 x 11 <sup>1</sup>/<sub>4</sub> in. (22.9 x 28.6 cm)  
2012.3

Johann Erhard Heuglin II and others

German, active 1717–57

**Breakfast Set**, c. 1728–29

Gilded silver, Böttger porcelain, glass, and original  
leather case  
2012.4

Robert Raoul André Guinard

French, 1896–1989

**Portrait of Francine Clark**, c. 1930

Graphite on paper  
15 x 10 <sup>1</sup>/<sub>2</sub> in. (38.1 x 26.7 cm)  
Gift of Nicole Guinard  
2012.5

Carlo Naya

Italian, 1816–1882

**Donne al pozzo, chiostro di San Giobbe, Venice**,  
c. 1870

Albumen print from wet plate negative  
9 <sup>7</sup>/<sub>8</sub> x 7 <sup>7</sup>/<sub>8</sub> in. (25.1 x 20 cm)  
2012.6

Erich Heckel

German, 1883–1970

**Portrait of a Man**, 1918

Color woodcut in green, blue, ochre, and black  
on paper  
18 <sup>3</sup>/<sub>16</sub> x 12 <sup>7</sup>/<sub>8</sub> in. (46.2 x 32.7 cm)  
2012.7

Félix Teynard

French, 1817–1892

**Nubie Tafah (Taphis), constructions assises  
courbes—partie superieure d'une niche  
sculptee**, 1851–54

Salt print from waxed paper negative  
9 <sup>1</sup>/<sub>4</sub> x 12 in. (23.5 x 30.5 cm)  
2012.8

# EXHIBITIONS

June 12–October 2, 2011

## **Pissarro's People**

Camille Pissarro (1830–1903) has been called the “dean of Impressionism.” His work embodied Impressionism’s radical character more consistently than the paintings of Monet and the other artists associated with the movement. While he experimented with different styles and techniques, Pissarro remained committed throughout his life to portraying the modern world with a remarkably constant directness and objectivity. Though he is best known as a landscape painter, Pissarro had a lifelong interest in the human figure. From his earliest years in the Caribbean and Venezuela until his death in Paris in 1903, Pissarro drew, painted, and made prints featuring human subjects from many walks of life. He portrayed his friends and growing family, depicted domestic servants and farm workers, and made genre scenes set in the fields and marketplaces of rural France. Pissarro’s social vision as expressed in his art was tied to his radical political beliefs. As a committed anarchist, he imagined a utopian future society of small communities bound by shared work and social integration. *Pissarro’s People* explores the painter’s humanism in all its aspects by bringing together his figure paintings, drawings, and prints made over the full course of his career. *Pissarro’s People* was curated by Richard R. Brettell, and organized by the Sterling and Francine Clark Art Institute and the Fine Arts Museums of San Francisco. It is supported in part by a grant from the National Endowment for the Arts, and an indemnity from the Federal Council on the Arts and the Humanities. This exhibition would not have been possible without the support of and extraordinary loans from the Pissarro Archive of the Ashmolean Museum, University of Oxford, England.



Visitors in the *Clark Remix* gallery



June 12–October 16, 2011

### **El Anatsui**

The sculptor El Anatsui, born in Ghana in 1944, merges personal, local, and global concerns in his visual creations. Weaving together discarded aluminum tops from Nigerian liquor bottles, Anatsui creates large-scale sculptures called *gawu* (“metal” or “fashioned cloth” in the artist’s first language) that demonstrate a fascinating interplay of color, shape, and fluidity. For Anatsui, the bottle caps represent a link between Africa, Europe, and North America: “Alcohol was one of the commodities [Europeans] brought with them to exchange for goods in Africa,” he explains. “Eventually alcohol became one of the items used in the trans-Atlantic slave trade. . . . I thought that the bottle caps had a strong reference to the history of Africa.” Although Anatsui has exhibited a diverse and extraordinary body of work for more than thirty years, he came to international prominence in 2004, when his work was included in *Africa Remix*, the landmark exhibition presented in Düsseldorf, London, Paris, Tokyo, and Stockholm. Here at the Clark, Anatsui’s colorful works bring their own architecture and logic into Tadao Ando’s Stone Hill Center, a building shaped around light and delicate transitions. These contemplative spaces provide an undistracted environment where one can experience Anatsui’s immersive sculptures and consider the stories they tell of consumerism, waste, and colonialism under the cloak of beauty. This exhibition was organized by the Sterling and Francine Clark Art Institute and was curated by David Breslin. El Anatsui’s work is also the subject of a retrospective organized by the Museum for African Art that is currently touring North America.

June 12–September 5, 2011

### **Spaces: Photographs by Candida Höfer and Thomas Struth**

The large-scale photographs by Candida Höfer and Thomas Struth featured in this exhibition offer distinct but connected perspectives on the ways individuals interact with the spaces they inhabit. Trained together at the Kunstakademie (Arts Academy) Düsseldorf in Germany in the 1970s, Höfer and Struth have embraced photography as a medium of social, cultural, and historical purpose, choosing public spaces as their subjects. Both Höfer and Struth engage with history and the passage of time. Höfer’s photographs of libraries, auditoriums, and research centers are mostly uninhabited by people but filled with light and the mystery of visual and intellectual contemplation. Although the architecture of these monumental rooms conforms to a symmetrical logic, the photographs are pervaded by a sense of loss as the use and significance of the spaces have shifted over time. Struth’s works capture church and museum visitors engaged in the act of looking, as we, the viewers of the photographs, observe them from a physical and temporal distance. This reflexive impulse allows us to experience several historical moments at once, both inside and outside of the picture’s frame. This exhibition is organized by the Sterling and Francine Clark Art Institute. All works in the exhibition are from a private collection.

July 13–October 31, 2011

### **La Collection Clark à Giverny, de Manet à Renior**

Musée des Impressionnismes, Giverny, France

The second stop on the Clark’s international tour of masterpieces from its collection of nineteenth-century European paintings was the Musée des Impressionnismes in Giverny, France.

November 13, 2011–February 5, 2012

February 23–May 20, 2012

### **Rembrandt and Degas: Two Young Artists**

Metropolitan Museum of Art, New York

This exhibition was organized by the Rijksmuseum, Amsterdam, in association with the Sterling and Francine Clark Art Institute, Williamstown, and the Metropolitan Museum of Art, New York. It examined the impact Rembrandt's work had on the art of Degas, particularly when it came to portraiture. By examining Rembrandt's work—and his prints, in particular—Degas discovered an approach to portraiture and self-portraiture that emphasized the expressive and technical potential of the form, an approach that was not encouraged in Degas's traditional early training.

November 17, 2011–February 12, 2012

### **Impressionistes: Mestres francesos de la colecció Clark**

CaixaForum, Barcelona

The third stop on the Clark's international tour of masterpieces from its collection of nineteenth-century European paintings was the CaixaForum in Barcelona.

January 29–April 1, 2012

### **Copycat: Reproducing Works of Art**

This exhibition explored the art of copying across four centuries. Artists copy their own and other artists' work for a variety of reasons. Traditionally, copying was an integral part of an artist's education. The work of printmakers was important in the dissemination of artistic ideas and imagery in an era before public museums and easy travel. Prints and photographs were made to record memorable compositions and to capitalize on the popularity of original works by marketing other versions of them. A copy could reproduce a large painting on a smaller scale or convey the monumentality of a piece of sculpture. Though these works are not, for the most part,

original compositions, they often display considerable ingenuity and creativity.

The printmakers and photographers who made copies frequently developed innovative techniques to capture the brushwork, palette, or scale of the originals, reinterpreting them for and making them available to a wider audience.

February 12, 2012–September 8, 2013

### **Clark Remix**

*Clark Remix* presents highlights from the Clark's permanent collection of paintings, sculpture, and decorative arts in a dynamic, interactive space that allows audiences to engage with the collection in new ways. The exhibition is both a physical reality and a virtual space featuring a salon-style installation of some eighty paintings, twenty sculptures, and three hundred of the Clark's finest examples of decorative arts. Visitors are able to create their own "curatorial remix" of the collection through an interactive project called uCurate, available in the gallery and on the Clark's website. The uCurate project allows individuals to become curators of their own virtual exhibitions, and to submit them to an online gallery featured at **clarkart.edu**. The Clark's curatorial team regularly reviews the submissions and selects the best of these for exhibitions presented at the Clark between November 2012 and April 2013.

March 11–June 17, 2012

### **The Age of Impressionism: Great French Paintings from the Clark**

Kimbell Art Museum, Fort Worth, Texas

The fourth stop on the Clark's international tour of masterpieces from its collection of nineteenth-century French paintings was the Kimbell Art Museum in Fort Worth, Texas.

March 11, 2012–June 17, 2012

### **Sargent's Youthful Genius: Paintings from the Clark**

Amon Carter Museum of American Art, Fort Worth, Texas

Four of the Clark's John Singer Sargent paintings were on view at the Amon Carter Museum of American Art in Fort Worth, Texas, in a focus exhibition that was timed to coincide with the Kimbell Art Museum's presentation of Great French Paintings from the Clark.

May 9–August 3, 2012

### **Phantoms of the Clark Expedition: An Installation by Mark Dion**

The Explorers Club, New York

The Clark Art Institute presented a new installation by artist Mark Dion, *Phantoms of the Clark Expedition*, reflecting on the history of exploration and on an expedition to North China that the Institute's founder, Sterling Clark, undertook in 1908–9. The installation consisted of a series of dioramas and sculptures representing objects and specimens that would have been used or collected during expeditions that occurred in that era. The installation was presented at the Explorers Club at 46 East 70th Street in New York. The Clark commissioned Dion to create the new work as part of the Institute's commemoration of the centennial of the 1912 publication of *Through Shên-kan: The Account of the Clark Expedition in North China, 1908–9*, written by Sterling Clark and naturalist Arthur de Carle Sowerby.

*Phantoms of the Clark Expedition: An Installation by Mark Dion was organized by the Clark. The exhibition and its interpretation were supported by the Fernleigh Foundation and by David Rodgers.*

June 16–October 21, 2012

### **Unearthed: Recent Archaeological Discoveries from Northern China**

Over the past several decades, archaeological discoveries across northern China have brought to light unexpected works of historical significance and extraordinary beauty. *Unearthed* presented recently excavated artifacts from Shanxi and Gansu provinces, many of which had never been exhibited outside China. These objects range from fantastical tomb guardian beasts and luxury goods to religious and ritual relics and a magnificent house-shaped sarcophagus. They reflect the dynamic social and cultural changes that took place across northern China from the fifth to the eleventh centuries—a consequence of the thriving trade along the Silk Road and the military and political ascendance of nomadic tribes—and help redefine our understanding of ancient Chinese cultures.

*Unearthed: Recent Archaeological Discoveries from Northern China, curated by Dr. Annette Juliano, was organized by the Clark in association with Art Exhibitions China and was supported by the E. Rhodes and Leona B. Carpenter Foundation and the National Endowment for the Arts.*

June 16–September 16, 2012

### **Through Shên-kan: Sterling Clark in China**

Before he was an art collector, Sterling Clark was an explorer and adventurer. In 1908–9 he led an expedition across China's northern frontier, covering nearly 2,000 miles of largely uncharted territory, primarily on mule and horseback. Beginning in Taiyuan in Shanxi province, Clark and his team, which included the young naturalist Arthur de Carle Sowerby, traversed "Shên-kan" (the provinces of Shaanxi and Gansu). Over the course of the year-long trek, they collected wildlife specimens and compiled scientific data of lasting interest and significance.

Three years later, Clark and Sowerby published *Through Shên-kan: The Account of the Clark Expedition in North China, 1908–9*. Part travelogue and part scientific record, the book greatly expanded Western knowledge of the terrain, climate, ecology, and culture of northern China. This exhibition marked the centennial of the publication of *Through Shên-kan* and brought together equipment, records, and specimens from the journey, underscoring the impact and reach of the Clark expedition.

*Through Shên-kan: Sterling Clark in China, curated by Tom Loughman and organized by the Clark, was supported by the Fernleigh Foundation.*

June 16–September 16, 2012

### **Then & Now: Photographs of Northern China**

Accompanying *Through Shên-kan: Sterling Clark in China* was a presentation of historic photographs from Sterling Clark's 1908–9 exploration of northern China, complemented by photographs of the same scenes—one hundred years later—captured by Chinese photographer Li Ju. Historic and modern images were presented in juxtaposed pairs in the Hunter Studio at Stone Hill Center, illustrating what has changed—and what has remained the same—over the last century.

# LOANS

During the fiscal year 2011–12, the Clark loaned works to the following institutions:

Royal Academy of Arts, London, for **Degas and the Ballet: Picturing Movement** (September 17–December 18, 2011): Edgar Degas, *Grand Arabesque, Second Time* (1955.47) and *Jules Taschereau, Edgar Degas, and Jacques-Emile Blanche* (2002.6)

Iris & B. Gerald Cantor Center for Visual Arts, Stanford, California, for **Rodin and America: Influence and Adaptation** (1876–1936) (October 5, 2011–January 1, 2012): George Grey Barnard, *Brotherly Love* (2007.9)  
Loan extended from January 2012–April 2014

The Museum of Fine Arts, Boston, for **Degas and the Nude** (October 9, 2011–February 5, 2012): Edgar Degas, *The Washbasin* (1962.39)  
Traveled to Musée d'Orsay, Paris (March 12–July 1, 2012)

Moderna Museet, Stockholm, for **Turner, Monet, Twombly: Later Paintings** (October 8, 2011–January 15, 2012): J. M. W. Turner, *Rockets and Blue Lights (Close at Hand) to Warn Steam Boats of Shoal Water* (1955.37)  
Traveled to Staatsgalerie Stuttgart (February 11–May 28, 2012) and Tate Liverpool (June 22–October 28, 2012)

Williams College Museum of Art, Williamstown, Massachusetts, for **Sol LeWitt: The Well-Tempered Grid** (September 15–December 9, 2012): Thirteen library books, as follows: *Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol Lewitt, Robert Morris, Lawrence Weiner* (NF237 S5715.8c); *Four Basic Kinds of Straight Lines: 1. Vertical. 2. Horizontal. 3. Diagonal L. to R. 4. Diagonal R. to L. and their Combinations* (NB237 L48.8fou); Sol Lewitt, *Four Basic Kinds of Lines & Colour* (NB237 L48.8f); Sol Lewitt, *Arcs, from Corners & Sides, Circles, & Grids and All their Combinations* (NB237 L48.8arc); Sol Lewitt, *Grids Using All Combinations of Straight, Not-Straight and Broken Lines / Grilles pour lesquelles sont employées toutes les combinaisons de lignes droites, non-droites et brisées/Tralies waarbij alle combinaties van rechte, niet-rechte en gebroken lijnen worden gebruikt* (NB237 L48.8gr); Sol Lewitt, *Red, Blue and Yellow Lines from Sides, Corners and the Center of the Page to Points on a Grid* (NB237 L48.8r); Sol Lewitt, *Brick Wall* (NB237 L48.8br); Sol Lewitt, *Photogrids* (NB237 L48.8p); Sol Lewitt, *Five Cubes Placed on Twenty-Five Squares with either Corners or Sides Touching* (NB237 L48.8fi); Sol Lewitt, *Autobiography of Sol Lewitt* (NB237 L48.6a); Sol Lewitt, *From Monteluco to Spoleto: December 1976* (NB237 L48.8fr); Sol Lewitt, *Forty-Nine Three-Part Variations Using Three Different Kinds of Cubes: 1967–68* (NB237 L48.8for); *Aspen: the Magazine in a Box* (N1 A8646 v.1, no.5/6)

Alte Pinakothek, Munich, for **Perugino—Raphael's Master** (October 12, 2011–January 15, 2012): Pietro Perugino, *Sepulcrum Christi* (1955.947)



Hilaire Germain Edgar Degas, *The Washbasin* (detail), c. 1880–85, 1962.39.

# LOANS

Milwaukee Art Museum, for **Impressionism: Masterworks on Paper** (October 14, 2011–January 8, 2012): Edgar Degas, *Jockey on Rearing Horse* (1955.1399) and *Racehorse* (1955.1387)

North Carolina Museum of Art, Raleigh, for **Rembrandt in America** (October 30, 2011–January 22, 2012): Rembrandt van Rijn (1955.841)

Traveled to the Cleveland Museum of Art (February 19–May 28, 2012) and the Minneapolis Institute of Art (June 24–September 16, 2012)

Palais des Beaux-Arts de Lille, for **Louis-Léopold Boilly** (1761–1845) (November 4, 2011–February 6, 2012): Louis-Léopold Boilly, *The Artist's Wife in His Studio* (1955.646), *Various Objects* (1981.1), and *Second Scene of Burglars: The Burglars Arrested* (2007.10)

The National Gallery, London, for **Leonardo da Vinci: Painter at the Court of Milan** (November 9, 2011–February 5, 2012): Giovanni Antonio Boltraffio, *Head of a Woman* (1955.1470)

Williams College Museum of Art, Williamstown, Massachusetts, for **Reflections on a Museum: The Object of Art** (November 23, 2011–June 10, 2012): Jan Provoost, *The Lamentation* (1955.949)

Loan extended from June 10 2012–April 30, 2014

Fine Arts Museums of San Francisco, Legion of Honor, for **The Cult of Beauty: The Victorian Avant-Garde 1860–1900** (February 18–June 17, 2012): Alfred Gilbert, *Comedy and Tragedy: "Sic Vita"* (2004.14)

Amon Carter Museum, for **Sargent's Youthful Genius: Paintings from the Clark** (March 11–June 17, 2012): John Singer Sargent, *Portrait of Carolus-Duran* (1955.14), *Fumée d'Ambre Gris (Smoke of Ambergris)* (1955.15), *A Street in Venice* (1955.580), and *A Venetian Interior* (1955.575)

Kimbell Art Museum, Fort Worth, for an addition to **The Age of Impressionism: Great French Paintings from the Clark** (March 12–June 17, 2012): Jean-Honoré Fragonard, *The Warrior* (1964.8)

The Explorers Club, New York, for **Mark Dion: Phantoms of the Clark Expedition** (May 8–August 3, 2012): Elie Nadelman, *Mr. Clark* (1955.1011)

The Metropolitan Museum of Art, for an extended loan (May 14, 2012–April 30, 2014): William-Adolphe Bouguereau, *Nymphs and Satyr* (1955.658)

Fenimore Art Museum, Cooperstown, New York, for **Paintings of Light and Life: American Impressionism** (May 26–September 16, 2012): Claude Monet, *Bridge at Dolceacqua* (1982.11)

# CLARK FELLOWS

**Esra Akcan**

Assistant Professor of Art and Architecture,  
University of Illinois at Chicago

*September–December 2011*

**Javier Barón**

Head Curator, 19th Century Art, Museo  
Nacional del Prado, Madrid, Spain

*July–August 2011*

**Dore Bowen**

Associate Professor of Contemporary Art  
History, San José State University

*February–June 2012*

**Lisa Corrin**

Lecturer in Art History and Former Director,  
Williams College Museum of Art, Williams  
College, Williamstown, Massachusetts

*July–December 2011*

**Esther da Costa Meyer**

Associate Professor of Art History,  
Princeton University, Princeton, New Jersey

*February–June 2012*

**Ivan Gaskell**

Professor of History and Margaret S.  
Winthrop Curator of Paintings, Sculpture,  
and Decorative Arts, Harvard Art Museum,  
Harvard University, Boston, Massachusetts

*September–December 2011*

**Gao Shiming**

Executive Dean of the School of Intermedia  
Art, China Academy of Art, Hangzhou, China

*July–December 2011*

**Dennis Geronimus**

Associate Professor and Academic Director  
of Art History, New York University

*September–December 2011*

**Stephen Houston**

Dupee Family Professor of Social Sciences,  
Brown University, Providence, Rhode Island

*September–June 2012*

**Heather Hyde Minor**

Associate Professor of Architectural History,  
University of Illinois, Urbana-Champaign

*February–June 2012*

**Charlotte Klonk**

Professor of Art and New Media, Humboldt  
State University, Berlin, Germany

*February–June 2012*

**Frank Korom**

Professor of Religion and Anthropology,  
Boston University

*February–June 2012*



Fellows and scholars on the back porch of the Visiting Scholars' Residence.

**Miranda Lash**

Curator of Modern and Contemporary Art,  
New Orleans Museum of Art

*July–August 2011*

**Cynthia Mills**

Independent Scholar, Washington, DC

*July–August 2011*

**Mary-Kate O'Hare**

Associate Curator of American Art, Newark  
Museum

*September–December 2011*

**Bruce Redford**

Professor of Art History and English,  
Boston University

*September–June 2012*

**Jenny Reynaerts**

Senior Curator of 18th- and 19th-Century  
Painting, Rijksmuseum, Amsterdam,  
The Netherlands

*September–November 2011*

**Andrea Rousová**

Curator, National Gallery, Prague,  
Czech Republic

*July–August 2011*

**Bisi Silva**

Director and Curator, Centre for  
Contemporary Art, Lagos, Nigeria

*July–August 2011*

**Annie V. F. Storr**

Founder, Art Education Department,  
The Corcoran College of Art + Design,  
Washington, DC

*July–August 2011*



# SCHOLARLY PROGRAMS

June 27–July 2, 2011

## **Clark Workshop: Looking at Contemporary Art through Eyes Trained on the Past**

Antibes, France

This workshop addressed the phenomenon of writers who have been known for their work on historically distant periods and who have now turned their attention to contemporary art. They discussed how this theme affected their writing on both old and recent art.

Participants included: M.G. (Mieke) Bal, Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam; Annie Claustres, Université Lumière Lyon 2; Hervé Coste de Champeron, Fondation Hartung Bergman; Hubert Damisch, École des Hautes Études en Sciences Sociales, France; Teri Wehn Damisch, Filmmaker; Xavier Douroux, Le Consortium/Les presses du réel; Aruna D'Souza, Clark Art Institute; Patricia Falguières, École des Hautes Études en Sciences Sociales; Marianne Gaillard, Université Pierre-Mendès-France; Daniela Gallo, Université Pierre-Mendès-France; François Hers, Fondation Hartung Bergman; Michael Ann Holly, The Clark Art Institute; Keith Moxey, Barnard College and Columbia University; Alexander Nagel, Institute of Fine Arts at New York University; Philippe Sénéchal, Institut national d'histoire de l'art (INHA); Anne Wagner, Independent Scholar



Camille Pissarro, *Landscape at Saint-Charles, near Gisors, Sunset* (detail), 1891, 1955.524.

September 10, 2011

## **Clark Symposium: Pissarro's Politics in Context: Anarchism and the Arts in France, 1849–1900**

This symposium, a collaboration between Richard R. Brettell, curator of the exhibition *Pissarro's People*, and noted scholars Linda Nochlin and Joachim Pissarro, discussed the impact of radical politics on artists in late-nineteenth-century Europe, providing a context in which to understand the exhibition. This symposium aimed to reassess the place of radical politics in the visual arts of the 1890s, including acts by Camille Pissarro and his circle. The program also marked the beginning of a new series of events questioning the repercussions—for curators and art historians—of displaying a particular exhibition.

Participants: Allan Antliff, University of Victoria; Richard Brettell, The University of Texas at Dallas; Stephen Eisenman, Northwestern University; Patricia Leighton, Duke University; Karen Levitov, The Jewish Museum; Linda Nochlin, Independent Scholar; Joachim Pissarro, Hunter Art Department; Robyn Roslak, University of Minnesota–Duluth; Dana Ward, Pitzer College

September 23–24, 2011

## **Clark Colloquium: Artistic Agency and the Early Renaissance**

Convened by Jean Campbell and Anne Dunlop, this colloquium considered how we define and understand artistic agency in Early Renaissance art (c. 1300–1450). Who is the artist? How does he or she act, create, or function within the larger culture? Early Renaissance studies is a rich field for a re-evaluation of the concept of agency, both because the period itself set new models and definitions of the artist, and because those models and definitions still shape our approach to art history today.

Participants: C. Jean Campbell, Emory University; Stephen Campbell, Johns Hopkins University; Anne Dunlop, Tulane University; Paul Hills, Courtauld Institute of Art; Megan Holmes, University of Michigan; Klaus Krüger, Freie Universität Berlin; Rebecca Müller,

Goethe Universität; Adrian Randolph, Dartmouth College; Carl Brandon Strehlke, Philadelphia Museum of Art; Marvin Trachtenberg, New York University; Claudia Cieri Via, Università di Roma La Sapienza

October 27, 2011

### **Clark Conversation: Hal Foster**

The Explorers Club

The Townsend Martin Class of 1917 Professor of Art and Archaeology at Princeton University and recipient of the 2010 Clark Prize for Excellence in Arts Writing, Foster is noted for his writing on contemporary art. His many publications include *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (2011); *The Art-Architecture Complex* (2011); *Design and Crime (And Other Diatribes)* (2011); *Prosthetic Gods* (2006); *The Anti-Aesthetic: Essays on Postmodern Culture* (2002); *Recordings: Art, Spectacle, Cultural Politics* (1998); *The Return of the Real: The Avant-Garde at the End of the Century* (1996); and *Compulsive Beauty* (1995). Professor Foster was joined by Robert Slifkin, assistant professor of art history at the Institute of Fine Arts, to discuss how the relationships among criticism, theory, and history have changed since his generation of contemporary art writers came onto the scene in the 1980s.

November 2–3, 2011

### **Clark-Mellon Workshop: International Initiatives and Regional Collaboration**

This Clark-Mellon workshop joined participants from initiatives in contemporary African Art (2005–8), contemporary East-Central European art history (2008–11), and scholars working in the Indian Ocean region (the subject of the Clark's 2011–14 initiative) to examine art historical endeavors as a means to re-imagine relevant art histories unbound to geography or national (and nationalist) paradigms. Topics included an examination of multiple and comparative modernities; working in a post-colonial, post-Soviet, post-apartheid world; the advantages and pitfalls of comparative

art historical research; the relationship of trauma and reconciliation to art historical practice; the position of the researcher in the scholarly and curatorial arena; and the relationship of modern and contemporary art and artists to a global art world.

*This workshop was made possible by a grant by the Andrew W. Mellon Foundation with additional funding provided by the Getty Foundation as part of its Connecting Art Histories initiative.*

Participants: Esra Akcan, University of Illinois at Chicago; Jill Casid, University of Wisconsin–Madison; Magda Carneci, Bucharest, Romania; Federico Freschi, Wits School of Arts, Johannesburg; Ivan Gaskell, Harvard University; Lolita Jablonskiene, National Gallery of Art, Lithuania; Abdellah Karroum, L'Appartement, Morocco; Andres Kurg, Estonian Academy of Arts; Keith Moxey, Barnard College and Columbia University; Parul Dave Mukherji, Jawaharlal Nehru University; Steven Nelson, University of California–Los Angeles; Otobong Nkanga, Artist; Mary-Kate O'Hare, Newark Museum; Almira Ousmanova, European Humanities University, Lithuania; Todd Porterfield, Université de Montréal; Shuddhabrata Sengupta, Raqs Media Collective, New Delhi; Gao Shiming, China Academy of Art; Sven Spieker, University of California–Santa Barbara

November 4–5, 2011

### **Clark Conference: In the Wake of the “Global Turn”: Propositions for an “Exploded” Art History without Borders**

This Clark Conference, convened by Jill Casid and Aruna D'Souza, asked what a shift toward a broader geographical expanse in art-historical inquiry has meant—and could mean—for the discipline. How might an emphasis on interregional collaboration take the place of an emphasis on monolithic concepts, such as the nation-state or “the global”? How might a radically de-centered art history differ from one re-centered around a different origin (Africa vs. Europe, for example)? How must a “global art history” address not simply the geographical range, but an entire reconception of art history's objects, methods, and goals?

Participants included: Jill Casid, University of Wisconsin–Madison; Aruna D’Souza, Clark Art Institute; TJ Demos, University College London; Tallinn Grigor, Brandeis University; Ranjana Khanna, Duke University; Kobena Mercer, Yale University; Nicholas Mirzoeff, New York University; Todd Porterfield, Université de Montréal; Raqs Media Collective (Monica Narula, Jeebesh Bagchi, and Shuddhabrata Sengupta), New Delhi; Kishwar Rizvi, Yale University; David Roxburgh, Harvard University; Alessandra Russo, Columbia University; Renata Camargo Sá, Universidade Federal Fluminense; Kerstin Schankweiler, Freie Universität; Isabel Seliger, Independent Scholar

November 6–10, 2011

### **East-Central Europe Residency Program**

Williamstown and New York

In November 2011, a US residency was offered for participants in the Clark’s East-Central Europe initiative. While the residency program was funded through grants from the Getty Foundation and Trust for Mutual Understanding, it represents an important follow-up activity for our East-Central Europe initiative. The residency period included the biennial Clark Conference and a pre-conference workshop.

Participants: Edit Andras, Research Institute for Art History of the Hungarian Academy of Sciences, Budapest; Magda Cârnelci, Arta, Romania; Karel Cisar, Academy of Arts, Architecture, and Design, Prague; Maja Fowkes, Independent Scholar and Curator, Budapest and London; Reuben Fowkes, Independent Scholar and Curator, Budapest and London; Krista Kodres, Institute of Art History of Estonian Academy of Arts, Tallinn; Andres Kurg, Institute of Art History, Estonian Academy of Arts; Magdalena Moskalewicz, Adam Mickiewicz University, Poznan; and Almira Ousmanova, European Humanities University, Lithuania.

March 21-23, 2012

### **Clark International Research Initiative: All at Sea: Piracy and the Trade Routes of Art History**

Sydney, Australia

This inaugural event, convened by Kavita Singh, gathered scholars who specialize in the visual arts and culture of Southeast Asia. Scholars from the Indian Ocean littoral, Southeast Asia, Asia, North America, and Oceania discussed questions of economic, cultural, and artistic exchange. The discussion foregrounded “piracy” as a metaphor to think about art history.

*This event was in partnership with the Power Institute at the University of Sydney and was made possible by an Andrew W. Mellon Foundation grant to the Clark.*

Participants: Frederick Asher, University of Minnesota; Jill Bennett, University of New South Wales; John Clark, Australian National University; Shelley Errington, University of California–Santa Cruz; Patrick D. Flores, University of the Philippines–Diliman; Shigemi Inaga, International Research Center for Japanese Studies; Mark Ledbury, The Power Institute at the University of Sydney; Aamir Mufti, University of California–Los Angeles; Chaitanya Sambrani, Australian National University; Kavita Singh, Jawaharlal Nehru University

April 21, 2012

### **Clark Symposium: Art, Theory, and the Critique of Ideology, 1975–95**

Convened by Thomas Crow and Jonathan Katz, this symposium assessed the main intellectual currents that changed the study of later modern and contemporary art in the last part of the twentieth century. What worked and what is up for serious revision? What were some unintended consequences of the period’s more hopeful ambitions? What points to new directions in research and to fresh ways of comprehending enhanced knowledge? Have particular institutions and professional networks created a canonical range of methodologies, themes, or issues acceptable in the study of contemporary art and the reappraisal of modernism? This symposium reexamined what was, in effect, the birth of the art-historical study of contemporary art.

Participants included: David Breslin, Clark Art Institute; James Elkins, School of the Art Institute of Chicago; Briony Fer, University College London; Hal Foster, Princeton University; Matthew Jesse Jackson, University of Chicago; Mignon Nixon, The Courtauld Institute of Art; Alison Pearlman, California State Polytechnic University–Pomona; Katy Siegel, Hunter College; Robert Slifkin, Institute of Fine Arts at New York University; Theodore Triandos, University of Delaware; Paul Wood, The Open University

May 4–5, 2012

**Clark Colloquium:  
Feminism after the Waves**

MoMA's Celeste Bartos Theater

The resurgence over the past five years of expressly feminist activity in the art world suggests the urgent need to think about feminism not as a relic of a historical past but as a vital contemporary and political force. Convened by Judith Rodenbeck and Connie Butler, the public conversation explored the state of feminist theory and the status of women within the various disciplines that together constitute the discourses of contemporary art.

*This event was supported by a grant from the Andrew W. Mellon Foundation.*

Participants: Lauren Berlant, University of Chicago; Sabine Breitwieser, Museum of Modern Art; Connie Butler, Museum of Modern Art; Silvia Kolbowski, Artist; Marysia Lewandowska, Artist; Jaleh Mansoor, University of British Columbia; Gabi Ngcobo, Center for Historical Reenactments; Senam Okudzeto, Artist; Jeanine Oleson, Artist; Griselda Pollock, University of Leeds; Gabriela Rangel, Americas Society; Judith Rodenbeck, Sarah Lawrence College

June 22–23, 2012

**Clark Colloquium:  
Wölfflin's Grundbegriffe at 100:  
The North American Reception**

This colloquium, convened by Evonne Levy and Tristan Weddigen, commemorated the centenary of the publication of Wölfflin's *Principles of Art History*, a classic text of art historiography. This event examined the book's North American reception and its influence on the development of formalist

approaches to art history. The text in North America was transmitted by way of the immigration of German art historians prior to World War II and was subsequently critiqued by the new art history of the 1980s and 1990s. This colloquium explored the history of the reception of Wölfflin's book and questioned the relevance of Wölfflin's ideas in art history today.

Participants: James Ackerman, Independent Scholar; Daniel Adler, York University; Svetlana Alpers, Independent Scholar; Carol Armstrong, Yale University; Marshall Brown, University of Washington; Whitney Davis, University of California–Berkeley; Mark Jarzombek, Michigan Institute of Technology; Evonne Levy, University of Toronto; Stephen Melville, Ohio State University; Margaret Olin, Yale University; Tristan Weddigen, Universität Zürich; Robert Williams, University of California–Santa Barbara

# PUBLICATIONS

## **The Migrant's Time: Rethinking Art History and Diaspora**

Edited by Saloni Mathur

With essays by Stanley Abe, Esra Akcan, Iftikhar Dadi, Jennifer González, Ranajit Guha, May Joseph, Miwon Kwon, Kobena Mercer, W. J. T. Mitchell, Aamir R. Mufti, Nikos Papastergiadis, Richard J. Powell, Edward W. Said, and Nora A. Taylor

Published by the Sterling and Francine Clark Art Institute and distributed by Yale University Press, August 2011

## **2011 Journal of the Clark**

Published by the Sterling and Francine Clark Art Institute, March 2012

## **Landscape, Innovation, and Nostalgia: The Manton Collection of British Art**

Edited by Jay A. Clarke

With essays by Tim Barringer, Ann Bermingham, Mary Broadway, David Blayney Brown, Antony Griffiths, Anne Lyles, Patrick Noon, Leslie Paisley, Amelia Rauser, and Sam Smiles; and with contributions by Sarah Hammond and Susannah Blair

Published by the Sterling and Francine Clark Art Institute and distributed by Yale University Press, May 2012

## **Unearthed: Recent Archaeological Discoveries from Northern China**

By Annette Juliano

With an essay by An Jiayao

Published by the Sterling and Francine Clark Art Institute and distributed by Yale University Press, June 2012

## **Sterling Clark in China**

By Thomas J. Loughman

With contributions by Shi Hongshuai, Li Ju, and Mark Dion

Published by the Sterling and Francine Clark Art Institute and distributed by Yale University Press, July 2012



*Landscape, Innovation, and Nostalgia: The Manton Collection of British Art*, edited by Jay A. Clarke (2012)

# LIBRARY

## Acquisitions

Books	2,844	volumes
Auction catalogues	172	volumes
Journal subscriptions	638	titles
Archives	29	linear feet

## Cataloguing

Books	3,367	volumes
Journals	1,069	volumes
Auction catalogues	123	volumes
Digital objects added	8,608	
Archival finding aids added	16	

## Total Holdings

Total catalogued volumes	244,014	
Total archival holdings	1,718	linear feet
Total digital objects	24,218	
Total archival finding aids	128	

## Library Use

Readers' cards issued	289	
Signatures in log <sup>1</sup>	11,654	
Books shelved	19,438	
Photocopies supplied	29,401	
Reference queries	2,773	
Reference queries (archives)	107	
Interlibrary loan transactions (ILL)	816	Borrowing
	818	Lending
	1,679	Total ILL
Circulation	6,370	Check-outs
	5,069	Check-ins
	98	Holds
	68	Recalls
	11,605	Total circulation activity

<sup>1</sup> These statistics do not reflect use of the library by staff members of the Institute or the Williamstown Art Conservation Center.

## Notable Acquisitions

### Clark Archives

Larry Wayne Richards

**Architectural Design Drawings** by Larry Wayne Richards for The Architects Collaborative and Pietro Belluschi, 1967–69, for the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

### Library Collection

William Klein

**Unanimite**

Paris, 1968

Pasadena Art Museum

**Marcel Duchamp: A Retrospective Exhibition**

Pasadena, 1963

Johannes Stüttgen

**Das Warhol-Beuys-Ereignis**

Gelsenkirchen, 1979

Jim Dine

**Donkey in the Sea Before Us: Pinocchio and Poems**

Paris, 2010

Billy Al Bengston and Edward Ruscha

**Business Cards**

Hollywood, 1968



Larry Wayne Richards' rendering of the northwest stairwell

# EDUCATION

## Gallery Talks

	Number of Groups	Number of People
<b>School Talks</b>		
Elementary Schools	103	2,442
High Schools	72	1,770
<b>School Totals</b>	<b>175</b>	<b>4,212</b>
<b>Adult Talks</b>		
Public Talks	186	2,818
Special Group Talks	48	953
<b>Adult Totals</b>	<b>234</b>	<b>3,771</b>
<b>Total</b>	<b>409</b>	<b>7,983</b>

## Kidspace Attendance

In collaboration with MASS MoCA and the Williams College Museum of Art, the Clark also provides support for Kidspace, a gallery at MASS MoCA designed especially for students, teachers, and families.

March 26–September 5, 2011

### **Color Forms II: The Basic Utensils**

October 1, 2011–May 28, 2012

### **Under the Sea**

June 23, 2012–May 28, 2013

### **Curiosity**

Number of Visitors (includes schools): **27,811**

Student Visitors: **2,179**



Families enjoyed many activities at the Chinese Street Festival Family Day, June 24, 2012



# CEVA

The Clark's Center for Education in the Visual Arts (CEVA) provides training programs for museums around the country, sharing with museum professionals and volunteers the Clark's philosophy of museum education and the techniques of direct engagement with works of art. These training programs are designed to improve visual analysis, to enhance communication skills, and to promote meaningful conversations about works of art that combine art-historical and other content with personal responses from audience members, so as to encourage an understanding of the visual arts for museum visitors (real and virtual) of all kinds.

Between July 1, 2011, and June 30, 2012, CEVA director Michael Cassin worked with volunteers and educators in and from the following institutions:

- Birmingham Art Museum, Birmingham, Alabama
- The High Museum, Atlanta, Georgia
- The Hyde Collection, Glens Falls, New York
- The McNay Museum of Art, San Antonio, Texas
- Minneapolis Institute of Arts, Minneapolis, Minnesota
- The Penn Museum, University of Pennsylvania, Philadelphia, Pennsylvania
- Saint Petersburg Museum of Art, Saint Petersburg, Florida
- The Salvador Dali Museum, Saint Petersburg, Florida
- Seattle Art Museum, Seattle, Washington
- The Smithsonian Museum of American Art, Washington, DC

In July 2011, CEVA hosted the Clark's twentieth Docent Summer School. This event, held in Williamstown, involved participants from art museums large and small, including the Barnes Foundation, Philadelphia, Pennsylvania; the Los Angeles County Museum of Art; the Neuberger Museum at SUNY-Purchase, Purchase, New York; the Walker Art Center, Minneapolis, Minnesota; the Worcester Art Museum, Worcester, Massachusetts; and the Yale Center for British Art, New Haven, Connecticut.

CEVA also hosted two of its professional colloquia, in October 2011 and May 2012. These events are designed to offer educators and other museum staff opportunities for theoretical conversations and professional enrichment that are not available in other contexts. The themes were *Presenting Education* and *Marketing Museum Education Inside and Out*. The conversations included representatives from such museums as the Wadsworth Atheneum in Hartford, Connecticut; the Phoenix Art Museum; the San Jose Museum of Art, San Jose, California; and the Kreeger Museum in Washington, DC.

In addition, the respect with which CEVA's program is viewed by educators and interpreters in American museums was acknowledged in October 2011, when Michael Cassin presented the keynote lecture at the National Docent Symposium in Saint Louis, Missouri, to an audience of five hundred museum professionals and volunteers.

# MEMBER EVENTS

July 28, 2011

## **Members Gallery Talk: *Pissarro's People***

Richard R. Brettell, Margaret McDermott Distinguished Chair of Arts and Humanities at the University of Texas–Dallas and guest curator of *Pissarro's People*, presented a special members-only tour of the exhibition.

September 1, 2011

## **Members Gallery Talk: *Spaces: Photographs by Candida Höfer and Thomas Struth***

Members explored the installation *Spaces: Photographs by Candida Höfer and Thomas Struth* with Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs.

September 8, 2011

## **Members Trip to the Museum of Fine Arts, Boston**

On a special field trip to the Museum of Fine Arts, Boston, former Clark curator Cody Hartley, a member of the team behind the MFA's new installation, offered an introduction to the museum's newly opened Art of the Americas wing. Participants enjoyed a guided highlights tour of the new wing, followed by an opportunity to explore the rest of the museum.

September 27, 2011

## **Members Gallery Talk: *Pissarro's People***

Kathleen Morris, Sylvia and Leonard Marx Director of Collections and Exhibitions, led members on a tour of the exhibition *Pissarro's People*.

October 20, 2011

## **Members Lecture and Dinner: Artfully Haunting Tales**

Michael Cassin, director of the Center for Education in the Visual Arts, hosted a delightfully spooky evening featuring a Halloween-inspired lecture and dinner. Members were introduced to works of art that reference scary subjects and creepy characters from classic and modern-day

literature, and the event included a seasonal meal prepared by the Clark's executive chef, Steve Wilkinson.

November 12, 2011

## **Members Preview of Rembrandt and Degas: Two Young Artists**

Friends of the Clark were invited to a special preview of *Rembrandt and Degas: Two Young Artists*, followed by a reception.

December 3 and 4, 2011

## **Members Shopping Days**

Members received twenty-five percent off all merchandise purchased during this special two-day event at the Clark's Museum Shop.

December 4, 2011

## **Holiday Gift Wrapping for Members**

Members were invited to do their holiday shopping at the Clark's Museum Shop for twenty-five percent off, then have their gifts wrapped by Clark staff.

January 10 and February 3, 2012

## **Members Gallery Talk: Rembrandt and Degas: Two Young Artists**

Sarah Lees, associate curator of European art, presented a gallery talk about the exhibition *Rembrandt and Degas: Two Young Artists*.

February 16, 2012

## **Young Patrons Tour of the Lauder Collection at the Neue Galerie**

Young patrons of the Clark joined Clark director Michael Conforti for a private tour of the Ronald S. Lauder Collection, on view at New York's Neue Galerie. The tour was followed by wine and a taste of Vienna at the museum's Cafe Fledermaus.

February 29, 2012

## **Members Gallery Talk: Clark Remix**

Members explored the Clark's installation *Clark Remix* with Michael Cassin, director of the Center for Education in the Visual Arts.

March 8, 2012

### **A Look at Rare Books in the Clark's Library**

Clark librarians Karen Bucky and Terri Boccia offered an up-close look at a sampling of treasures from the library's special collections.

March 28, 2012

### **Members Gallery Talk: Clark Remix**

Members explored the Clark's installation *Clark Remix* with Kathleen Morris, Sylvia and Leonard Marx Director of Collections and Exhibitions.

April 11, 2012

### **A Look at Rare Books in the Clark's Library**

Clark librarians Karen Bucky and Terri Boccia offered an up-close look at a sampling of treasures from the library's special collections.

May 15, 2012

### **Members Trip: The Clark in New York**

Members traveled with the Clark to the Metropolitan Museum of Art to see *Rembrandt and Degas: Portrait of the Artist as a Young Man*, a new installation of the critically acclaimed exhibition organized by the Rijksmuseum in association with the Clark and the Met. The trip also included a highlights tour of the Met's permanent collection, and free time for lunch. In the afternoon, members visited the Explorers Club to see Mark Dion's new work *Phantoms of the Clark Expedition*. Sarah Lees, the Clark's associate curator of European art, guided members through the installation.

June 19, 2012

### **Members Gallery Talk: Unearthed: Recent Archaeological Discoveries from Northern China**

Tom Loughman, assistant deputy director, took visitors behind the scenes of the *Unearthed* exhibition.

June 22, 2012

### **Members Gallery Talk: Through Shên-kan: Sterling Clark in China, 1908-09**

Tom Loughman, assistant deputy director, provided a free talk about *Through Shên-kan: Sterling Clark in China, 1908-9*, the Clark's installation at Stone Hill Center.



*Through Shên-kan: Sterling Clark in China, 1908-09* celebrated the centennial of the Clark's expedition report.

# PUBLIC PROGRAMS

## COURSES

July 11, 18, 25; August 1, 8, 2011

### **Landscape Painting Class**

Taking inspiration from the *Pissarro's People* exhibition, this five-week landscape painting class had participants working outside on the Clark grounds, taking in different vistas each week.

July 30–31, 2011

### **Focus on Nature:**

#### **A Summer Photography Workshop**

In this two-day digital photography workshop, master photographer Allen Rokach guided participants in the limitless possibilities of digital nature, landscape, garden, and flower photography. Participants explored the Clark's 140 acres of farmland, pastures, woodlands, meadows, and ponds. Through lectures, field sessions, review sessions, and individual consultations, participants received in-depth instruction on everything from choosing the right lens for any situation and making the best use of light to creating exciting compositions and using software programs to enhance photographic images.

August 11, 2011

### **Clark Archives Workshop**

This workshop looked at the Clark archives, focusing on the questions "What does it contain?" and "How can you search it?" Participants examined fascinating material in the collection of Robert Sterling Clark's papers, as well as records of the Clark's museum, and learned how to use the ContentDM database to find materials.

October 4, 11, 18, 25; November 1, 8, 2011

### **Painting and Sculpting**

#### **Three-Dimensional Watercolors**

In this six-session course, participants discovered how paintings can lift off the page. Artist Robin Brickman taught techniques to cut, paint, shape, and glue paper into sculpted watercolors. Students experimented with this three-dimensional style, creating several small studies and

one larger project. The Clark's collection and surrounding landscape provided ample inspiration for demonstrations, independent work time, and class discussions.

March 8, 15, 22, 29, 2012

### **Olli/Clark Members Course: Capitals of Art**

This series of lectures examined the work of artists based in Bruges, Rome, Madrid, and London, in turn, exploring the paintings and sculpture produced in their historical contexts.

March 8

#### **Bruges in the Fifteenth Century**

March 15

#### **Rome in the Sixteenth Century**

March 22

#### **Madrid in the Seventeenth Century**

March 29

#### **London in the Eighteenth Century**

March 20, 27; April 3, 10, 2012

### **Copying the Copycats Drawing Class**

The Clark offered a four-session gallery drawing workshop for adults at all levels of experience to accompany the exhibition *Copycat: Reproducing Works of Art*. The first two classes met in the exhibition gallery, providing insight into the value of the longstanding tradition of copying from the masters. The final two classes met in the Clark Café, where participants worked from the drawings used for copying instruction, in the French academic style. The Clark provided basic materials, and a list of suggested materials was provided for any participants who wanted to take their projects to the next level.

## EDUCATION EVENTS

July 10–17, 2011

### **Docent Summer School**

The Clark's annual Summer School for Docents focused on honing analytical skills, enhancing communication skills, and developing audience engagement strategies. This summer's nineteenth annual course was attended by twenty-five volunteer guides from art museums across the country.

October 21, 2011

### **CEVA Fall Colloquium**

Museum educators and other museum staff from far and wide gathered at the Clark for theoretical conversations and professional enrichment, with CEVA director Michael Cassin presiding. The theme of the fall colloquium was "Presenting Education."

November 1, 8, 15, 22, 29, 2011; April 26, May 3, 10, 17, 24, 2012

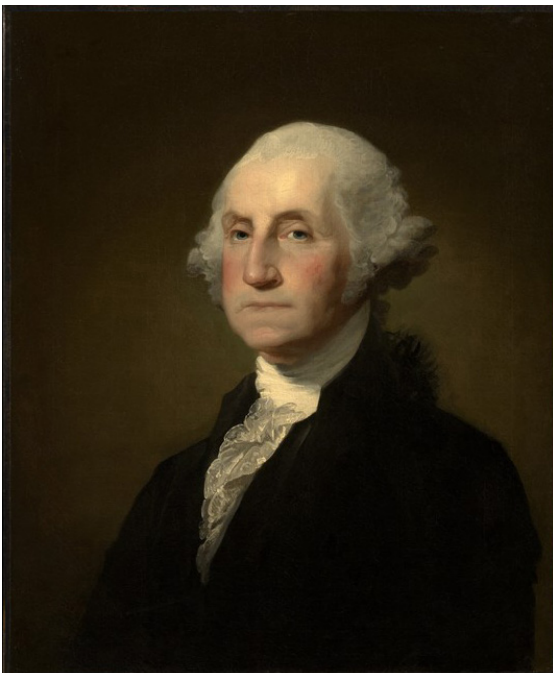
### **RAISE**

The RAISE (Responding to Art Involves Self Expression) program is a collaboration between the Berkshire County Juvenile Court and the Clark. RAISE participants take part in group meetings, writing and self-awareness exercises, and gallery talks. This alternative sentencing model shifts the sentencing paradigm from punishment to education, offering participants a new way to think about their lives and their potential. Since its inception in 2006, RAISE has served more than one hundred Berkshire County boys and girls ages twelve to seventeen.

May 18–19, 2012

### **CEVA Spring Colloquium**

CEVA Director Michael Cassin presided over this session, which focused on "Marketing Museum Education Inside and Out."



Gilbert Stuart, *George Washington*, 1796–1803, 1955.16.

## FAMILY EVENTS

July–August, 2011

### **African Folktales**

The Clark celebrated the *El Anatsui* exhibition with afternoons of traditional African folktales presented by renowned storyteller Eshu Bumpus.

July 20–25, 2011

### **Minervamation Animation Workshop**

During this five-day workshop with Minerva Stage's Kathy O'Mara, eight- to twelve-year-olds created an original short animated film inspired by the *Pissarro's People* exhibition.

October 28, 2011

### **Clark in the Dark Family Day**

With the impending closing of the original white marble museum building for renovation, the Clark invited families to "make their mark at the Clark" by painting right on the walls of the famous Renoir Room in the museum galleries.

Families added to sketches created by local artists Thor Wickstrom and Jaye Fox or painted their own masterpieces in frames provided. Other activities included decorating paperweights using salvaged marble, making 3-D picture boxes using images from the Clark's collection, a dusk hike on Stone Hill, stargazing and flashlight games with Williams College students, and ghost stories and folktales around a campfire with Clark curators Richard Rand and Kathy Morris, and CEVA director Michael Cassin.

*This event was generously supported by funding from the officers and employees of Allen & Company, Inc.*

December 2, 2011; January 6, February 3, March 2, 2012

### **New Parents Gallery Talk**

On select Friday mornings, the Clark warmly welcomed new parents and their little ones to informal gallery talks.

December 10, 2011; January 14, February 11, March 10, 2012

### **Start with Art Preschool Series**

Preschoolers got a start in art with themed talks, gallery guides, and art-making activities specially designed for their age group. A different theme was explored each month. This free series was geared toward three- to six-year-olds and their parents:

December 10  
**Light and Dark**

January 14  
**Food and Art**

February 11  
**Animals**

March 10  
**Flowers and Plants**

January 7, 14, 21, 28, 2012

### **Discover, Collect, and Create: Using Nature's Palette on the Clark Campus**

Participants became part of the artistic process with local artist Karl Mullen, exploring the Clark's campus and creating a multisensory art experience and a temporary art installation each week.

April 1, 2012

### **Copycat Family Day**

Participants celebrated the exhibition *Copycat: Reproducing Works of Art* by copying the works of the masters, trying out the old artist's trick of "squaring up," and playing a variety of follow-the-leader games. Entertainment was provided by a call-and-response drum circle with musician Otha Day, Zumba professionals, and a strolling Cat Woman.

*This event was generously supported by funding from the officers and employees of Allen & Company, Inc.*

June 24, 2012

### **Chinese Street Festival Family Day**

In celebration of the *Unearthed* exhibition, the Clark campus was transformed into a traditional Chinese street festival, complete with booths featuring fun activities for the whole family. There was fortune telling by an oracle, and participants learned to write their names in Chinese characters. Entertainment included a dragon parade, a real-live water buffalo, shadow puppets, storytelling, and much more. Delicious Chinese street food and traditional carnival food was available for purchase.

*This event was generously supported by funding from the officers and employees of Allen & Company, Inc.*

## FILMS

July 1, 8, 15, 22, 2011

### **PraiseSong Film Series**

*PraiseSong: African-American Music in the Movies* was a free film series offered by the Clark as part of the Berkshire-wide arts festival Lift Ev'ry Voice: Celebrating African-American Culture and Heritage.

July 1

### ***Lady Sings the Blues***

July 8

### ***Say Amen, Somebody***

July 15

### ***Bird***

July 22

### ***What's Love Got to Do with It?***

August 1, 8, 15, 22, 29, 2011

### **Toil of the Soil Film Series**

In conjunction with the Clark's *Pissarro's People* exhibition, the free *Toil of the Soil: Films of Peasant and Yeoman* film series looked at the politics of labor.

August 1

### ***Jean de Florette***

August 8

### ***Farrebique***

August 15

### ***Pelle the Conqueror***

August 22

### ***The Tree of Wooden Clogs***

August 29

### ***Days of Heaven***

September 16, 30, October 14, November 18, 26, December 9, 15, 30, 2011; January 13, 27, February 10, 19, 2012

### **Cinema Salon Film Club**

Cinema Salon screenings and discussions were led by the Clark's film programmer Steve Satullo.

November 20, 27; December 4, 2011

### **Looking at Rembrandt Film Series**

In celebration of the Clark's exhibition *Rembrandt and Degas: Two Young Artists*, this free film series presented a variety of cinematic portraits of Rembrandt and his work.

November 20

### ***Rembrandt for Real***

November 27

### ***Nightwatching***

December 4

### ***Rembrandt***

January 8, 15, 22; February 5, 19, 2012

### **Escapist Entertainment Film Series**

In the midst of a Williamstown winter, everyone craves a bit of escape—and the Clark was happy to oblige with the free Escapist Entertainment film series. This series transported audiences to islands of sun and sand, from the Pacific to the Mediterranean to the Caribbean. The epigraph of one of these films says it all: "In times like these, escape is the only way to stay alive and keep dreaming."

January 8

### ***Cast Away***

January 15

### ***The Talented Mr. Ripley***

January 22

### ***Dr. No***

February 5

### ***Mediterraneo***

February 19

### ***Heading South***

February 18, 2012

### **Leonardo Live**

*Leonardo Live*, a special film tour of the National Gallery of London's landmark exhibition *Leonardo da Vinci: Painter at the Court of Milan*, came to the Clark live in

HD. In this 85-minute movie, internationally renowned art historians and broadcasters Tim Marlow and Mariella Frostrup lead the audience through the critically acclaimed exhibition, which brought together the largest number of Leonardo da Vinci's rare surviving paintings ever assembled in one exhibition. The historic exhibition sold out in London and, due to the fragility of the paintings, could not tour.

April 15, 22, 29; May 6, 13, 2012

### **Artists Now Film Series**

"Artists Now: Documenting the Creative Process," a free documentary film series, looked at contemporary artists and their ways of working, in groups and individually. Some films highlighted the artists' affiliations with school and style, while others detailed both international art stars' and outsider artists' highly personalized approaches to their work.

April 15

### **Chuck Close**

April 22

### **Waste Land**

April 29

### **Hockney Binocular**

May 6

### **Beautiful Losers**

May 13

### **Marwencol**

May 19, 26; June 9, 16, 2012

### **Focus on Women Artists Film Series**

The "Focus on Women Artists" free film series examined the special challenges that face female artists, in two historically based feature films from France and two American documentaries.

May 19

### **Camille Claudel**

May 26

### **Séraphine**

June 9

### **Alice Neel**

June 16

### **Who Does She Think She Is?**

## GALLERY TALKS

July 13, 2011

### **Spaces: Photographs by Candida Höfer and Thomas Struth**

Robin Kelsey, Shirley Carter Burden Professor of Photography at Harvard University, spoke about the exhibition *Spaces: Photographs by Candida Höfer and Thomas Struth*.

July 14, August 11, September 8, October 13, November 8, December 10, 2011; January 12, February 9, March 8, April 12, May 10, June 14, 2012

### **Looking at Lunchtime Gallery Talk Series**

Clark curatorial and other staff members presented half-hour talks on their favorite works from the Clark's permanent collection.

July 14

### **Curator's Choice**

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs

August 11

### **Curator's Choice**

Michael Cassin, Director of the Center for Education in the Visual Arts

September 8

### **Librarian's Choice**

Terri Boccia, Acquisitions Librarian and Special Projects Officer

October 13

### **Librarian's Choice**

Karen Bucky, Collections Access and Reference Librarian

November 10

### **Curator's Choice**

Paul Richardson, Assistant Exhibitions Manager



December 8

**Curator's Choice**

Michael Cassin, Director of the Center for Education in the Visual Arts

January 12

**Curator's Choice**

Sarah Lees, Associate Curator of European Art

February 9

**Curator's Choice**

Michael Cassin, Director of the Center for Education in the Visual Arts

March 8

**Curator's Choice**

Paul Richardson, Assistant Exhibitions Manager

April 12

**Curator's Choice**

Alexis Goodin, Curatorial Research Associate

May 10

**Library's Special Collections**

Terri Boccia, Acquisitions Librarian and Special Projects Officer

June 14

**Curator's Choice**

Michael Cassin, Director of the Center for Education in the Visual Arts

August 3, 2011

**Spaces: Photographs by Candida Höfer and Thomas Struth**

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, spoke about the exhibition *Spaces: Photographs by Candida Höfer and Thomas Struth*.

March 10–11, 2012

**Gallery Talk: Bouguereau's Nymphs and Satyr**

Tom Branchick, director of the Williamstown Art Conservation Center; Richard Rand, Robert and Martha Berman Lipp Senior Curator and curator of paintings and sculpture; and Sarah Lees, associate curator of European art, discussed the cleaning and conservation of one of the Clark's most beloved paintings, William Adolphe Bouguereau's *Nymphs and Satyr*.

## MUSIC

July 5, 12, 19, 26, 2011

**Summer Band Concert Series**

Members of the community brought family and friends, picnics, blankets, and lawn chairs to the Clark for this free Berkshire tradition. The galleries remained open until 6 pm on band concert evenings.

*This program was supported in part by Williamstown Savings Bank.*

July 5

**The Doerfels**

July 12

**The Sweetback Sisters**

July 19

**The Sister City Jazz Ambassadors**

July 26

**Kinobe**

July 13, 20, 27, 2011

**The Met Summer HD Encores**

This Peabody and Emmy Award-winning series featured extraordinary stars, breathtaking music, and visionary interpretations by today's most celebrated directors, hosted in the comfort of the Clark's auditorium.

July 13

**La Fille du Régiment**

July 20

**Tosca**

July 27

**Don Carlo**

August 2, 9, 16, 23, 2011

**Chamber Music Concert Series**

Five of the world's most accomplished chamber music groups came to the Clark on Tuesday evenings in August for the popular chamber music concert series.

August 2

**Borealis String Quartet**

August 9

**Trio con Brio Copenhagen**

August 16

**Caramoor Virtuosi**

August 23

**The St. Petersburg String Quartet**

with guest pianist Gilbert Kalish

August 30

**Concert: violinist Kristin Lee and pianist Alexandre Moutouzkine**

August 4, 11, 18, 25, 2011

**Club7**

Tadao Ando's "7 Wall" at the Clark's Stone Hill Center was the setting for drinks, snacks, and live music on Thursday evenings in August as visitors relaxed with friends and took in one of the most beautiful sunsets in the region.

August 4

**Justin Allen Trio**

August 11

**Googood**

August 18

**Wandering Rocks**

August 25

**The Burdens**

October 2

**Victor Hill Concert**

Harpsichordist Victor Hill, professor of mathematics at Williams College for forty years, presented a free solo recital.

October 8, 2011

**Larry Chernicoff's Beauty and the Beat**

with special guest Charlie Tokarz

October 15, 29, November 6, 19, December 3, 10, 28, 2011; January 21, February 11, 25, April 7, 14, May 8, 10, 15, 17, 18, 2012

**The Met: Live in HD**

This Peabody and Emmy Award-winning series featured extraordinary stars, breathtaking music, and visionary

interpretations by today's most celebrated directors, hosted in the comfort of the Clark's auditorium.

October 15

**Donizetti's Anna Bolena**

October 29

**Mozart's Don Giovanni**

November 6

**Wagner's Siegfried**

November 19

**Glass's Satyagraha**

December 3

**Handel's Rodelinda**

December 10

**Gounod's Faust**

December 28

**Humperdinck's Hansel and Gretel**

January 21

**Handel, Rameau, Vivaldi, and others, The Enchanted Island**

February 11

**Wagner's Götterdämmerung**

February 25

**Verdi's Ernani**

April 7

**Massenet's Manon**

April 14

**Verdi's La Traviata**

May 8

**Wagner's Dream**

May 10

**Wagner's Das Rheingold**

May 15

**Wagner's Die Walküre**

May 17

**Wagner's Siegfried**

May 18

**Wagner's Götterdämmerung**

December 2

**The Barra MacNeils**

Celtic Classics and holiday music opened Williamstown's Holiday Walk Weekend.

February 26

**Victor Hill Concert**

March 4

**Duo Recital by cellist Edward Arron and pianist Jeewon Park**

April 6

**John Pizzarelli**

The noted Jazz guitarist brought his quartet to the Clark for a lively evening of jazz standards and favorites from the American Songbook.

April 20

**Janis Ian**

The nine-time Grammy Award nominee performed in the Clark's auditorium.

May 20

**Victor Hill Concert**

## PERFORMING ARTS

September 15, 23, October 6, 14, December 1, 9, 2011; February 9, March 1, 9, 30, 2012

**London's National Theatre: Live in HD**

The National Theatre Live in HD series delivers the best of British theater to cinemas around the world—and to the comfort of the Clark's auditorium. Stage performances are captured in front of an audience at London's National Theatre and its collaborating companies, and broadcast live in high definition across Europe and America.

September 15, 23

***One Man, Two Guvnors***

October 6, 14

***The Kitchen***

December 1, 9

***Collaborators***

February 9

***Travelling Light***

March 1, 9

***The Comedy of Errors***

March 30

***She Stoops to Conquer***

February 27, 2012

**The Misanthrope**

The Williamstown Theatre Festival presented a live reading of Richard Wilbur's translation of Molière's classic French comedy.

## PUBLIC LECTURES

July 17, 2011

**Pissarro's People: The Making of an Exhibition**

Richard Brettell, Margaret McDermott Distinguished Chair of Arts and Humanities at the University of Texas–Dallas and guest curator of *Pissarro's People*, explored the themes of the exhibition.

July 24, 2011

**Fold Crumple Crush: The Art of El Anatsui**

Filmmaker Susan Vogel screened her film and shared her experiences in creating this revealing documentary, a powerful portrait of the acclaimed contemporary artist. The film presents an insider's view of the artist's practice and of the laborious and ingenious work that converts used bottle tops into Anatsui's opulent wall hangings.

July 29, 2011

**The Power of Natural Light**

Master photographer Allen Rokach kicked off his "Focus on Nature: A Summer Photography Workshop" with a free public lecture on the power of natural light, discussing how to analyze the quality, direction, and intensity of light to best capture the photographic subject.

July 31, 2011

### **El Anatsui**

David Breslin, guest curator of *El Anatsui* at the Clark, presented a free lecture on the unique large-scale sculptures of this Ghana-born artist. A selection of Anatsui's recent works, including *Intermittent Signals* (2009), was on view at the Clark's Stone Hill Center in an exhibition that explored the themes of history, economy, sustainability, and identity.

August 21, 2011

### **Of Times and Spaces: The Photography of Candida Höfer and Thomas Struth**

Charles W. Haxthausen, Robert Sterling Clark Professor at Williams College, explored the use of time and space in the works of these contemporary photographers.

September 11, 2011

### **The Critic as Artist in 2011: Updating Oscar Wilde**

In 1890, Oscar Wilde argued for criticism as an art in itself. In this lecture, followed by an open discussion, Clark Prize winner Peter Schjeldahl, a staff writer at the *New Yorker* since 1998 and the magazine's art critic, explored whether dedicated art criticism is still relevant today.

October 9, 2011

### **Windows on the Past Writers Series: Stephanie Cowell**

Stephanie Cowell read from her novel *Claude & Camille*, inspired by the Clark's 2007 *Unknown Monet* exhibition. This "rich, artsy read" (*Library Journal*) is the story of Claude Monet and the young woman who would haunt him all his life—his beautiful and mysterious wife, Camille. Cowell talked about historical fiction and the unique challenges of bringing Monet to life. A book signing followed the event.

October 18, 2011

### **Tadao Ando at the Clark**

Pritzker Prize-winning architect Tadao Ando made a special free presentation focusing on his work at the Clark. Ando's Stone Hill Center has quickly become an iconic part of the Clark's campus, and his vision for the next phase of the campus expansion will have a transformative effect on the Institute's future.

October 23, 2011

### **Windows on the Past Writers Series: Emily Fox Gordon**

Emily Fox Gordon read from her memoir about growing up in Williamstown, *Are You Happy?: A Childhood Remembered*, which has been called "dazzling in its cool, clear-eyed, unsentimental vision" (*Boston Globe*).

October 30, 2011

### **Windows on the Past Writers Series: Jim Shepard**

Williams College professor Jim Shepard, author of ten books of fiction, including the novel *Flights* and National Book Award finalist *Like You'd Understand, Anyway*, read from his latest book of stories, *You Think That's Bad*, and talked about writing fiction from fact and projecting the reader into remote realities.

November 13, 2011

### **Rembrandt and Degas: Two Young Artists Opening Lecture**

Jenny Reynaerts, senior curator of eighteenth- and nineteenth-century paintings at the Rijksmuseum, Amsterdam, a Clark Fellow, and the curator of *Rembrandt and Degas: Two Young Artists*, introduced the exhibition.

January 29, 2012

### **Degas Looks at Rembrandt**

Degas expert Richard Kendall, Clark curator-at-large and curator of the Clark's 2010 exhibition *Picasso Looks at Degas*, discussed Rembrandt's influence on Degas and other mid-nineteenth-century artists.

February 12, 2012

### **Clark Remix: The Making Of Opening Lecture**

In this lecture, Clark curators provided a behind-the-scenes look at the creation of the *Clark Remix* exhibition.

March 11, 2012

### **Beneath the Surface: A Master Painter Examines the Clark's Nymphs and Satyr**

William Adolphe Bouguereau's *Nymphs and Satyr*, the largest painting in the Clark collection, had been recently cleaned by Tom Branchick, director of the Williamstown Art Conservation Center, and was on view at Stone Hill Center for one weekend only. In honor of the newly cleaned work, the Clark presented a free lecture by artist Graydon Parrish in which he explored Bouguereau's deliberate métier—specifically, how he created this masterwork, step by step.

April 10, 2012

### **A Conversation on Rembrandt and Degas**

New York

This panel discussion with Richard Rand, Robert and Martha Lipp Senior Curator and curator of paintings and sculpture; Jenny Reynaerts, senior curator of eighteenth- and nineteenth-century paintings at the Rijksmuseum; Richard Kendall, Clark curator-at-large; and Mariët Westermann, vice president of the Andrew W. Mellon Foundation explored Rembrandt van Rijn's (1606–1669) profound influence on Edgar Degas (1834–1917), in conjunction with the exhibition *Rembrandt and Degas: Portrait of the Artist*, on view at the Metropolitan Museum of Art. The exhibition was organized by the Rijksmuseum, Amsterdam, in association with the Clark and the Metropolitan Museum of Art, New York.

April 19, 2012

### **Society's Child: A Life in Song**

Before nine-time Grammy Award nominee Janis Ian's evening concert, the singer-songwriter and author presented recollections and readings from her book *Society's Child: My Autobiography*.

May 1, 2012

### **Judith M. Lenett Memorial Lecture: Pinning Down History: Insects, America, and the Art of John Hampson**

Lenett Fellow and second-year Williams graduate student Zoe Samels presented a free lecture marking the culmination of her year-long Lenett project, which combined art historical research and conservation treatment in the restoration of artist John Hampson's entomological collage, *General Slocum: from the Fairbanks Museum of Natural History in St. Johnsbury, Vermont*.

June 1, 2012

### **Graduate Program Class of 2012 Spring Symposium**

In the seventeenth annual Graduate Program Symposium, students in the Williams College–Clark Graduate Program in the History of Art Class of 2012 presented their qualifying papers for their master's degrees.

June 3, 2012

### **Spaces of Experience: Changing Ideals in Museum Display**

In this lecture by Charlotte Klonk, professor of art history at the Humboldt-University of Berlin and current Clark Fellow, Klonk presented an overview of different forms of display that have emerged in the past two hundred years. Each mode, she argued, entails a different conception of spectatorship.

June 10, 2012

### **The Profession of Words Author Series: Roland Merullo**

In this free event at the Clark, award-winning local writer Roland Merullo—author of more than a dozen books of fiction and nonfiction, including *Revere Beach Trilogy*, set in

his hometown of Revere, Massachusetts; *Leaving Losapas*, currently optioned for film rights by John Turturro; and his most recent novel, *The Talk-Funny Girl*—spoke about his journey from working as a carpenter to becoming a prolific professional author. A book signing followed the event.

June 17, 2012

### **Sleeping on Stone**

Professor Annette Juliano, guest curator of *Unearthed: Recent Archaeological Discoveries from Northern China*, presented the opening lecture of the Clark's summer exhibition program. Juliano focused on distinctive burial practices in North China during the fifth through seventh centuries and the function of tombs and their striking funerary objects to protect and accompany the deceased on their journey to the afterlife.

*Unearthed was organized by the Clark in association with Art Exhibitions China and was supported by an award from the National Endowment for the Arts.*

## **SPECIAL EVENTS**

July 24, 2011

### **Clark Society Reception with Susan Vogel**

Following the screening of *Fold, Crumple, Crush*, Vogel's documentary on artist El Anatsui, Clark Society members joined the filmmaker and scholar for a private reception.

September 5, 2011

### **Williams First Years**

February 11, 2012

### **The Mad Hatter's Tea Party**

In the spirit of Alice's adventures in Wonderland, the Mad Hatter's Tea Party featured fanciful foods, daring drinks, hilarious hats, and mod music in celebration of the exhibition *Clark Remix*, a whole new way of looking at and interacting with many

of the great works in the Clark's collection. Guests viewed the *Clark Remix* and *Copycat* exhibitions, as well as a first edition of *Alice's Adventures in Wonderland*, by Lewis Carroll. The evening's entertainment included a photo booth, games of chess, and music by the "psychedelic Dixieland" band Primate Fiasco.

February 16, 2012

### **Young Patrons Tour of the Lauder Collection at the Neue Galerie**

New York

Young patrons of the Clark were invited to join Clark Director Michael Conforti for a private tour of the Ronald S. Lauder Collection, on view at New York's Neue Galerie, followed by wine and a taste of Vienna at the museum's Cafe Fledermaus.

May 8, 2012

### **A Conversation About the Recovery of China's Past**

New York

The Clark and the Asia Society hosted a panel discussion moderated by Jeffrey Brown, senior correspondent of *PBS News Hour*, on the state of archaeology in China and its role within that country's evolving sense of its history. The panel addressed the intersection of history and archaeology, objects and their contexts, and the dynamic positioning of the past in contemporary life. Panelists included Professor An Jiayao of the Institute of Archaeology at the Chinese Academy of Social Sciences; Professor George T. Crane, Fred Greene Third Century Professor of Political Science at Williams College; and Dr. Liu Yang, curator at the Minneapolis Institute of Arts.

May 8, 2012

**Exhibition Opening:  
Phantoms of the Clark Expedition**

New York

Held at The Explorers Club, the celebration surrounding Mark Dion's installation *Phantoms of the Clark Expedition* was memorable as the artist offered an extraordinary view into a little-known part of the life story of the founder of the Clark.

May 16, 2012

**Clark Contemporaries Opening of the  
Mark Dion Installation: Phantoms of  
the Clark Expedition**

New York

Young patrons of the Clark were invited to join artist Mark Dion and Clark Director Michael Conforti for the Clark Contemporaries opening of the exhibition *Phantoms of the Clark Expedition* at The Explorers Club.

May 18, 2012

**Art Museum Day**

The Clark marked the annual Art Museum Day celebration sponsored by the Association of Art Museum Directors with free cookies and lemonade. The Clark's curatorial team posted live to Facebook throughout the day and answered questions from the public about what curators do and how museums work, as well as questions on the collections. This year's Art Museum Day focused on the special connections that art museums create in their communities.

June 2, 2012

**Graduate Program Hooding Ceremony**

June 4, 11, 18, 25, 2012

**Yoga at Stone Hill**

Participants joined certified yoga instructors Tasha Judson and Karen Bucky for a free yoga class appropriate for participants of all experience levels.

June 15, 2012

**Summer Opening Party**

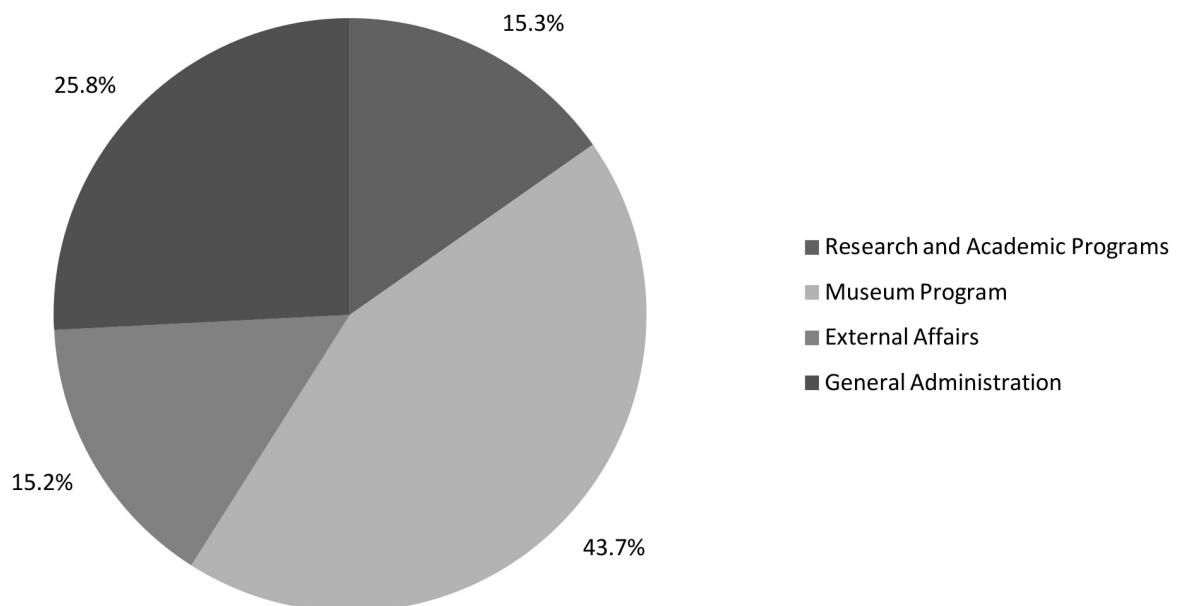
A party celebrating the opening of the Clark's new exhibitions kicked off a summer of exploration. Guests enjoyed drinks, delicacies, and entertainment with an Asian flair and viewed *Unearthed* in the Clark's main galleries and *Through Shên-kan and Then and Now* at Stone Hill Center.

# FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2012  
(with comparative totals for the year ended June 30, 2011)

	2012	2011
<b>Operating Support and Revenue</b>		
From Investments	\$ 11,546,882	\$ 11,422,969
Memberships	868,172	948,991
Contributions and Grants	771,136	1,083,537
Earned Revenue	3,289,920	2,027,561
Other Income	482,028	613,927
<b>TOTAL OPERATING REVENUE</b>	<b>\$ 16,958,138</b>	<b>\$ 16,096,985</b>

<b>Operating Expenses</b>		
Research and Academic Programs	2,593,964	2,517,296
Museum Program	7,411,128	7,089,888
External Affairs	2,574,757	2,301,381
General Administration	4,378,289	4,188,420
<b>TOTAL OPERATING EXPENSES</b>	<b>\$ 16,958,138</b>	<b>\$ 16,096,985</b>





**Cover image:** Woman with headdress  
photographed by the Clark Expedition in Zhenyun  
Xian, Gansu province, 1909 (plate 44 from  
*Through Shên-kan*)