

An oil painting of a man's face, rendered in a realistic style with visible brushstrokes. The man has dark hair and a slight beard, looking slightly to the right. The background is a dark, muted grey.

# Annual Report

Report for the fiscal year  
July 1, 2010–June 30, 2011

# THE CLARK

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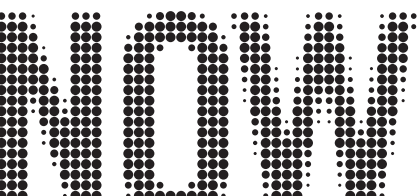
# Annual Report

Report for the fiscal year  
July 1, 2010–June 30, 2011

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# THE CLARK



# Milestones

- The Museo Nacional del Prado in Madrid opened a special exhibition of the Clark's full collection of thirty-two paintings by Pierre-Auguste Renoir in October 2010. The historic presentation drew critical acclaim across Europe and attracted some 370,000 visitors over the course of sixteen weeks, making it the fourth-highest-attended special exhibition in the Prado's history. The exhibition marked the first time that the Clark's entire Renoir collection was presented outside of Williamstown and initiated a cross-cultural collaboration between the two museums that will continue in 2014 when the Clark hosts an exhibition of Rubens, Velázquez, and other masterpieces from the Prado's royal collections.
- In March 2011, the Clark's first international tour of eighty of the best of its nineteenth-century French paintings began with an exhibition at the Palazzo Reale in Milan that drew enthusiastic crowds and strong critical reviews. The exhibition then traveled to the Musée des impressionnismes in Giverny, where French audiences attended in record numbers to welcome these works to their country. The exhibition set new attendance records for the museum's summer exhibition program.
- The Clark's educational outreach program for juvenile offenders, RAISE (Responding to Art Involves Self Expression), was honored by the Commonwealth of Massachusetts with a Champions of Arts Education Advocacy Award for Outstanding Arts Collaborative in the field of Visual Arts. The state's Arts | Learning Networking and Advocacy Group presented the award to Ronna Tulgan Ostheimer, head of education programs at the Clark, in a May 2011 ceremony.
- The Research and Academic Program completed its Central and Eastern European initiative in May 2011 with a seminar titled Art History Meets Art Theory that was held in Bucharest. The program, hosted jointly with the New Europe College Institute for Advanced Study, was the third and final seminar in the Eastern European initiative and drew scholars from across the region. This project was supported by major grants from the Andrew W. Mellon Foundation and the Getty Foundation.



- The Ghanaian artist El Anatsui made two visits to the Clark in 2011 in conjunction with a special exhibition of three of his woven reliefs at Stone Hill Center, working with the Clark's curatorial team to arrange the installation that was a highlight of the summer season.

In the summer exhibition *El Anatsui*, visitors were captivated by the unique works of this artist, who was born and raised in Ghana and is currently working in Virginia.

# Acquisitions

Giuseppe Cesari, called Cavaliere d'Arpino  
Italian, 1568–1640

**Perseus Rescuing Andromeda**, 1594/95  
Oil on panel  
20 <sup>1</sup>/<sub>16</sub> x 14 <sup>15</sup>/<sub>16</sub> in. (52.5 x 38 cm)  
2010.7

Gertrude Käsebier  
American, 1852–1934

**Hermione Turner and Children**, c. 1910  
Vintage platinum print  
9 <sup>1</sup>/<sub>2</sub> x 7 <sup>5</sup>/<sub>8</sub> in. (24.1 x 19.4 cm)  
2010.8

James Anderson  
English, 1813–77, active Italy  
**Island of San Giorgio, Venice [Isola di S. Giorgio, Venezia]**, c. 1860  
Albumen print (unmounted)  
sheet: 8 x 10 in. (20.3 x 25.4 cm)  
Gift of Paul Martineau  
in memory of John B. Martineau  
2010.9

Maxime Maufra  
French, 1861–1918  
**The Path Next to the Sea (Le Chemin au bord de la mer)**, 1893  
Color lithograph on cream wove paper  
sheet: 7 <sup>1</sup>/<sub>16</sub> x 11 <sup>1</sup>/<sub>2</sub> in. (20.1 x 29.2 cm)  
Gift of Amy and David Dufour  
2010.10

Minton & Co.  
English (Staffordshire, Stoke-on-Trent),  
1793–present  
Design attributed to Christopher Dresser,  
British, 1834–1904  
**Demitasse Cup and Saucer, “Japanese Cranes”  
pattern**, 1880 and 1872, respectively  
Blue transfer decoration on earthenware  
cup: 2 <sup>1</sup>/<sub>4</sub> x 2 <sup>3</sup>/<sub>8</sub> in. (5.7 x 6.1 cm)  
saucer: 4 <sup>1</sup>/<sub>4</sub> in. (10.8 cm)  
Gift of Brian D. Coleman  
2010.11

**Dish Cover from the George Washington  
Memorial Service**  
Chinese, for the American market, c. 1800  
Porcelain, enamel, and gilding  
1 (with knob 2 <sup>1</sup>/<sub>2</sub> in.) x 7 <sup>3</sup>/<sub>16</sub> in. (2.5 x 18.3 cm)  
Gift of Mrs. Phoebe Prime Swain  
2010.12.1

**Bowl from the George Washington  
Memorial Service**

Chinese, for the American market, c. 1800  
Porcelain, enamel, and gilding  
2 <sup>3</sup>/<sub>4</sub> x 8 in. (7 x 20.3 cm)  
Gift of Mrs. Phoebe Prime Swain  
2010.12.2



*Perseus Rescuing Andromeda*, 1594/95, by Giuseppe Cesari, called Cavaliere d'Arpino.

Alfred Stieglitz  
American, 1864–1946  
**The Terminal**, 1893; printed c. 1910  
Photogravure in original frame  
10 x 13 ½ in. (25.4 x 33.3 cm)  
Gift of Penelope Tyson Adams  
in memory of her husband, John Barclay Adams  
2010.13

Linnaeus Tripe  
English, 1822–1902  
**Amerapooora. A Street in the City**, 1855  
Coated salt print from a waxed paper negative  
photo: 9 ¾ x 13 15/16 in. (24.8 x 34.8 cm)  
mounting sheet: 17 15/16 x 22 13/16 in. (45.5 x 58 cm)  
Acquired by the Sterling and Francine Clark  
Art Institute, Williamstown, Massachusetts,  
with partial funds donated by the Troob Family  
Foundation  
2011.1

Max Beckmann  
German, 1884–1950  
**Malepartus**, plate seven in the series **Hell  
(Die Hölle)**, 1919  
Lithograph on cream simili Japanese paper  
33 9/16 x 24 in. (85.2 x 61 cm)  
image: 26 7/16 x 16 7/16 in. (67.2 x 41.8 cm)  
2011.2

Francis Martin Drexel  
American, 1792–1863  
**Portrait of an Elderly Quaker Lady**, c. 1822  
Oil on canvas laid on panel  
30 x 24 ½ in. (76.2 x 61.3 cm)  
frame: 39 5/16 x 34 3/8 x 3 ¼ in.  
(99.9 x 87.3 x 8.3 cm)  
Gift from their children  
in memory of Edward and June Gubb  
2011.3

Alessandro Turchi  
Italian, 1578–1649  
**Lamentation over the Body of Christ**,  
c. 1645–50  
Oil on touchstone  
9 13/16 x 13 ¾ in. (25 x 35 cm)  
2011.4



*Lamentation over the Body of Christ*, c. 1645–50,  
by Alessandro Turchi.



*The Terminal*, 1893, by Alfred Stieglitz.

# Exhibitions

## Picasso Davant Degas

Museu Picasso, Barcelona

October 15, 2010–January 16, 2011

Following its presentation at the Clark, *Picasso Looks at Degas* traveled to Picasso's birthplace for its European exhibition.

*Picasso Davant Degas* explored Picasso's direct response to Degas's work through a presentation of more than one hundred works drawn from the rich collections of the co-organizers, along with loans from more than forty museums and private collections worldwide. Among the works paired in the exhibition were Picasso's *Nude Wringing Her Hair* (1952) and Degas's *Combing the Hair* (*La Coiffure*; c. 1892–96), and Picasso's *Sebastià Junyer Vidal* (1903) and Degas's *In a Café* (*L'Absinthe*; 1875–76).

*Picasso Looks at Degas* was organized by the Sterling and Francine Clark Art Institute and the Museu Picasso, Barcelona. It was supported in part by a grant from the National Endowment for the Arts, by an indemnity from the Federal Council on the Arts and the Humanities, and with the special cooperation of Fundació Almine y Bernard Ruiz-Picasso para el Arte.

## Pasión por Renoir: La Colección del Sterling and Francine Clark Art Institute

Museo Nacional del Prado, Madrid

October 19, 2010–February 13, 2011

This cultural exchange initiative, comprising the Clark's collection of thirty-two Renoirs, represented the first time the Clark had exhibited its entire collection of works by Renoir outside of the museum. The first monographic exhibition of the artist's work in Spain, *Pasión por Renoir* became the fourth-best-attended special exhibition in the museum's history.

Among the works exhibited were *Self-Portrait* (c. 1875), *Portrait of Madame Monet* (*Madame Claude Monet Reading*; c. 1874), *A Box at the Theater* (*At the Concert*; 1880), *Onions* (1881), and *The Bath* (*Girl Arranging Her Hair*; 1885).

## The Strange World of Albrecht Dürer

November 14, 2010–March 13, 2011

Drawing on the Clark's rich collection of works by the celebrated printmaker, this exhibition explored the power of Albrecht Dürer's work in its day, and why it remains so visually arresting to us more than five centuries later.

Dürer (1471–1528) was celebrated throughout the sixteenth century and is memorialized today for his innovative techniques in printmaking, his visionary imagination, and his theoretical writing, which transformed the study of human proportion. Deeply embedded in an age of religious reformation, scientific inquiry, and artistic innovation, Dürer created prints that reflected the intellectual and aesthetic activities of the Renaissance in Northern Europe.

*The Strange World of Albrecht Dürer* was presented by Crane & Co.



The Clark's international tour of masterpieces drew huge crowds to the Piazza del Duomo in Milan for the opening night of *Impressionisti: Capolavori della collezione Clark* at the Palazzo Reale.

## **Eye to Eye: European Portraits 1450–1850**

January 23–March 27, 2011

The thirty paintings and one sculpture included in this exhibition trace the various modes of European portraiture from the late fifteenth to the early nineteenth century. The exhibition included a range of portrait types, from informal head studies to idealized representations of historical figures, from official paintings intended for public display to private images of family members and friends. The works chosen demonstrated the range of functions a portrait might embrace: capturing a likeness for posterity, evoking character, memorializing a public persona, conjuring a historical figure, or standing in for an absent loved one.

In each case, a portrait brings us eye to eye with a beautiful, mysterious, or fascinating face from long ago.

All of the portraits in this exhibition were loaned from a private collection.

## **Romantic Nature: British and French Landscapes**

January 30–November 12, 2011

The works on view in this exhibition explored the Romantic sensibilities shared by British and French artists in the early nineteenth century, particularly their imaginative approach to representing nature.

In 1802, John Constable wrote that he championed what he called “a natural painture,” an approach to landscape painting that rejected many principles of traditional art instruction and relied instead upon the artist’s intuitive response to the observable world. By 1824, the year Constable’s paintings were featured at the Paris Salon, younger generations of artists in Britain and France were equally entrenched in the belief that “pure” landscape paintings held the same emotive power once believed to be the exclusive domain of historical or religious art. French artists, such as Théodore Rousseau, Jules

Dupré, and Constant Troyon, looked to the achievements of Constable and other leading British artists as transformative alternatives to the classical conventions that had long defined artistic practice.

Many of the paintings and drawings on display in this exhibition were assembled by business leader and arts patron Sir Edwin A. G. Manton (1909–2005) and his wife Florence, Lady Manton. The collection, a gift of the Manton Foundation in 2007, includes works of art by Constable, J. M. W. Turner, and Thomas Gainsborough, among other leading British artists of the eighteenth and nineteenth centuries.

## **Impressionisti: Capolavori della Collezione Clark**

Palazzo Reale, Milan

March 2–June 19, 2011

Milan was the first venue on the Clark’s international tour of seventy-three of the greatest works from its holdings of French Impressionist and other European nineteenth-century paintings. Included in the exhibition were works by Pierre-Auguste Renoir, Claude Monet, Edgar Degas, Édouard Manet, Berthe Morisot, and Camille Pissarro.

## **Pissarro’s People**

June 12–October 2, 2011

*Pissarro’s People* explored the painter’s humanism in all its aspects by bringing together figure paintings, drawings, and prints he made over the full trajectory of his career.

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 other artists associated with the movement. 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*, curated by Richard R. Brettell, was organized by the Sterling and Francine Clark Art Institute and the Fine Arts Museums of San Francisco. It was supported in part by a grant from the National Endowment for the Arts and by 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.

## **EI Anatsui**

June 12–October 16, 2011

The sculptor EI 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.

At the Clark, Anatsui’s colorful works brought their own architecture and logic into Tadao Ando’s Stone Hill Center, a building shaped around light and delicate transitions. These contemplative spaces provided an undistracted environment in which to experience Anatsui’s immersive sculptures and consider the stories they tell of consumerism, waste, and colonialism under the cloak of beauty.

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

June 12–September 5, 2011

The large-scale photographs by Candida Höfer and Thomas Struth featured in this exhibition offered 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 embraced photography as a medium of social, cultural, and historical purpose, choosing public spaces as their subjects.

*All of the exhibitions presented in 2010–11 were organized by the Sterling and Francine Clark Art Institute.*



# Loans

During the fiscal year 2010–11, the Clark loaned works to the following institutions:

Metropolitan Museum of Art, New York, for **Jan Gossaert's Renaissance** (October 5, 2010–January 17, 2011): Jan Gossaert, *Portrait of a Man* (1955.941), traveled to the Metropolitan Museum of Art; and *Portrait of Anna de Berghes* (1968.297), traveled to the Metropolitan Museum of Art and also to the National Gallery, London (February 23–May 30, 2011)

Yale University Art Gallery, New Haven, for **John La Farge's Second Paradise: Voyages in the South Seas 1890–91** (October 19, 2010–January 2, 2011): John La Farge, *Siva with Siakumu Making Kava in Tofae's House* (1966.3), *Hut in Moonlight, Iva, Savaii, and Oct., 1890* (1966.5), traveled to Addison Gallery of American Art (January 22–March 27, 2011)

Williams College Museum of Art, Williamstown, Massachusetts, for **Art Re: Art** (October 23, 2010–June 3, 2012): Circle of Jean-Honoré Fragonard, *Pygmalion and Galatea* (1955.739)

Musée du Petit Palais, Paris, for **Expo Jean-Louis Forain, 1852–1931** (March 9–June 5, 2011): Jean Louis Forain, *Dancer in Her Dressing Room* (1955.738), *Promenade on the Beach* (1955.736), and *A Girl on a Yacht* (1955.882), traveled to Dixon Gallery and Gardens, Memphis, Tennessee (June 26–October 9, 2011)

Royal Academy of Arts, London, for **Antoine Watteau: the Drawings** (March 12–June 5, 2011): Antoine Watteau, *Woman in Black* (1955.1831)

Sterling and Francine Clark Art Institute, for **Pissarro's People** (June 12–October 2, 2011): Camille Pissarro, *The Maid Shopping* (1962.90), *The Market at Gisors* (1962.93), *The Market at Pontoise* (1962.95), *The Plough* (1962.96), and *The Artist's Palette with a Landscape* (1955.827), traveled to the Fine Arts Museums of San Francisco, Legion of Honor, October 22, 2011–February 26, 2012

Courtauld Gallery, London, for **Toulouse-Lautrec and Jane Avril** (June 16–September 18, 2011): Henri Toulouse-Lautrec, *Jane Avril* (1955.566)

Rijksmuseum, Amsterdam, for **Rembrandt and Degas: Two Young Artists** (June 28–October 25, 2011): Edgar Degas, *Self-Portrait* (1955.544), traveled to the Sterling and Francine Clark Art Institute, November 13, 2011–February 5, 2012, and to the Metropolitan Museum of Art, February 22–May 20, 2012; and *Self-Portrait* (1955.1402), traveled to Rijksmuseum and the Sterling and Francine Clark Art Institute



*Jane Avril, 1891–92, by Henri Toulouse-Lautrec.*

# Clark Fellows

**Paloma Alarcó**

Chief of the Modern Master Painting Department, Museo Thyssen-Bornemisza, Madrid, Spain  
*July–August 2010*

**Hans Belting**

Project Curator, GAM (Global Art and the Museum), ZKM Center for Art and Media, Karlsruhe, Germany  
*September–October 2010*

**Julia Bryan-Wilson**

Associate Professor of Contemporary Art History, University of California–Irvine  
*February–June 2011*

**Adrienne Childs**

Curator of the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland–College Park  
*July–August 2010*

**Thomas Crow**

Rosalie Solow Professor of Modern Art and Associate Provost for the Arts, Institute of Fine Arts, New York University  
*February–June 2011*

**Dario Gamboni**

Professor of Art History, University of Geneva, Switzerland  
*September 2010–June 2011*

**Michèle Hannoosh**

Professor of French, University of Michigan–Ann Arbor, and Clark/Oakley Fellow  
*September 2010–June 2011*

**Mark Ledbury**

Power Professor of Art History and Visual Culture and Director of the Power Institute, University of Sydney, Australia  
*November–December 2010*

**Jean-Bernard Ouédraogo**

Professor of Sociology and Director of the Research Group on Local Initiatives (Groupe de Recherche sur les Initiatives Locales; GRIL), University of Ouagadougou, Burkina Faso, West Africa  
*July–August 2010*

**Griselda Pollock**

Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory, and History (CentreCATH), University of Leeds, England  
*February–June 2011*

**Susan Siegfried**

Professor of the History of Art and Professor of Women's Studies, University of Michigan–Ann Arbor  
*September–December 2010*

**Mårten Snickare**

Associate Professor of Art History, Stockholm University, Sweden  
*July–August 2010*

**Adrian Sudhalter**

Art Historian and Curator, and Clark/Centre Allemand Fellow  
*February–June 2011*

**Aron Vinegar**

Associate Professor of the History of Art, Ohio State University–Columbus  
*September–December 2010*



Scholars came together for *Art History Meets Art Theory*, a joint seminar hosted by the Research and Academic Program at the Sterling and Francine Clark Art Institute and the New Europe College Institute for Advanced Study, Bucharest.

**Giles Waterfield**

Independent Curator and Writer, and  
Associate Scholar and Director of Royal  
Collection Studies, Courtauld Institute of Art,  
London, England  
*July–August 2010*

**Dominic Willsdon**

Leanne and George Roberts Curator of  
Education and Public Programs, San  
Francisco Museum of Modern Art, and  
Clark/Kress Fellow in Museum Education  
*July–August 2010*

**Richard Wrigley**

Professor of Art History, University of  
Nottingham, England, and Clark/Kress  
Fellow in the Literature of Art  
*September–December 2010*

# Scholarly Programs

September 30, 2010

## Clark Conversation: Hans Belting

A pre-eminent historian of medieval and early modern European art as well as contemporary art and theory, Hans Belting is a prolific author whose books include *Likeness and Presence: A History of the Image Before the Era of Art* (1984); *The End of the History of Art* (1987); *Hieronymus Bosch: Garden of Earthly Delights* (2002); *Art History After Modernism* (2003); *Thomas Struth: Museum Photographs* (2006); and *Looking through Duchamp's Door* (2010). Belting discussed his life, his career, and his research with Dario Gamboni, University of Geneva; Charles (Mark) Haxthausen, Williams College; and Keith Moxey, Barnard College.

October 1–2, 2010

## Clark Curator Roundtable: More Real? Simulation and Hyperreality in Contemporary Art and Culture

The Minneapolis Institute of Arts (MIA) exhibition *More Real? Art in the Age of Truthiness* explored contemporary manifestations in art and mass media of once-theoretical, and now more popular, notions of “the real” and “hyperreality.” An interdisciplinary team of scholars and curators met at the Clark for a two-



day workshop to frame the foundational questions posed by the exhibition and to establish the organizational direction and content of the accompanying publication.

The curator roundtable was made possible through the Research and Academic Program’s Andrew W. Mellon Foundation grant.

Convener: Elizabeth Armstrong (MIA)

Participants: Alex Bortolot, MIA; Kaywin Feldman, MIA; John Gerrard, Artist, Dublin; Tom Gunning, University of Chicago; Mark Hansen, Duke University; Bill Horrigan, Wexner Center for the Arts, Ohio State University; Bruce Jenkins, School of the Art Institute of Chicago; Carrie Lambert-Beatty, Harvard University; Iñigo Manglano-Ovalle, Artist, Chicago; Shuddhabrata Sengupta, Raqs Media Collective, New Delhi

October 29–30, 2010

## Clark Conference: Fictions of Art History

The 2010 Clark conference addressed the complex relationship between art history and fiction, a relationship that expresses art historians’ storytelling and viewing practices, as well as their rhetoric and writing skills.

Conveners: Michael Hatt, University of Warwick, Coventry, England; Mark Ledbury, University of Sydney

Participants: Paul Barolsky, University of Virginia; Hélène Bonafous-Murat, Compagnie Nationale des Experts, France; Gregory Crewdson, Yale University School of Art; Thomas Crow, New York University; Gloria Kury, Gutenberg Periscope Publishing, Pittsburgh; Ralph Lieberman, Independent Scholar, Massachusetts; Maria Loh, University College London; Alexander Nemerov, Yale University; Joanna Scott, University of Rochester, New York; Edward Snow, Rice University; Cole Swensen, University of Iowa; Marianna Torgovnick, Duke University; Caroline Vout, University of Cambridge, England; Marina Warner, University of Essex, London

The 2010 Clark conference drew a diverse audience of scholars and authors to discuss the intersections of art history and fiction writing.

November 18–19, 2010

### **Clark Seminar: Art History on the Disciplinary Map in East-Central Europe**

Brno, Czech Republic

The second seminar in the Clark's East-Central Europe seminar series, *Unfolding Narratives: Art Histories in East-Central Europe After 1989*, was organized by the Clark in partnership with Masaryk University and the Moravian Gallery, Brno. The seminar focused on such topics as the place of art history in the humanities, the status of “theory” in art history, the pressures and challenges of art history within museums and universities, and “blind spots” in research, teaching, curricula, art historical writing, and exhibitions. The seminar was made possible by grants from the Andrew W. Mellon Foundation and the Getty Foundation.

Presenters: Louisa Avgita, City University London; David Bareš, City Gallery, Prague; Anna Brzyski, University of Kentucky; Eva Forgacs, Art Center College of Design, Pasadena; Maja and Reuben Fowkes, Translocal, London; Martin Horáček, University of Technology, Brno; Anna Manicka, Muzeum Narodowe, Warsaw, Poland; Juliana Maxim, University of San Diego; Pavlína Morganová, Academy of Fine Arts, Prague; Christopher Nae, George Enescu University of Arts, Iași, Romania; Mária Orišková, Trnava University, Slovakia; Kelly Presutti, J. Paul Getty Trust, Los Angeles

Core group attending each seminar: Edit Andras (Independent Art Critic, Hungary/USA), Zdenka Badovinac (Museum of Modern Art, Ljubljana, Slovenia), Karel Císar (Academy of Arts, Architecture and Design, Prague), Ladislav Kesner (Masaryk University, Brno), Krista Kodres (Estonian Academy of Arts, Tallinn, Estonia), Steven Mansbach (University of Maryland), Magdalena Moscalewicz (University of Poznan, Poland), Keith Moxey (Barnard College), Anca Oroveanu (New Europe College, Bucharest), Almira Ousmanova (European Humanities University, Vilnius, Lithuania), Piotr Piotrowski (Muzeum Narodowe, Warsaw), Sven Spieker (University of California–Santa Barbara), Matthew Witkovsky (Art Institute of Chicago), Beat Wyss (Staatliche Hochschule für Gestaltung Karlsruhe, Germany)

December 3–4, 2010

### **Clark Colloquium: The Future of the National Committee of the History of Art**

The National Committee of the History of Art (NCHA) passed its thirtieth anniversary as an independent organization in 2010. In this colloquium a number of colleagues gathered to reflect on the leadership role of the NCHA in creating stronger global networks among scholars who are shaping the practice of art history in the United States, and the NCHA's relationship to such organizations as the US-based College Art Association (CAA) and the Comité International d'Histoire de l'Art (CIHA), in these endeavors. This colloquium was supported with funding from the Andrew W. Mellon Foundation.

Participants included: Rick Asher (University of Minnesota and President of the NCHA) convener, Michael Conforti (The Clark), Nicola Courtright (Amherst College), Elizabeth Cropper (National Gallery of Art), Thomas Gaehtgens (The Getty Research Institute), Marc Gotlieb (Williams College), Michael Ann Holly (The Clark), Paul Jaskot (DePaul University), Thomas DaCosta Kaufmann (Princeton University), Max Marmor (Samuel H. Kress Foundation), Steven Nelson (University of California–Los Angeles), Ruth Phillips (Carleton University), David Roxburgh (Harvard University), Joan Weinstein (The Getty Foundation), Mariët Westermann (The Andrew W. Mellon Foundation), Gerhard Wolf (Kunsthistorisches Institut in Florence)

April 1–2, 2011

### **Clark Colloquium: An International Association for Visual Culture Studies?**

This colloquium considered the importance of establishing an international association for visual studies for a new community of scholars, students, emerging scholars, curators, educators, museum professionals, practitioners, and cultural sector specialists. Of vital importance was how such an association and its members would exert pressure on academia, the culture sector, and funding bodies, to effect change in disciplinary and interdisciplinary research and its funding, as well as pedagogy in the

arts and humanities. This colloquium was supported with funding from the Andrew W. Mellon Foundation.

Convener: Marquand Smith, University of Westminster, London

Participants: Giuliana Bruno, Harvard University; Lisa Cartwright, University of California–San Diego; Juliette Kristensen, Kingston University, London; Mark Little, Thames Valley University, London; Stephen Melville, Ohio State University College of the Arts; Nicholas Mirzoeff, New York University–Steinhardt; W. J. T. Mitchell, University of Chicago; Keith Moxey, Barnard College; Almira Ousmanova, European Humanities University, Vilnius, Lithuania; Griselda Pollock, University of Leeds, England; Dominic Willsdon, San Francisco Museum of Modern Art

April 28, 2011

### **Clark Conversation: Frank Ankersmit**

Frank Ankersmit, professor of intellectual history and historical theory at the University of Groningen, The Netherlands, was joined in conversation by Marc Gotlieb, Williams College; Michael Ann Holly, The Clark; and Robin Kelsey, Harvard University. As a scholar and professor, Ankersmit has been an influential figure in the philosophy of history; in 2007 he founded the *Journal of the Philosophy of History*. English translations of his published works include *Narrative Logic: A Semantic Analysis of the Historian's Language* (1983); *History and Topology: The Rise and Fall of Metaphor* (1994); *The Reality Effect in the Writing of History: The Dynamics of Historiographical Topology* (1990); and most recently, *Sublime Historical Experience* (2005).

May 6–7, 2011

### **Clark Colloquium: Global Indigenous Modernisms: Primitivism, Artists, Mentors**

This colloquium explored current scholarship on modernist indigenous art. Participants discussed the global circulation of indigenous art and the ways in which the knowledge of indigenous art forms is passed among makers throughout the world.

Convener: Ruth Phillips, Carleton University, Ottawa, Ontario

Participants: Bill Anthes, Pitzer College, Los Angeles; Peter Brunt, Victoria University of Wellington, New Zealand; Elizabeth Harney, University of Toronto; Sandra Klopper, University of Pretoria, South Africa; Ian McLean, University of Western Australia; Kobena Mercer, Yale University; Anitra Nettleton, University of the Witwatersrand, South Africa; Chika Okeke-Agulu, Princeton University; W. Jackson Rushing III, University of Oklahoma; Nicholas Thomas, Trinity College, Cambridge, England; Susan Vogel, Columbia University; Norman Vorano, Canadian Museum of Civilization, Gatineau, Quebec

May 20–21, 2011

### **Clark Seminar: Art History Meets Art Theory**

Bucharest, Romania

The third and final seminar in the Clark's East-Central Europe seminar series, *Unfolding Narratives: Art Histories in East-Central Europe After 1989*, was organized by the Sterling and Francine Clark Art Institute in collaboration with New Europe College Institute for Advanced Study (NEC) and was held in Bucharest, Romania. The seminar reconvened the core group of scholars who had attended all the seminars in the series, along with a group of local presenters, graduate students, and members of the Romanian arts community. The seminar was divided into six sessions, each consisting of two or three presentations on a common theme, followed by a moderated discussion. The Clark's East-Central Europe initiative was generously supported by the Andrew W. Mellon Foundation and the John P. Getty Foundation.

Participants: Edit Andras, Independent Art Critic, Hungary/USA; Zdenka Badovinac, Museum of Modern Art, Ljubljana, Slovenia; Natasha Becker, The Clark; Anna Brzyski, University of Kentucky; Magda Cârneli, National University of Arts, Bucharest; Karel Císař, Academy of Arts, Architecture, and Design, Prague; Călin Dan, Artist, Amsterdam; Ruxandra Demetrescu, National University of Arts, Bucharest; Anthony Gardner, University of Melbourne; Karolina Jeftic, Wolfsburg UBS Arts Forum, Ermatingen, Switzerland; Ladislav Kesner, Masaryk University,

Brno, Czech Republic; Iosif Kiraly, Artist, Bucharest; Krista Kodres, Estonian Academy of Arts, Tallinn, Estonia; Steven Mansbach, University of Maryland; Magdalena Moskalewicz, University of Poznan, Poland; Keith Moxey, Barnard College; Mária Orišková, Trnava University, Slovakia; Anca Oroveanu, New Europe College, Bucharest; Almira Ousmanova, European Humanities University, Vilnius, Lithuania; Ileana Pintilie, Independent Scholar, Bucharest; Piotr Piotrowski, Muzeum Narodowe, Warsaw, Poland; Magda Radu, National Museum of Contemporary Art, Bucharest; Sven Spieker, University of California–Santa Barbara; Matthew Witkovsky, Art Institute of Chicago; Beat Wyss, Staatliche Hochschule für Gestaltung Karlsruhe, Germany

June 13–14, 2011

### **Clark Colloquium: Measuring Quality**

This colloquium examined evaluation procedures in art history, and their present and future impact. Multiple perspectives on the issue's many dimensions were presented, with scholars from the humanities and social sciences; funding and governmental agencies; publishers; and experts in performance assessment all bringing their informed opinions to discussions of alternative strategies.

Conveners: Christian Fuhrmeister, RIHA, Zentralinstitut für Kunstgeschichte, Munich; Iain Boyd Whyte, RIHA, University of Edinburgh

Participants: Nicola Courtright, Amherst College; Paul Jaskot, DePaul University; Barbara Murovec, Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia; Małgorzata Omilanowska, University of Gdansk, Poland; Inge Reist, Frick Art Reference Library; Wolf Tegethoff, Zentralinstitut für Kunstgeschichte, Munich; Shearer West, Arts and Humanities Research Council, Swindon, UK

June 21–22, 2010

### **Clark Colloquium: Impressions from South Africa and Beyond: Connecting Perspectives on Africa**

Museum of Modern Art (MoMA), New York

This colloquium was convened on the occasion of the MoMA exhibition *Impressions from South Africa, 1965 to Now*, to take a closer look at the exhibition and at contemporary art in South Africa. The group of participating scholars, artists, and museum professionals reflected upon such issues as the exhibition framework, audience and critical reception, the contextualization of art from Africa internationally, changing art practices, and new curatorial initiatives. This colloquium was made possible through the Research and Academic Program's Andrew W. Mellon Foundation grant.

Conveners: Natasha Becker, The Clark; Judy Hecker, MoMA

Participants: Doryun Chong, MoMA; Jay Clarke, The Clark; Willie Cole, Artist, New Jersey; Erin Haney, National Museum of African Art, Smithsonian; Leslie King-Hammond, Center for Race and Culture, Maryland Institute College of Art; Alisa LaGamma, Metropolitan Museum of Art; Dan Leers, MoMA; Senzeni Marasela, Artist, Johannesburg, South Africa; Riason Naidoo, South African National Gallery, Cape Town, South Africa; Chika Okeke-Agulu, Princeton University; John Pepper, Ramapo College of New Jersey; Lowery Stokes Sims, Museum of Arts and Design, New York; Vuyile Vuyiya, Artist, Cape Town, South Africa; Sue Williamson, Artist, Cape Town, South Africa

# Publications

## **The Genius of Renoir: Paintings from the Clark**

John House,  
with an essay by James A. Ganz  
Published in English and Spanish editions  
by the Sterling and Francine Clark Art  
Institute and the Museo Nacional del Prado,  
Madrid, and distributed by Yale University  
Press, October 2010

## **Eye to Eye: European Portraits 1450–1850**

Richard Rand and Kathleen M. Morris,  
with an essay by David Ekserdjian  
Published by the Sterling and Francine  
Clark Art Institute and distributed by Yale  
University Press, January 2011

## **2010 Journal of the Clark**

Published by the Sterling and Francine  
Clark Art Institute, February 2011

## **Great French Paintings from the Clark**

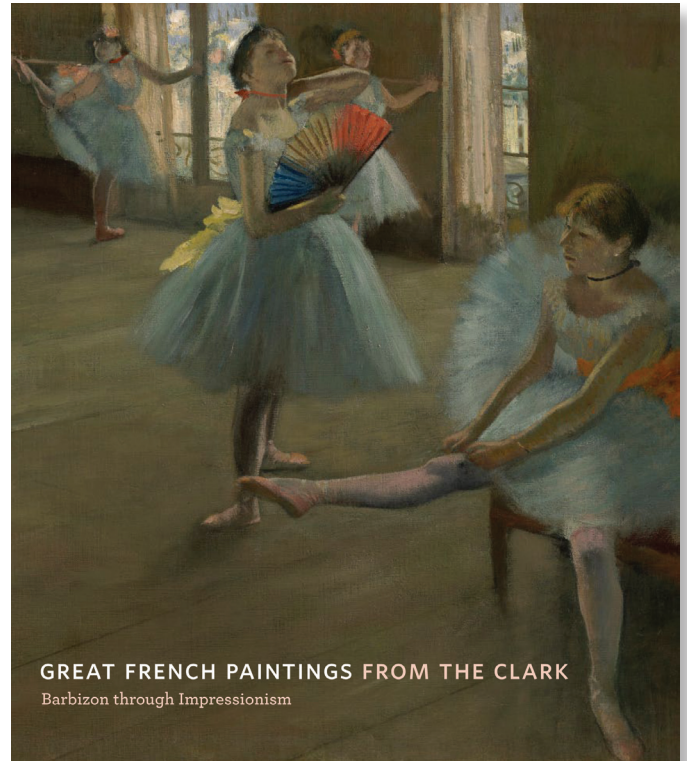
Essays by James A. Ganz and  
Richard R. Brettell  
Published in English, Italian, French,  
Spanish, and Catalan editions by the  
Sterling and Francine Clark Art Institute and  
Skira Rizzoli Publications, February 2011

## **Pissarro's People**

Richard R. Brettell  
Published by the Fine Arts Museums of San  
Francisco and the Sterling and Francine  
Clark Art Institute and distributed by  
DelMonico Books/Prestel, June 2011

## **El Anatsui at the Clark**

El Anatsui in conversation with  
Chika Okeke-Agulu,  
with an essay by Alisa LaGamma  
Published by the Sterling and Francine  
Clark Art Institute and distributed by Yale  
University Press, June 2011





# Library

## Acquisitions

Books	3,155	volumes
Auction catalogues	327	volumes
Journal subscriptions	643	titles
Archives	385	linear feet

## Cataloguing

Books	1,482	volumes
Journals	1,076	volumes
Auction catalogues	327	volumes
Digital objects added	849	
Archival finding aids added	6	

## Total Holdings

Total catalogued volumes	239,455	
Total archival holdings	1,689	linear feet
Total digital objects	15,610	
Total archival finding aids	112	

## Library Use

Readers' cards issued	258	
Signatures in log <sup>1</sup>	11,899	
Books shelved <sup>2</sup>	18,084	
Photocopies supplied	19,921	
Reference queries	2658	
Reference queries (archives)	45	
Interlibrary loan transactions (ILL)	716	Borrowing
	1,026	Lending
	1,742	Total ILL
Circulation	6,784	Check-outs
	5,019	Check-ins
	58	Holds
	86	Recalls
	<hr/>	
	11,947	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.

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

## Notable Acquisitions

Piero Manzoni  
**Alcune Realizzazioni, Alcune Esperimenti, Alcuni Progetti**  
Milan, c. 1962

Vito Acconci  
**Transference: Roget's Thesaurus**  
New York, c. 1969

John Chamberlain  
**A Rand Piece**  
Los Angeles, 1971

Eduardo Paolozzi  
**Bunk!**  
London, c. 1972

Mark Dion  
**Fragments of Travel: Exploration and Adventure**  
Paris, 2007



# Education

## Gallery Talks

	Number of Groups	Number of People
<b>School Talks</b>		
Elementary Schools	104	3,233
High Schools	86	2,386
<b>School Totals</b>	<b>190</b>	<b>5,619</b>
<b>Adult Talks</b>		
Public Talks	133	2,092
Special Group Talks	51	1,437
<b>Adult Totals</b>	<b>184</b>	<b>3,529</b>
<b>Total</b>	<b>374</b>	<b>9,148</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.

October 2, 2010–February 27, 2011

**Color Forms I: Pink and Blue**

March 26–September 5, 2011

**Color Forms II: The Basic Utensils**

Number of Visitors (includes schools): **48,136**

Student Visitors: **15,925**



The Clark's Center for Education in the Visual Arts (CEVA) organizes courses and colloquia designed to share as widely as possible the Clark's philosophy of museum education and direct engagement with works of art. Rather than a one-way flow of information from presenter to audience, the Clark's education philosophy emphasizes interactive engagement. This approach stimulates cultural, social, and historical awareness and offers a richer, more personal experience for museum visitors by helping them to develop their visual understanding, aesthetic sensibility, and analytical thinking.

In July 2010, the Clark hosted its nineteenth Summer School for Docents, an annual course that focuses on honing analytical skills, enhancing communication skills, and developing audience engagement strategies for museum docents.

Between July 1, 2010, and June 30, 2011, CEVA director Michael Cassin worked with volunteers and educators in and from the following institutions:

- The Chrysler Museum, Norfolk
- The Currier Museum, Manchester, New Hampshire
- The Denver Art Museum
- The Des Moines Art Center
- The Joslyn Museum of Art, Omaha
- The Phoenix Art Museum
- Vassar College Museum of Art, Poughkeepsie

In addition, the Clark was chosen by the Museum and Gallery Services of Queensland, Australia, to host a new International Fellowship pilot program. The first recipient of this fellowship was Andrew Gill, manager of cultural services for Bundaberg Regional Art Gallery. Mentored by Michael Cassin, Gill spent two weeks in Williamstown and the surrounding region on a program supported by the state government of Queensland. The fellowships proved to be such a success that the Clark

has been asked to host another recipient of the grant in 2012.

CEVA's professional colloquia provide curators and educators in schools, universities, and museums with opportunities to engage in conversations and share experiences with each other in a format that is not usually available on other occasions and at other venues. In November 2010, CEVA brought together a group of educators and other museum staff to discuss the theme "Working with Volunteers." Participants attended from such institutions as the Brooklyn Museum of Art, the Minneapolis Institute of Arts, and the new Crystal Bridges Museum of American Art for a focused series of presentations and discussions.



Michael Cassin, director of the Clark's Center for Education in the Visual Arts, leading a docent training session at the Seattle Art Museum.

# Member Events

July 8, 2010

## **Juan Muñoz Gallery Talk**

Members enjoyed a tour of the exhibition *Juan Muñoz* with adjunct curator David Breslin at Stone Hill Center.

August 12, 2010

## **Catalonia and the Barcelona of Pablo Picasso**

Kathy Morris, director of exhibitions and collections and curator of decorative arts, presented an overview of Catalan art. Members learned about ancient ruins, monasteries, and gothic architecture and discussed the impact of Barcelona on Picasso's life and art.

August 31, 2010

## **Picasso Looks at Degas Gallery Talk**

Sarah Lees, associate curator of European art, provided a tour of *Picasso Looks at Degas*.

September 13, 2010

## **Fine Paintings as Inspiration for Garden Design, presented by the Williamstown Garden Club**

Nationally recognized garden designer, writer, and lecturer Gordon Hayward discussed how art can influence and inspire garden design.

September 13, 2010

## **Williamstown Garden Club and Clark Members' Reception**

October 8, 2010

## **The Other Side, Up Close and Personal: Dürer Prints from the Clark**

Leslie Paisley, art conservator at the Williamstown Art Conservation Center, welcomed members to the paper conservation laboratory at Stone Hill Center for an examination and discussion of unframed Albrecht Dürer prints. Study of the selected prints revealed interesting details about their fabrication, previous conservation, and collection history.

October 21, 2010

## **Be Scared (But Not Very Scared) Members Talk and Dinner**

Inspired by Halloween, Michael Cassin, director of the Center for Education in the Visual Arts, provided a look at art and the supernatural world. Friends of the Clark were introduced to the "creepier" works of art by such artists as Dürer, Goya, and Meryon, from the Clark's collection and elsewhere.

November 13, 2010

## **Patrons Preview Party for *The Strange World of Albrecht Dürer***

Sterling and Francine Clark Society members were invited to a special pre-reception gallery talk on *The Strange World of Albrecht Dürer* with Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs.

November 13, 2010

## **Drinks with Dürer**

Friends of the Clark were invited to a special preview of *The Strange World of Albrecht Dürer* with welcoming remarks by director Michael Conforti, joined by Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs. Remarks were followed by a reception featuring Bavarian specialties, Riesling wines, and regional beers.

November 17, 2010

## ***The Strange World of Albrecht Dürer* Gallery Talk**

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, led members on a guided tour of *The Strange World of Albrecht Dürer*.

December 3, 2010

## **Pre-Concert Dinner**

Before the holiday concert, members were invited to enjoy a three-course dinner of classic dishes dating from the Swing Era.

December 4, 5, 2010

### **Members Shopping Days**

Members received 25 percent off all merchandise purchases during this special two-day event.

December 14, 2010

### ***The Strange World of Albrecht Dürer* Gallery Talk**

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, led members on a guided tour of *The Strange World of Albrecht Dürer*.



January 26, 2011

### ***Eye to Eye: European Portraits 1450–1850* Gallery Talk**

Kathleen Morris, director of exhibitions and collections and curator of decorative arts, provided a members-only tour of *Eye to Eye: European Portraits 1450–1850*.

January 27, 2011

### **Arias, Art, and Artichokes**

To celebrate the Clark's season of operas broadcast live in HD from the Metropolitan Opera, Michael Cassin, director of the Center for Education in the Visual Arts, provided a look at opera-related art, and members enjoyed an appropriately themed dinner produced by the Clark's executive chef, Steve Wilkinson.

February 4, 2011

### **A German Wine Primer**

Steve Dixon of M.S. Walker guided members through the basics of selecting, understanding, and enjoying German wines, from Kabinett to Beerenauslese. The event included a tasting with light hors d'oeuvres.

March 22, 2011

### ***Eye to Eye: European Portraits 1450–1850* Gallery Talk**

Richard Rand, senior curator and curator of paintings and sculpture, provided a members-only tour of *Eye to Eye: European Portraits 1450–1850*.

June 9, 2011

### **Clark Society Exhibition Previews and Reception**

Members of the Clark Society were invited to a cocktail reception and curator-led previews of the summer exhibitions *Pissarro's People*, *El Anatsui*, and *Spaces: Photographs by Candida Höfer and Thomas Struth*.

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, provided an opening night tour of *The Strange World of Albrecht Dürer*.

June 14, 2011

**Pissarro's People in Prints**

Barbara Stern Shapiro, curator emerita at the Museum of Fine Arts, Boston, provided a close look at Pissarro's graphic work in the intimate space of the Clark's Manton Study Center for Prints, Drawings, and Photographs.

June 16, 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*, led a special members-only tour of the exhibition.

June 21, 2011

**Special Lecture: *El Anatsui* in Context**

Michael Cassin, director of the Center for Education in the Visual Arts, introduced members to the *El Anatsui* exhibition with a special lecture on the artist's works and influences.

# Public Programs

## COURSES

January 19, 26; February 2, 9, 16, 23;  
March 2, 9, 2011

### **Drawing with Pen and Ink: Dürer in the Clark Collection**

Participants explored the lines and textures of pen and ink drawing in this class taught by local artist Ann Kremers. The class visited *The Strange World of Albrecht Dürer* exhibition to observe the artist's use of line to define form, light, and shadow and also viewed works by other artists in the Clark's prints and drawing collection.

March 3, 10, 17, 24, 2011

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

The Capitals of Art series analyzed the art and culture of four European and American cities—Florence, Amsterdam, Paris, and New York—that have experienced remarkable outpourings of artistic energy and creativity throughout the centuries. Lectures focused on paintings and sculpture produced by artists based in each of these cities, along with their historical contexts.

March 3

#### **Florence in the Fifteenth Century**

March 10

#### **Amsterdam in the Seventeenth Century**

March 17

#### **Paris in the Nineteenth Century**

March 24

#### **New York in the Twentieth Century**

## EDUCATION EVENTS

July 8–9, 2010

### **MCLA Leadership Academy**

MCLA's Leadership Academy brought 200 teachers to the Berkshires for a very full two-week summer course.

July 11–16, 2010

### **Docent Summer School**

The Clark's annual Summer School for Docents focuses 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 large and small across the country, from Maine to Washington.

September 29, 2010

### **Teacher Open House**

Head of education programs Ronna Tulgan Ostheimer and education coordinator Monica Henry, along with CEVA director Michael Cassin, provided an overview of the educational programs the Clark offers for school groups. Approximately thirty area teachers participated in the event, which included presentations, small-group discussions, and tours of the galleries.

November 2, 9, 16, 23, 30, 2010

### **RAISE Program**

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 seventy-five boys and girls ages twelve to seventeen from Berkshire County.



## FAMILY EVENTS

July 6, 13, 19, 27; August 7, 14, 21, 28, 2010

### **Drop-in Drawing Workshop at Stone Hill Center**

Using graphite, charcoal powder, and other materials, students of all ages worked with local artist Jaye Fox to draw the sculptures of Juan Muñoz, the architecture of Stone Hill Center, and the scenic landscape.

July 19–23, 2010

### **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 exhibition *Picasso Looks at Degas*.

October 17, 2010

### **Adios, Juan Muñoz! Family Day**

Participants celebrated the exhibition *Juan Muñoz* at this free family event featuring casting demonstrations, twisted tapas cooking classes, and art projects. Families were entranced by the storytelling powers

of Leeny Del Seamonds as she wove tales of Spain and Latin America, and enjoyed an informative talk on Muñoz's art and life with exhibition curator David Breslin.

Activities included art making inspired by the hands of Muñoz's figures; and bronze-pouring demonstrations with local sculptor Andrew DeVries, followed by questions and answers with the artist.

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

November 5, December 3, 2010;

January 7, February 4, March 4, 2011

### **New Parents Gallery Talks**

On select Friday mornings, the Clark warmly welcomed new parents and their infants to a guided gallery talk.

November 27, 2010

### **Dürer Drawing Day**

Participants looked closely at works of art by Albrecht Dürer and got inspired by his genius; then, with the help of a professional artist, they spent time drawing details from his work.

December 11, 2010; January 8, February 12, March 12, 2011

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

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

December 11

#### **Movement**

January 8

#### **Storytelling**

February 12

#### **Color and Shape**

March 12

#### **Faces**



By popular demand, the straw *Pissarro's People* sculptures created by artist Michael Melle for the June 2011 Family Day graced the Clark's campus for the rest of the summer.

March 6, 2011

### **Dauntingly Dürer Family Day**

The community celebrated the exhibition *The Strange World of Albrecht Dürer* with an afternoon of free events for the whole family. Exhibition curator Jay Clarke and docent Fran Flaherty presented a family-friendly gallery talk that examined Dürer's strange symbols, and the celebrated dance company Dance Prism presented "Giselle," a classic tale of love, betrayal, and redemption set in medieval Bavaria.

Activities included art making; a tattoo parlor offering temporary tattoos with images from the exhibition; a group castle-building project; a relief-printing workshop; and a workshop on making friendship knot bracelets.

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

June 26, 2011

### **Pissarro's People Family Day**

The community celebrated the exhibition *Pissarro's People* with an afternoon of free events for the whole family. The Clark was transformed into a farmer's paradise with barnyard friends—including dancing cows and singing chickens—and festive activities like stilt walking, horseshoes, art projects, entertainment, food, and more.

Activities included art making; a graffiti board group art project; straw sculptures and demonstrations with Michael Melle; and face painting, caricature, and portraiture with visiting artists, among other festive offerings.

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

## FILMS

June 18; July 2, 16, 30; August 13, 27, 2010

### **Spanish Masters of Cinema Film Series**

In a summer when the Clark featured the work of two Spanish artists, this free film series looked at the work of six great Spanish directors. All films were shown in Spanish with subtitles.

June 18

#### ***Viridiana***

July 2

#### ***The Spirit of the Beehive***

July 16

#### ***Carmen***

July 30

#### ***All About My Mother***

August 13

#### ***The Sea Inside***

August 27

#### ***Pan's Labyrinth***

July 3, 17, 31; August 14, 28, 2010

### ***Picasso: Magic, Sex, Death***

In this documentary, the life and work of Pablo Picasso is examined by John Richardson, the artist's friend and biographer.

July 10, 24; August 7, 24, 2010

### ***Degas and the Dance and The Mystery of Picasso***

The Clark offered free screenings of *Degas and the Dance: The Man Behind the Easel* followed by *The Mystery of Picasso*, the highly acclaimed film by Henri-Georges Clouzot that captures Pablo Picasso in the act of creation, literally painting on camera.

September 12, 2010

### ***Will It Be a Likeness?***

Following a brief introduction by *Juan Muñoz* curator David Breslin, the Clark presented this film version of the theater piece by the artist Juan Muñoz and the writer John Berger. This award-winning play, originally conceived for radio, is a meditation on art, theater, and the imagination and provides a fresh perspective on the work of Juan Muñoz.

September 24; October 15, 31;  
November 12; December 10, 2010;  
January 14, 2011

### **Cinema Salon Film Club**

The club screened films chosen from the Criterion Collection catalogue and held discussions focused on the theme “A Criterion of Excellence.”

September 24

### ***Grand Illusion***

October 15

### ***Black Narcissus***

October 31

### ***Everlasting Moments***

November 12

### ***The Last Metro***

December 10

### ***Five Easy Pieces***

January 14

### ***The Scarlet Empress***

September 25; October 2, 16;  
November 6, 20, 2011

### **All About Art but the Art: The Business of Aesthetics Film Series**

Many contribute to the “business” of culture surrounding artists and their work. This film series looked at collectors and curators, the way the art market assigns value, and the responsibility of museums and other holders of the common cultural legacy. Each film, whether documentary or feature, stands on its own merits, but collectively they present an engrossing series of questions about the art world in the context of the wider economy and society.

September 25

### ***Herb & Dorothy***

October 2

### ***My Kid Could Paint That***

October 16

### ***Who Gets to Call It Art?***

November 6

### ***The Art of the Steal***

November 20

### ***Summer Hours***

January 2, 9, 16, 23, 28, 2011

### **Thieves of Beauty Film Series**

With this film series, the Clark took a look at the lighter side of its ongoing focus on “Art at Risk.” Setting aside the serious issues of art theft, these films celebrated the art of the heist, with clever plot twists that take its dazzling dames and handsome rogues from New York to London, Paris to Istanbul.

January 2

### ***How to Steal a Million***

January 9

### ***The Thomas Crown Affair***

January 16

### ***Topkapi***

January 23

### ***The Painted Lady***

January 28

### ***The Hypothesis of the Stolen Painting***

February 26, 2011

### **A Long History of Madness**

Mieke Bal and Michelle Williams Gamaker’s fascinating documentary takes the viewer on a one-of-a-kind journey into the minds of the “mad” and those designated to cure them.

March 5, 12, 26; April 2, 2011

### **Drawn to Portraits: The Uncanny Allure of the Painted Face Film Series**

Alongside the Clark’s *Eye to Eye: European Portraits 1450–1850* exhibition, this film series delved into such mysteries as, What is the strange power of portraiture? What draws us to painted representations of face and figure? What truths of human character are revealed in a portrait?

March 5  
***The Picture of Dorian Gray***

March 12  
***Laura***

March 26  
***Portrait of Jennie***

April 2  
***Vertigo***

June 24; July 1, 8, 15, 22, 2011

### **PraiseSong: African-American Music in the Movies Film Series**

This free film series was offered by the Clark as part of the Berkshire-wide arts festival Lift Ev'ry Voice: Celebrating African-American Culture and Heritage. Additional programs extended into fiscal year 2012.

June 24  
***Cabin in the Sky***

July 1  
***Lady Sings the Blues***

July 8  
***Say Amen, Somebody***

July 15  
***Bird***

July 22  
***What's Love Got to Do with It?***

## GALLERY TALKS

July 8, August 12, September 9, October 14, November 11, December 9, 2010; January 13, February 10, March 10, April 14, May 12, June 9, 2011

### **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 8  
***The Earl of Warrington's Silver***  
Teresa O'Toole, curatorial coordinator

August 12  
***The Chariot of Aurora, by Giovanni Battista Tiepolo***  
Michael Cassin, director of the Center for Education in the Visual Arts

September 9  
***Hanging Figure, by Juan Muñoz***  
Richard Rand, Robert and Martha Berman Lipp Senior Curator and curator of paintings and sculpture

October 14  
***Portrait of a Lady, by Domenico Ghirlandaio***  
Terri Boccia, acquisitions librarian

November 11  
***American Glass***  
Kathleen Morris, Sylvia and Leonard Marx Director of Exhibitions and Collections and curator of decorative arts

December 9  
***Albrecht Dürer's Originality***  
James Rosenow, intern for Research and Academic Programs, Publications, and Curatorial

January 13  
***Perseus Rescuing Andromeda, by Cavaliere d'Arpino***  
Richard Rand, Robert and Martha Berman Lipp Senior Curator and curator of paintings and sculpture

February 10  
***Dürer's World of Signs and Wonders***  
Michael Cassin, director of the Center for Education in the Visual Arts

March 10  
***Views of Venice, by Félix Ziem***  
Sarah Hammond, curatorial assistant

April 14  
***Harbor Scene, by Philip Wilson Steer***  
Michael Cassin, director of the Center for Education in the Visual Arts

May 12  
***Curator's Choice***  
Sarah Hammond, curatorial assistant

June 9  
***Curator's Choice***  
Richard Rand, Robert and Martha Berman Lipp Senior Curator and curator of paintings and sculpture

## MUSIC

July 6, 13, 20, 27, 2010

### **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 6

**Red Molly**

July 13

**The Starline Rhythm Boys**

July 20

**Blackstone Valley Bluegrass**

July 27

**Viva Quetzal**

August 3, 10, 17, 24, 2010

### **Chamber Music Concert Series**

*The chamber music series was funded by the Alice Shaver Foundation; additional support was provided by Legacy Portfolio Management.*

August 3

**Los Angeles Piano Quartet**

August 10

**Miró String Quartet**

August 17

**Claremont Piano Trio**

August 24

**Cavani String Quartet**

October 3, 2010

**Victor Hill Concert**

October 9, 23; November 13; December 11, 2010; January 8; February 12, 26; March 19; April 9, 23, 30; May 14, 2011

**The Met: Live in HD**

October 9

**Wagner's *Das Rheingold***

October 23

**Mussorgsky's *Boris Godunov***

November 13

**Donizetti's *Don Pasquale***

December 11

**Verdi's *Don Carlo***

January 8

**Puccini's *La Fanciulla del West***

February 12

**Adams's *Nixon in China***

February 26

**Gluck's *Iphigénie en Tauride***

March 19

**Donizetti's *Lucia di Lammermoor***

April 9

**Rossini's *Le Comte Ory***

April 23

**Strauss's *Capriccio***

April 30

**Verdi's *Il Trovatore***

May 14

**Richard Wagner's *Die Walküre***

December 3, 2010

**A Benny Goodman Holiday Concert with the Dave Bennett Septet**

January 22, 2011

**An Evening with Dar Williams**

February 6, 2011

**Victor Hill Concert**

February 25, 2011

**The White Rabbits**

April 9, 2011

**An Evening with Roger McGuinn**

May 22, 2011

**Victor Hill Concert**

June 15, 22, 29, 2011

**The Met Summer HD Encores**

June 15

**Madama Butterfly**

June 22

**Don Pasquale**

June 29

**Simon Boccanegra**

## PUBLIC LECTURES

July 8, 2010

### ***Picasso Looks at Degas Lecture***

at the Mahaiwe Performing Arts Center

Clark curator-at-large Richard Kendall discussed the exhibition.

July 11, 2010

### ***Diana Widmaier Picasso in Conversation with Richard Kendall***

August 21, 2010

### ***Pillow Talk***

at Jacob's Pillow

Clark curator-at-large Richard Kendall discussed ballet inspirations with Johannes Öhman, artistic director of the Göteborg ballet.

August 29, 2010

### ***Picasso Looks at Degas, Renoir, Ingres ... and Mantegna***

Gary Tinterow, Engelhard Chairman of the Department of Nineteenth-Century, Modern, and Contemporary Art at the Metropolitan Museum of Art, discussed the ways in which Pablo Picasso “studied, stole from, and outdid” the masters of earlier eras.

September 26, 2010

### ***Monuments in Peril: The Rape of Europa***

Lynn Nicholas's award-winning book *The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War*, chronicles the epic story of the systematic theft, deliberate destruction, and miraculous survival of Europe's art treasures during the Third Reich and the Second World War. Nicholas discussed these themes with a special emphasis on Williamstown connections to the rescue of looted works.

October 10, November 7, 2010;

February 27, April 3, 2011

### **Missing Masterpieces Lecture Series**

*This lecture series was sponsored by the Chubb Group of Insurance Companies.*

October 10

### **Stealing the Mystic Lamb: The True Story of the World's Most Coveted Masterpiece**

Noah Charney, professor of art history at the American University of Rome and author of the international bestselling novel *The Art Thief*, discussed the field of real-life art crime.

November 7, 2010

### **From French Blue to Hope Diamond**

In this fascinating illustrated lecture, Richard W. Wise, proprietor and craftsman of R. W. Wise Goldsmiths in Lenox, Massachusetts, recounted the mysterious odyssey of the legendary diamond.

February 27, 2011

### **Art Theft and the Tate's Stolen Turners**

Sandy Nairne, 2007 Clark Fellow and director of the National Portrait Gallery, discussed the infamous theft of several J. W. Turner works from the Tate's collection.

April 3, 2011

### **In Pursuit of the Priceless: Tales from the FBI's Real Indiana Jones**

Robert K. Wittman, a senior investigator with the FBI's rapid-deployment Art Crime Team (which he helped establish in 2005), detailed several high-profile art thefts he has investigated over the course of his career, including the notorious theft from the Isabella Stewart Gardner Museum in Boston.

October 24, 2010

### **The How, What, and Why: An Exploration into Heirloom Plants and Sustainable Landscape Practices**

Matthew Noyes, grounds manager and horticulturist at the Clark, discussed the fascinating world of heirloom plants, native plants, and building a sustainable landscape in your own backyard.

November 14, 2010

### **Albrecht Dürer and the Art of Invention**

Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, discussed the Albrecht Dürer exhibition with an emphasis on how Dürer changed the visual landscape of his day and the inventiveness behind his apocalyptic imagery, fantastic creatures, and fascination with the human form.

January 30, 2011

### ***Eye to Eye: European Portraits 1450–1850, An Introduction***

David P. Ekserdjian, professor of art history, University of Leicester, England, introduced the exhibition *Eye to Eye: European Portraits 1450–1850*.

February 17, 2011

### **Dürer: Between Past and Present, a Conversation with Susan Dackerman and Keith Moxey**

Susan M. Dackerman is Carl A. Weyerhaeuser Curator of Prints, Harvard Art Museum, and Keith Moxey is Barbara Novak Professor and Chair of Art History at Barnard College.

February 20, 2011

### ***Eye to Eye: European Portraits 1450–1850, Discoveries and Mysteries***

Kathleen Morris and Richard Rand, the curators and catalogue authors of *Eye to Eye: European Portraits 1450–1850*, explored works from the exhibition that have fascinating and intriguing stories.

February 24, 2011

### **The Art of Melancholy**

Michael Ann Holly, Starr Director of the Research and Academic Program, discussed the representation of the melancholy in visual art, specifically in Dürer's prints.

March 27, 2011

### **Candid Fictions: Process and Perception in Italian Renaissance Portraiture**

Dennis Geronimus, associate professor in the Department of Art History at New York University, investigated fascinating portraits from the *Eye to Eye: European Portraits 1450–1850* exhibition.

May 10, 2011

### **Judith M. Lenett Memorial Lecture Let There Be Light: American Photojournalism and the Working Print**

Allison Pappas, the 2010 Lenett Fellow at the Williamstown Art Conservation Center, addressed her ongoing work to integrate conservation treatment with art historical research to revitalize prints from the Mead Art Museum.

May 15, 2011

### **Close Encounters with Music Presents David Bull on The Conundrum of Restoration and Interpretation**

David Bull, senior consultant in the painting conservation department at the National Gallery of Art, Washington, D.C., and Fellow of the International Institute for Conservation, discussed the art of restoration and the many considerations and techniques of his practice.

June 3, 2011

### **Graduate Program Spring Symposium**

Members of the Clark/Williams College Graduate Program in the History of Art Class of 2011 presented scholarly papers on topics ranging from photographic self-portraits to Cubist Paris to World War I Red Cross posters in a full-day symposium that included consideration of broad themes as well as discussions of single works of art.

June 12, 2011

### **Curators' Conversation**

Richard R. Brettell, Margaret McDermott Distinguished Chair of Arts and Humanities at the University of Texas–Dallas and guest curator of the *Pissarro's People* exhibition, conversed with Richard Rand, Robert and Martha Berman Lipp Senior Curator and curator of paintings and sculpture.

## SPECIAL EVENTS

July 7, August 11, 2010

### **Cocktails with Picasso and Degas**

July 19, 2010

### **Happy Birthday, Edgar Degas!**

The public enjoyed cake in celebration of the artist's birthday.

July 19, 2010

### ***Picasso at the Lapin Agile***

The Clark joined forces with the Williamstown Theatre Festival for a staged reading of Steve Martin's play *Picasso at the Lapin Agile*. This absurdist comedy places Albert Einstein and Pablo Picasso in a Parisian cafe in 1904, just before the renowned scientist transformed physics with his theory of relativity and the celebrated painter set the art world afire with cubism.

July 29, 2010

### **Cocktails with Juan Muñoz**

August 19, 26; September 2, 2010

### **Sunset at Stone Hill Socials**

The community was invited to relax on the Moltz Terrace at Stone Hill Center for the free Sunset at Stone Hill socials. Musical performers included Samantha Farrell, Charlie Tokarz, and Meadow Street Connection.

February 14, 2011

### **Last of the Red Hot Lovers**

The Clark and Williamstown Theatre Festival collaborated to present a special Valentine's Day reading of Neil Simon's hilarious play *Last of the Red Hot Lovers*. Directed by Jessica Stone, the highly acclaimed director of WTF's summer hit *A Funny Thing Happened on the Way to the Forum*, the reading featured Brooks Ashmanskas, Susan Blackwell, Maria Dizzia, and Debra Monk.

February 19, 2011

### **Winter Party**

The Clark celebrated the opening of the exhibition *Eye to Eye: European Portraits 1450–1850* with a special Renaissance-themed gala, featuring music and mead, jugglers and jesters, festive fare—and an opportunity to view the extraordinary, rarely seen portraits.

May 18, 2011

### **Art Museum Day**

The Clark joined in the national observance of Art Museum Day—organized by the Association of Art Museum Directors to emphasize the lasting impact of art museums on their communities—with a day-long program of offerings highlighting both the public and the private sides of the museum. As part of Art Museum Day, the Clark offered curator-led Gallery Talks, an “Ask a Curator” Facebook event, and discounted membership.

May 21, 22, 2011

### **Breakfast with the Birds**

Naturalists and avid birders joined Leslie Reed Evans and Chris Floyd for a morning stroll through the woods on Stone Hill, observing and identifying the local bird population.



June 11, 2011

### **Summer Gala**

The Clark's annual summer gala took on a new twist this year, celebrating the openings of three summer shows with a party that sampled both the classic and the contemporary. Guests enjoyed *Pissarro's People* in a French country market and *Spaces: Photographs by Candida Höfer and Thomas Struth* and *El Anatsui* in a city-chic gallery setting.

June 18, 2011

### **Broadway Comes to the Berkshires: *The Importance of Being Earnest***

Tony Award®-winner Brian Bedford directed and starred as Lady Bracknell in Oscar Wilde's comedic masterpiece about class and name-dropping, captured live on Broadway in HD. Roundabout Theatre Company, L.A. Theatre Works, and BY Experience collaborated on this exciting theatrical project, bringing the best of Broadway to the Clark.



## Fiscal Year 2011

July 1, 2010–June 30, 2011

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Richard Rand, Robert and Martha Berman Lipp Senior Curator and curator of paintings and sculpture, gave visitors a tour of the works in the exhibition *Eye to Eye: European Portraits 1450–1850*.

### Sterling and Francine Clark Society Members

The Clark proudly acknowledges the annual operating support of the many individuals, foundations, and businesses that have made gifts to the Institute as members of the Clark Society.

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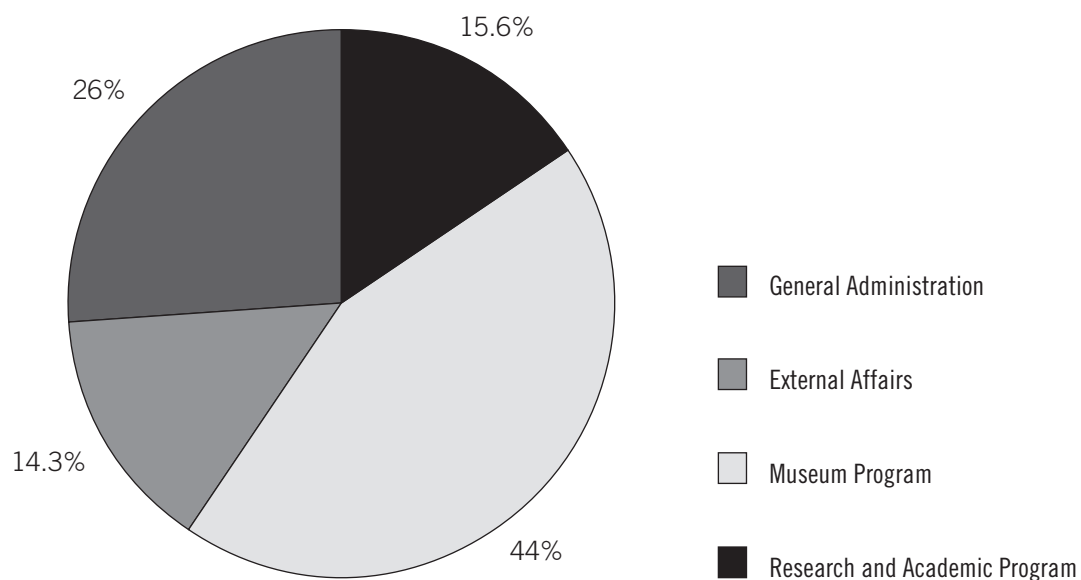
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# Financial Report

Statement of revenue collected, expenses paid, and changes in net assets (cash basis) for the year ended June 30, 2011 (with comparative totals for the year ended June 30, 2010).

	2011	2010
<b>Operating Support and Revenue</b>		
From Investments	\$ 11,422,969	\$ 10,905,685
Memberships	948,991	856,579
Contributions and Grants	1,083,537	741,874
Earned Revenue	2,027,561	1,067,848
Other Income	613,927	231,465
<b>TOTAL OPERATING REVENUE</b>	<b>\$ 16,096,985</b>	<b>\$ 13,803,451</b>

<b>Operating Expenses</b>		
Research and Academic Program	2,517,296	2,362,865
Museum Program	7,089,888	5,782,355
External Affairs	2,301,381	1,750,884
General Administration	4,188,420	3,907,347
<b>TOTAL OPERATING EXPENSES</b>	<b>\$ 16,096,985</b>	<b>\$ 13,803,451</b>





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Cover: Detail of *Self-Portrait*, c. 1857–58,  
by Hilaire Germain Edgar Degas

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