



ANNUAL REPORT

Report for the fiscal year
July 1, 2013–June 30, 2014

THE CLARK

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**THE
CLARK**

DIRECTOR'S FOREWORD

The completion of the new Tadao Ando-designed Clark Center this June marked the end of the 2014 fiscal year at the Clark. The building features more than 11,000 square feet of special exhibition space, with galleries on two floors. The West Pavilion is a flexible space for conferences, lectures, and exhibitions and offers stunning views of Stone Hill. New admissions, dining, and retail areas are integrated into the Clark Center as well. The original Museum Building, thoughtfully renovated by Annabelle Selldorf, allows for fifteen percent more gallery space. Perhaps the crowning feature of the expanded campus is the one-acre, three-tiered reflecting pool, designed by Ando and landscape architect Reed Hilderbrand. The reflecting pool is accessible to the public at all hours of the day, every day of the year.

The Age of Impressionism: Great French Paintings from the Sterling and Francine Clark Art Institute closed at the Museum of Fine Arts, Houston on May 4, 2014 and ended the Clark's international tour of masterpieces from the permanent collection. Having introduced the Clark and its collection to millions of people at eleven venues on three continents over three years, the tour was an enormous success. The permanent collection was re-installed in the renovated Museum Building, and visitors and staff alike are thrilled to see the return of their favorite paintings. We are prepared to open three exciting exhibitions this summer, beginning with *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum* and *Raw Color: The Circles of David Smith*, both opening on July 4 to the public. *Cast for Eternity* is the inaugural show for the West Pavilion of the Clark Center and marks another point in our collaboration with the Shanghai Museum. *Raw Color* is installed at the newly-dedicated Lunder Center at Stone Hill, which continues to be a great location for more intimate exhibitions. On August 2, *Make It New: Abstract Expressionist Paintings from the National Gallery of Art* will inaugurate the lower galleries of the Clark Center. This addition reflects not only our physical expansion as an institute, but also our more aggressive expansion into twentieth-century programming with the ability to display much larger works of art in these new gallery spaces.

Another important achievement of the past year at the Clark has been the launch of the Institute's new website. The website features information on all our programs and includes high-quality images of the entire collection in an easily searchable database, thereby allowing us to more easily share the Clark with people around the world.

2014 has marked another monumental moment in the special history of this institution and the community, near and far, that supports it. But this landmark is only one of others to come in the future, and new buildings are only as good as the programs that they allow. Given the programmatic possibilities of this institution, we are confident that the best is yet to come to come for the Clark and we look forward to sharing it with the public.



Michael Conforti

MILESTONES

- The world tour of our Impressionist collection ended with presentations in Shanghai and Houston with an aggregate attendance of 3.5 million visitors.
- The completion of the new 42,600-square-foot Clark Center, which houses the visitor center, special exhibition space, flexible conference and exhibition space, café, museum shop, loading dock, and back-of-house spaces premiered in late June of 2014, including 11,000 square feet of gallery space.
- The conclusion of the Campaign for the Clark, with capital and advancement gifts in excess of \$145 million.
- A record four new books and two Chinese language editions were published this year including a new guide book, *The Clark: The Institute and Its Collections*, and a feature on our newest buildings, *Shadow and Light: Tadao Ando and the Clark*.
- The Research and Academic Program (RAP) Advisory Council met in July to discuss how RAP can advance its unique position and strengths as well as pursuing directions in alignment with peer research institutes.



Photo of the new Clark Center by Richard Pare

ACQUISITIONS

John Constable
English, 1776–1837
Willy Lott's House, 1802
Oil on canvas
13 ¼ x 16 ¾ in. (33.7 x 42.5 cm)
Acquired by the Clark with the support of the
Manton Foundation
2013.10

Manufacturer unknown
Probably New England
Bottle, c. 1840–c. 1860
Colorless, opaque white, and blue glass
6 ¼ x 2 ¾ x 2 ¾ in. (15.9 x 7 x 7 cm)
2013.11.1

Manufacturer unknown
American
Figured Flask, c. 1845–c. 1860
Light green glass
2013.11.2

Manufacturer unknown
American
Figured Flask, c. 1845–c. 1860
Light green glass
2013.11.3

Manufacturer unknown
American
Figured Flask, c. 1845–c. 1860
Blue-green glass
6 ⅞ x 4 ⅓ x 1 ⅓ in. (17.5 x 12.5 x 5 cm)
2013.12

Philippe-Joseph Brocard
French, died 1896
Mosque Lamp, c. 1880
Enameled, gilded, and applied glass
14 ⅓ x 10 in. (37.7 x 25.4 cm)
Gift of Thomas Branchick and Mary Kontarasis
in memory of William Schade
2013.13

Jules Bastien-Lepage
French, 1848–1884
Portrait of Doctor Liouville
Drypoint
Plate: 5 ¼ x 4 ⅓ in. (13.4 x 12.5 cm)
Sheet: 8 ⅓ x 6 in. (22.1 x 15.2 cm)
Gift of James A. Bergquist
2013.14.1

Jules Bastien-Lepage
French, 1848–1884
Portrait of Prefect of Police Andrieux
Drypoint
Plate: 5 ⅜ x 3 ⅞ in. (13.7 x 9.8 cm)
Sheet: 8 ⅑ x 6 ⅛ in. (21.8 x 15.5 cm)
Gift of James A. Bergquist
2013.14.2

Jules Bastien-Lepage
French, 1848–1884
Portrait of M. Jordon
Drypoint
Plate: 5 ⅜ x 3 ⅞ in. (13.7 x 9.8 cm)
Sheet: 9 ⅓ x 6 ⅑ in. (25 x 16.6 cm)
Mounting Sheet: 11 ¼ x 7 ⅑ in. (28.6 x 18.6 cm)
Gift of James A. Bergquist
2013.14.3

Jules Bastien Lepage
French, 1848–1884
**Portrait of a Man Seen in Three Quarter View,
Turned to the Left**
Drypoint
Plate: 3 ⅓ x 2 ⅑ in. (9.7 x 6.5 cm)
Sheet: 8 ¾ x 6 ⅛ in. (22.3 x 15.5 cm)
Gift of James A. Bergquist
2013.14.4

Jules Bastien Lepage
French, 1848–1884
Portrait Bust of a Man, Turned to the Left
Drypoint
Plate: 5 ½ x 3 ⅓ in. (13.9 x 10 cm)
Sheet: 9 ⅓ x 6 ½ in. (25.2 x 16.5 cm)
Gift of James A. Bergquist
2013.14.5

Jules Bastien Lepage
French, 1848–1884
Portrait Bust of a Child, Turned to the Right
Drypoint
Plate: 4 ⅝ x 3 ⅛ in. (11.8 x 7.9 cm)
Sheet: 9 ⅓ x 6 in. (23 x 15.2 cm)
Gift of James A. Bergquist
2013.14.6

Jules Bastien Lepage
French, 1848–1884
**Portrait Bust of a Woman, Eyes Closed,
Turned to the Right**
Drypoint
Plate: 6 ¼ x 4 ¾ in. (15.9 x 12 cm)
Sheet: 9 ⅓ x 6 ½ in. (23.4 x 16.5 cm)
Gift of James A. Bergquist
2013.14.7

Jules Bastien-Lepage
French, 1848–1884
Portrait of a Woman, Head Turned to the Left
Drypoint
Plate: 4 $\frac{11}{16}$ x 2 $\frac{7}{8}$ in. (11.9 x 7.3 cm)
Sheet: 8 $\frac{11}{16}$ x 5 $\frac{15}{16}$ in. (22 x 15.1 cm)
Gift of James A. Bergquist
2013.14.8

Jules Bastien-Lepage
French, 1848–1884
Portrait Bust of a Woman, Turned to the Right
Drypoint
Plate: 4 $\frac{1}{2}$ x 3 $\frac{1}{16}$ in. (11.5 x 7.8 cm)
Sheet: 8 $\frac{5}{16}$ x 5 $\frac{1}{2}$ in. (21.1 x 14 cm)
Gift of James A. Bergquist
2013.14.9

Jules Bastien-Lepage
French, 1848–1884
**Portrait Bust of a Young Woman,
Turned to the Right**
Drypoint
Plate: 5 $\frac{7}{16}$ x 3 $\frac{7}{8}$ in. (13.8 x 9.9 cm)
Sheet: 8 $\frac{7}{16}$ x 6 $\frac{1}{2}$ in. (21.5 x 16.5 cm)
Gift of James A. Bergquist
2013.14.10

Jules Bastien-Lepage
French, 1848–1884
Portrait Bust of a Woman, Turned to the Left
Drypoint
Plate: 4 $\frac{5}{8}$ x 3 $\frac{1}{8}$ in. (11.7 x 7.9 cm)
Sheet: 7 $\frac{13}{16}$ x 5 $\frac{11}{16}$ in. (19.9 x 14.4 cm)
Gift of James A. Bergquist
2013.14.11

Jules Bastien-Lepage
French, 1848–1884
Portrait Bust of a Woman, Turned to the Left
Drypoint
Plate: 4 $\frac{5}{8}$ x 3 $\frac{1}{8}$ in. (11.7 x 7.9 cm)
Sheet: 8 $\frac{5}{8}$ x 6 $\frac{1}{8}$ in. (21.9 x 15.5 cm)
Gift of James A. Bergquist
2013.14.12

Jules Bastien-Lepage
French, 1848–1884
Head of a Woman, Turned to the Left
Drypoint
Plate: 4 $\frac{3}{4}$ x 3 $\frac{1}{8}$ in. (12 x 8 cm)
Sheet: 8 $\frac{7}{16}$ x 6 $\frac{7}{16}$ in. (21.5 x 16.4 cm)
Gift of James A. Bergquist
2013.14.13

Jules Bastien-Lepage
French, 1848–1884
Head of a Woman, Turned to the Right
Drypoint
Plate: 4 $\frac{5}{8}$ x 3 $\frac{1}{16}$ in. (11.8 x 7.8 cm)
Sheet: 9 $\frac{3}{16}$ x 6 $\frac{7}{16}$ in. (23.3 x 16.4 cm)
Gift of James A. Bergquist
2013.14.14

Jules Bastien-Lepage
French, 1848–1884
Woman Sewing
Drypoint
Plate: 4 $\frac{5}{8}$ x 3 $\frac{1}{16}$ in. (11.7 x 7.8 cm)
Sheet: 8 $\frac{3}{4}$ x 6 $\frac{1}{4}$ in. (22.2 x 15.8 cm)
Gift of James A. Bergquist
2013.14.15

Jules Bastien-Lepage
French, 1848–1884
Woman Sewing
Drypoint
Plate: 4 $\frac{5}{8}$ x 3 $\frac{1}{16}$ in. (11.7 x 7.8 cm)
Sheet: 8 $\frac{3}{4}$ x 6 $\frac{1}{8}$ in. (22.2 x 15.5 cm)
Gift of James A. Bergquist
2013.14.16

Jules Bastien-Lepage
French, 1848–1884
Woman Sewing
Drypoint
Plate: 4 $\frac{5}{8}$ x 3 $\frac{1}{16}$ in. (11.7 x 7.8 cm)
Sheet: 8 $\frac{1}{2}$ x 6 in. (21.6 x 15.2 cm)
Gift of James A. Bergquist
2013.14.17

Jules Bastien-Lepage
French, 1848–1884

Studies of Young Women, Full Length

Drypoint

Plate: 4 $\frac{3}{4}$ x 3 $\frac{1}{8}$ in. (12 x 8 cm)

Sheet: 8 $\frac{11}{16}$ x 5 $\frac{7}{8}$ in. (22.1 x 14.9 cm)

Gift of James A. Bergquist

2013.14.18

Jules Bastien-Lepage
French, 1848–1884

Several Studies of Heads

Drypoint

Plate: 5 $\frac{3}{8}$ x 3 $\frac{15}{16}$ in. (13.7 x 10 cm)

Sheet: 11 $\frac{7}{16}$ x 7 $\frac{9}{16}$ in. (29 x 19.2 cm)

Gift of James A. Bergquist

2013.14.19

Léopold Flameng
French, 1831–1911

Portrait of Bastien-Lepage at his Easel, 1879

Drypoint

Plate: 8 $\frac{13}{16}$ x 7 $\frac{5}{8}$ in. (22.4 x 19.3 cm)

Sheet: 17 $\frac{1}{4}$ x 11 $\frac{15}{16}$ in. (43.8 x 30.4 cm)

Gift of James A. Bergquist

2013.14.20

Charles Marie Dulac
French, 1865–1898

Landscapes: Planche 4, 1892–93

Color lithograph printed in two tones on chine collé paper

Portfolio size: 14 $\frac{3}{4}$ x 19 in. (37.5 x 48.3 cm)

2014.1

Karl Schmidt Rottluff
German, 1884–1976

Mourners on the Beach, 1914

Woodcut

Image: 15 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (39.4 x 49.5 cm)

2014.2

Louis Lafon
French, active 1870s–1890s

Fittings (Ajustage), c. 1880

Albumen print

13 $\frac{1}{2}$ x 18 $\frac{1}{4}$ in. (34.3 x 46.4 cm)

2014.3

Karl Schmidt Rottluff
German, 1884–1976

The Sun, 1914

Woodcut

Image: 15 $\frac{5}{8}$ x 19 $\frac{13}{16}$ in. (39.7 x 50.3 cm)

Sheet: 20 $\frac{1}{4}$ x 24 $\frac{1}{2}$ in. (51.5 x 62.3 cm)

2014.4

Max Klinger
German, 1857–1920

First Beginnings, 1887

Etching

Image: 15 $\frac{3}{4}$ x 9 $\frac{7}{16}$ in. (40 x 23.9 cm)

Sheet: 24 $\frac{7}{16}$ x 17 $\frac{5}{8}$ in. (62 x 44.7 cm)

Purchased with funds from Thomas F. Baron

2014.5

Sèvres Porcelain Manufactory
French, 1756–present

François Boucher, designer

French, 1703–1770

The Dancer, c. 1766–c. 1772

Soft paste porcelain (biscuit)

Height: 8 $\frac{11}{16}$ in. (22 cm)

2014.6

Odilon Redon
French, 1840–1916

Woman with a Vase of Flowers, c. 1903

Oil on canvas

23 $\frac{5}{8}$ x 20 $\frac{7}{8}$ in. (60 x 53 cm)

Gift of Heinrich A. Medicus

2014.7

Jean-Baptiste Carpeaux
French, 1827–1875

Alexandre Dumas fils, 1873

Plaster with terracotta patina

31 $\frac{7}{8}$ x 24 x 13 $\frac{3}{4}$ in. (81 x 61 x 35 cm)

2014.8

Nicolas Cordier
French, 1567–1612

Emperor Antoninus Pius (A.D. 138–161), c. 1600

Marble

33 $\frac{7}{8}$ x 26 in. (86 x 66 cm)

2014.9

Sèvres Porcelain Manufactory
French, 1756–present
Louis Jean Thévenet, père or l'aîné, decorator
French, active 1741–1777
Cup, Saucer, and Stand, 1763
Soft paste porcelain
Height of cup: 2 $\frac{3}{8}$ in. (6 cm)
Diameter of saucer: 5 $\frac{1}{8}$ in. (13 cm)
Width of tray: 5 $\frac{7}{8}$ in. (14.9 cm)
2014.10.a–c

Denys Calvaert
Flemish, 1540–1619, active in Italy
Christ at the Column, c. 1578–80
Oil on panel
16 $\frac{9}{16}$ × 12 in. (42 × 30.5 cm)
2014.11

Possibly Boston and Sandwich Glass Works
American, 1826–1888
Sugar Bowl and Cover, c. 1830–c. 1840
Colorless lead glass
5 $\frac{1}{2}$ × 5 × 5 in. (14 × 12.7 × 12.7 cm)
2014.12.1

Possibly Boston and Sandwich Glass Works
American, 1826–1888
Sugar Bowl and Cover, c. 1840–c. 1850
Electric blue lead glass
5 × 5 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in. (12.7 × 13 × 13 cm)
2014.12.2

Probably Boston and Sandwich Glass Works
American, 1826–1888
Salt, c. 1830–c. 1845
Opalescent lead glass
2 $\frac{1}{8}$ × 3 $\frac{1}{4}$ × 2 in. (5.4 × 8.3 × 5.1 cm)
2014.12.3

Probably Boston and Sandwich Glass Works
American, 1826–1888
Salt, c. 1835–c. 1845
Sapphire blue lead glass
1 $\frac{7}{8}$ × 3 $\frac{1}{8}$ × 2 in. (4.8 × 7.9 × 5.1 cm)
2014.12.4

Possibly Boston and Sandwich Glass Works
American, 1826–1888
Salt, c. 1835–c. 1850
Colorless lead glass
5 $\frac{1}{2}$ × 5 × 5 in. (14 × 12.7 × 12.7 cm)
2014.12.5

Probably Boston and Sandwich Glass Works
American, 1826–1888
Toy Tumbler, c. 1830–c. 1850
Teal green lead glass
1 $\frac{7}{8}$ × 1 $\frac{5}{8}$ × 1 $\frac{5}{8}$ in. (4.8 × 4.1 × 4.1 cm)
2014.12.6

Probably Boston and Sandwich Glass Works
American, 1826–1888
Toy Tureen and Cover, c. 1835–c. 1850
Deep sapphire blue lead glass
2 × 3 × 1 $\frac{7}{8}$ in. (5.1 × 7.6 × 4.8 cm)
2014.12.7

Manufacturer unknown
New England
Pair of Toy Chambersticks
Colorless lead glass
Each: 1 × 2 × 1 $\frac{3}{8}$ in. (2.5 × 5.1 × 3.5 cm)
2014.12.8.1, 2

Manufacturer unknown
American
Toy Ewer and Basin
Colorless lead glass
Basin: 1 × 3 $\frac{1}{16}$ × 3 $\frac{1}{16}$ in. (2.5 × 7.8 × 7.8 cm)
Ewer: 2 $\frac{5}{8}$ × 3 × 1 $\frac{1}{2}$ in. (6.7 × 7.6 × 3.8 cm)
2014.12.9.1, 2

Manufacturer unknown
New England
Toy Iron
Colorless lead glass
1 × 1 $\frac{3}{8}$ × 1 in. (2.5 × 3.5 × 2.5 cm)
2014.12.10

Manufacturer unknown
New England
Toy Tureen, Cover, and Stand
Colorless lead glass
2 $\frac{1}{8}$ × 3 $\frac{1}{8}$ × 2 $\frac{1}{8}$ in. (5.4 × 7.9 × 5.4 cm)
2014.12.11.a–c

Probably Boston and Sandwich Glass Works
American, 1826–1888
Bowl, c. 1830–c. 1845
Colorless lead glass
2 $\frac{1}{2}$ × 10 $\frac{1}{2}$ × 10 $\frac{1}{2}$ in. (6.4 × 26.7 × 26.7 cm)
2014.12.12

Possibly Boston and Sandwich Glass Works
American, 1826–1888
Plate, c. 1835–c. 1850
Opalescent lead glass
1 × 9 ³/₈ × 9 ³/₈ in. (2.5 × 23.8 × 23.8 cm)
2014.12.13

EXHIBITIONS

February 12, 2012 – September 8, 2013

Clark Remix

Clark Remix presented highlights from the Clark's permanent collection of paintings, sculpture, and decorative arts in a dynamic, interactive space that allowed audiences to engage with the collection in new ways. The exhibition was both a physical reality and a virtual space featuring a salon-style installation of some 80 paintings, 20 sculptures, and 300 of the Clark's finest examples of decorative arts. Visitors were 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 allowed everyone to become curators of their own virtual exhibitions, and to submit them to a gallery that is featured at clarkart.edu. The Clark's curatorial team regularly reviewed the submissions and selected the best of these for exhibitions that were presented at the Clark between November 2012 and April 2013.

November 17, 2012 – September 8, 2013

Kidspace @ the Clark: Lions and Tigers and Museums, Oh My!

Asking questions, investigating objects, and making discoveries can be an exciting and wonderful experience. Sometimes, a single work of art can spark curiosity in many ways. In the 1600s, Peter Paul Rubens, a painter from Flanders (now Belgium), painted a dramatic picture of a big cat hunt. The painting, *Lion and Tiger Hunting*, is now in an art museum in Rennes, France, where visitors admire the artist's ability, learn about the painting's history, and maybe get curious about it too. But if the painting belonged to a museum of science, natural history, or living history, it might raise different questions: Is a man strong enough to wrestle with a lion? Do lions and tigers live in the same places? Did people really hunt big cats this way hundreds of years ago? This exhibition looked at the same work of art from the perspective of four kinds of museums: an art museum, a living history museum, a science museum, and a natural history museum. Museums of all kinds can inspire—and satisfy—curiosity.

June 9 – Sept 8, 2013

George Inness: Gifts from Frank and Katherine Martucci

In the 1880s, the American artist George Inness (1825–1894) developed his signature style: painting softly modeled, ethereal landscapes that sought to evoke a mood or atmosphere. These pictures were grounded in reality, many of them inspired by the countryside near the artist's home in Montclair, New Jersey. Yet Inness sought to go beyond the limits of realistic representation to express the spiritual essence of the natural world. Inspired by the writings of the eighteenth-century Swedish philosopher Emanuel Swedenborg, Inness struggled to represent, as he put it, the "great spiritual principle of harmony—harmony in form, harmony in color, the general harmony arising from the relation of things to one another."

This exhibition celebrated the Clark's recent acquisition of eight late paintings by Inness, the gift of Frank and Katherine Martucci of New York. Together with the two canvases acquired by Sterling and Francine Clark in 1946 and 1955, these magnificent landscapes demonstrate how Inness experimented with color, composition, and painterly technique in an attempt to present a vision of the natural world that transcends its physical appearance.



Winslow Homer, *West Point, Prout's Neck* (detail), 1900. 1955.7

June 9 – Sept 8, 2013

Winslow Homer: Making Art, Making History

Robert Sterling Clark declared Winslow Homer (1836–1910) to be among the greatest artists of the nineteenth century. Acting on this belief, Clark bought more than two hundred of Homer's works and eventually owned more works by Homer than by any other artist. The breadth and ambition of Clark's collection, more important than the large number of works it contains, make it the finest gathering of Homer's art assembled by any individual since the artist's death.

Homer began his career as an illustrator for the popular press, providing pictures of current events for newspapers in Boston and New York. Historians use these, as well as his paintings and watercolors, to illustrate mid-nineteenth-century political and economic developments. Art historians, too, use the works to explore not only Homer's life and endeavors, but also to consider broader questions such as the rise of the critical press, the quest for a national style, and the ramifications of the expanding nineteenth-century art market. One work can tell a number of stories.

Sterling Clark's and the Sterling and Francine Clark Art Institute's Homer collection has a multifaceted history, too. Sterling Clark acquired his first painting by Homer in 1915 and continued adding to the collection until the Institute opened in 1955. In the years since then, Homer's works have played a prominent role in the museum's exhibitions, publications, and programs.

The Clark extends its appreciation to Gill & Lagodich Fine Period Frames for their generous contribution towards the framing of our Winslow Homer watercolors.

September 18, 2013 – December 1, 2013

Barbizon Through Impressionism: Great French Paintings From the Clark

Shanghai Museum, Shanghai, China

The international tour of French nineteenth-century paintings from the Sterling and Francine Clark Art Institute made its ninth stop at the Shanghai Museum in Shanghai, China.

September 18, 2013 – December 1, 2013

Sterling Clark in China 1908–09

Shanghai Museum, Shanghai, China

Before he was an art collector, Sterling Clark was an explorer and adventurer. In 1908–09 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 yearlong 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.

Sterling Clark in China 1908–09 was presented at the Shanghai Museum concurrent with its showing of *Barbizon Through Impressionism: Great French Paintings From the Clark*.

September 21, 2014 – March 23, 2014

**Land, Sea, and Sky:
The Natural World In Art 1600–1900**

Landscape paintings from the Clark's collection span two centuries and provided the theme of this exhibition of works by Claude Lorrain, Claude Monet, Pierre-Auguste Renoir, Winslow Homer, and George Inness.

September 21, 2013 – March 23, 2014

**Face Time: Portraits and Figures
in Paintings and Sculpture**

Drawing from the Clark's rich collection of portraits and figure paintings and sculptures from 1500 to 1900, the exhibition featured fine works by Jacques-Louis David, Jean-Honoré Fragonard, Thomas Gainsborough, Francisco de Goya y Lucientes, Pierre-Auguste Renoir, John Singer Sargent, Jean-Baptiste Carpeaux, and Auguste Rodin.

September 21, 2013 – March 23, 2014

**Sacred and Profane:
Four Hundred Years of Religious
and Mythological Paintings**

Some of the most iconic and beloved paintings in the Clark's permanent collection were included in this exhibition, which focused on Renaissance and Baroque masterpieces. Paintings by Piero della Francesca, Pietro Perugino, Hans Memling, Quinten Massys, and Joachim Wtewael, among others, were featured.

December 22, 2013–May 4, 2014

**The Age of Impressionism:
Great French Paintings from the Clark
Museum of Fine Arts, Houston**

The tenth and final stop of the Clark Art Institute's international tour of masterpieces from its collection of nineteenth-century was held at the Museum of Fine Arts in Houston.

LOANS

During the fiscal year 2013–14, the Clark loaned works to the following institutions:

McMullen Museum of Art, Chestnut Hill, Massachusetts for **Courbet: Mapping Realism** (September 1, 2013 – December 8, 2013): Gustave Courbet, *Seascape* (1955.690)

Museo Civico, Prato, Italy for **Officina pratese. Da Donatello a Filippo Lippi** (September 14, 2013 – January 13, 2014): Pesellino (Francesco di Stefano), *King Melchior Sailing to the Holy Land* (1955.940)

The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California for **Face to Face: Flanders, Florence, and Renaissance Painting** (September 29, 2013 – January 13, 2014): Domenico Ghirlandaio, *Portrait of a Lady* (1955.938)

The Metropolitan Museum of Art, New York, for **Artists and Amateurs: Etching in Eighteenth Century France** (October 1, 2013 – January 15, 2014): Claude Henri Watelet, *Free copy in reverse "Jan Six" with face from portrait by Greuze* (1960.19)

Dulwich Picture Gallery, London for **An American in London** (October 16, 2013 – January 12, 2014): James McNeill Whistler, *Grey and Silver: Chelsea Embankment* (1955.1533) traveled to the Dulwich Picture Gallery and also traveled to the Addison Gallery of American Art, Andover, Massachusetts (February 1, 2014 to April 13, 2014)

Saint Louis Art Museum, St. Louis, Missouri for **Impressionist France: Visions of Nation from Le Gray to Monet** (March 16, 2014 – July 14, 2014): Camille Pissarro, *The Artist's Palette with a Landscape* (1955.827)

Städelsches Kunstinstitut und Städtische Galerie, Frankfurt am Main for **Albrecht Dürer: His Art in the Context of Its Time** (October 23, 2013 – February 2, 2014): Albrecht Dürer, *Head of a Young Man* (1955.1835)

National Maritime Museum, London for **Turner and the Sea** (November 21, 2013 – April 21, 2014): Joseph Mallord William Turner, *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water* (1955.37)

Meadows Museum, Dallas, Texas for **Sorolla and America** (December 8, 2013 – April 20, 2014): Joaquin Sorolla y Bastida, *Children Bathing in the Sea* (1984.165) and Joaquin Sorolla y Bastida, *Beach Scene* (1984.166) traveled to the Meadows Museum and also traveled to the San Diego Museum of Art, San Diego, California (May 30, 2014 – August 26, 2014) and the Fundación Mapfre, Madrid (September 23, 2014 – January 11, 2014)

ING Cultural Centre, Brussels for **The Faces of Neo Impressionism** (February 19, 2014 – May 18, 2014): Théo van Rysselberghe, *Sylvie Descamps Monnom* (1967.2) traveled to ING Cultural Centre, Brussels and also traveled to the Indianapolis Museum of Art, Indianapolis, Indiana (June 13, 2014 – September 7, 2014)

The Museum of Modern Art, New York, for **Gauguin: Metamorphoses** (March 8, 2014 – June 8, 2014): Paul Gauguin, *Manao Tupapau (She is Thinking of the Ghost)* (1962.64), Paul Gauguin, *Oviri (Savage)* (1962.65), Paul Gauguin, *Te faruru: Ici on fait l'amour* (1962.70), Paul Gauguin, *Maruru: Thanks* (1962.71), Paul Gauguin, *Te atua: les dieux* (1962.73)



Pesellino (Francesco di Stefano), *King Melchior Sailing to the Holy Land* (detail), c. 1445–50. 1955.940

LOANS

The Metropolitan Museum of Art, New York
for ***The Passions of Jean-Baptiste Carpeaux***
(March 10, 2014 – May 26, 2014): Jean-Baptiste
Carpeaux, *Mater Dolorosa* (2007.1) traveled to
the Metropolitan Museum of Art, New York, and
also traveled to the Musée d'Orsay, Paris (June
24, 2014 – September 28, 2014)

National Gallery of Art, Washington, DC for
Degas/Cassatt (May 11, 2014 – October 5,
2014): Hilaire-Germain-Edgar Degas, *At the Café
des Ambassadeurs* (1962.31), Mary Cassatt, *The
Visit* (1967.4), Hilaire-Germain-Edgar Degas, *At
the Louvre: The Etruscan Sarcophagus* (1971.36)

CLARK FELLOWS

Elizabeth Athens

PhD candidate and Clark Graduate Summer Fellow, Yale University, New Haven, Connecticut

July – August 2013

Ian Balfour

Professor of English and Kress Fellow in the Literature of Art, York University, York, United Kingdom

September – December 2013

Suzanne Preston Blier

Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies and Beinecke Fellow, Harvard University, Cambridge, Massachusetts

September – December 2013

Francesca Dal Lago

Associate Researcher at the Centre de Recherche sur les Civilisations de l'Asie Orientale (CRCAO), Paris, France

September – December 2013

Romy Golan

Professor of Art History at the Graduate Center and Lehman College City University of New York, New York

September – December 2013

Simon Leung

Professor of Art, University of California, Irvine

February – June 2014

Eric Michaud

Directeur d'études at the École des Hautes Études en Sciences Sociales, Paris, France

February – June 2014

Mark Salber Phillips

Professor of History, Carleton University, Ottawa, Ontario, Canada

February – June 2014

Ruth B. Phillips

Canada Research Chair in Aboriginal Art and Culture, Professor of Art History, Carleton University

February – June 2014

Christopher Riopelle

Curator of Post 1800 Paintings at the National Gallery, London, England

July – August 2013

Judith Rodenbeck

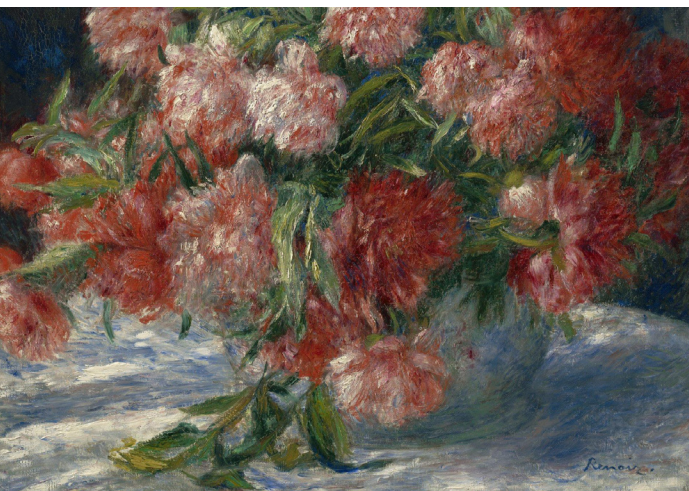
Professor of Modern and Contemporary Art, Sarah Lawrence College, Bronxville, New York

September – December 2013

Peter Samis

Associate Curator of Interpretive Media at the San Francisco Museum of Modern Art (SFMOMA), and Kress Fellow in Museum Education

July – August 2013



Pierre-Auguste Renoir, *Peonies* (detail), c. 1880. 1955.585

Terry Smith

Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney

February – June 2014

Maria Stavrinaki

Associate Professor of Art History, Université Paris I-Panthéon-Sorbonne, Paris, France

February – June 2014

Roberto Tejada

Professor of Art History and Distinguished Endowed Chair in the Rhetorics of Art, Space and Culture program (RASC/a) at Southern Methodist University's Meadows School of the Arts, and Clark/Oakley Humanities Fellow and Clark Mellon Curatorial Fellow

September 2013 – June 2014

Andrés Úbeda de los Cobos

Senior Curator of Italian and French Paintings, Museo del Prado, Madrid, Spain

July – August 2013

SCHOLARLY PROGRAMS

September 13–14, 2013

Clark Colloquium: Fields of Legibility – Anthology Workshop III

This colloquium—convened by Hammad Nasar, Sabih Ahmed, and Jane DeBevoise of the Asia Art Archive—was the third in a sequence of Asia Art Archive (AAA) workshops that have informed the archive’s research on the history of writing on twentieth-century visual art in India. The final workshop brought together a set of scholars who teach and write on South Asia from other locations in the world. Perspectives over diaspora in the art discourse, reception of South Asia’s art history in other contexts, and each participant’s pedagogic method were key concerns in the workshop.

Participants: Rebecca Brown (The John Hopkins University), Iftikhar Dadi (Cornell University), Kajri Jain (University of Toronto), Sonal Khullar (University of Washington), Brinda Kumar (Cornell University), Saloni Mathur (University of California, Los Angeles), Sneha Ragavn (Asia Art Archive), Santosh Sadanandan (Ambedkar University), Chaitanya Sambrani (The Australian National University), Vidya Shivadas (Foundation for Indian Contemporary Art), Ajay Sinha (Mount Holyoke College), Karin Zitzewitz (Michigan State University)



September 28, 2013

Clark Symposium: Science, Ethics, and the Transformations of Art in the Thirteenth and Fourteenth Centuries

This symposium—convened by Herbert L. Kessler, The Johns Hopkins University, and Richard Newhauser, Arizona State University, Tempe—examined developments in later-Medieval art as part of the same continuum of transformations that were taking place in natural philosophy and moral theology. Much has been written recently regarding the development of perspective in artistic practice. The familiar historical narrative describes a radical transformation occasioned by the reception of ancient Greek optics in the West transmitted through Arabic translations in the twelfth and thirteenth centuries. But the story is more complicated. As we now understand it, Greek optical science was known during the earlier Middle Ages, and painters and sculptors experimented with perspectival effects as early as the twelfth century. In addition, Christian theories of vision since Augustine had included writings on the metaphoric association of light with God and directionality of vision correlating to morality. These ideas conditioned the ways in which Arabic science was received during the thirteenth century and eventually deployed by artists.

Participants: Donal Cooper (University of Warwick), Dallas G. Denery II (Bowdoin College), Samuel Y. Edgerton (Williams College), Jeffrey Hamburger (Harvard University), Herbert L. Kessler (The Johns Hopkins University), Aden Kumler (University of Chicago), Christopher Lakey (The Johns Hopkins University), Carolyn Muessig (University of Bristol), Richard G. Newhauser (Arizona State University, Tempe), Larry Scanlon (Rutgers University), Mark Smith (University of Missouri-Columbia)

Ugolino di Nerio, center panel of *Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen and Louis of Toulouse* (detail), c. 1317–21. 1962.148

October 8, 2013

**Clark Conversation:
Georges Didi-Huberman**

Georges Didi-Huberman engaged in a wide-ranging conversation about his life, his intellectual pursuits, and his scholarship at this public event. Didi-Huberman, a philosopher and art historian, teaches at the School for Advanced Studies in the Social Sciences (École des hautes études en sciences sociales) in Paris, where he has been a lecturer since 1990. He is a winner of the Distinguished Lifetime Achievement Award for Writing on Art given by the College Art Association. He has written many books including *Images in Spite of All: Four Photographs from Auschwitz* (2008); *Confronting Images: Questioning the Ends of a Certain History of Art* (2005); and *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* (2003).

October 18–19, 2013

**Clark Colloquium:
Portraiture and Materiality**

This colloquium—co-convened by Vicky Coltman, Senior Lecturer and Head of History of Art at the University of Edinburgh, and Marcia Pointon, Professor Emeritus in History of Art at the University of Manchester—brought together participants who work on dress, engage with portraiture as a visual art, or have extensive experience with literary or documentary materials that pertain to the relationship between portraiture and materiality. Scholarly attention is paid to artifacts represented in portraits when those material objects are understood as symbols affirming a sitter's identity and lending credence to iconographical exercises in a genre that does not generally lend itself to this. These artifacts are largely ignored. For dress and fashion historians, portraiture has been understood as a mine to be accessed for evidence of when and how clothes were worn. The contention of this colloquium was that portraiture is not, however, a visual equivalent to an inventory; this approach ignores the fictitious and contractual nature of portraiture with all its ramifications.

Participants: Tarnya Cooper (National Portrait Gallery), Edwina Ehrman (Victoria and Albert Museum), Eva-Lena Karlsson (National Museum, Stockholm), Adrian Randolph (Dartmouth College), Katie Scott (The Courtauld Institute of Art), Peter Stallybrass (University of Pennsylvania), Susan J. Vincent (University of York), Bert Watteeuw (Rubenianum)

November 13, 2013

Clark Conversation: Julie Ault

Julie Ault (b. 1957) is an artist best known for her work with Group Material, a New York-based collaborative active in the 1980s and 1990s. In addition to her work with Group Material and other ongoing collaborations, Ault's own practice has her assuming the roles of writer, curator, and editor. She has written extensively on—and often in collaboration with—a number of artists and filmmakers including, among others, Sister Corita Kent, Félix González-Torres, James Benning, and Danh Vo. Ault discussed her career and current projects with David Breslin, Associate Director of the Research and Academic Program. Ault's practice was also the subject of a graduate seminar in the Williams College Graduate Program in the History of Art led by Breslin.

March 7–8, 2014

**Clark Colloquium:
Kongo: Power and Majesty**

Kongo: Power and Majesty is a special exhibition that is being organized by Alisa LaGamma, The Metropolitan Museum of Art's Curator in Charge of the Department of the Arts of Africa, Oceania, and the Americas. This exhibition, on view from September 16, 2015 through January 2016, will present, for the first time, the full range of forms of creative expression produced by Kongo artists from present-day Republic of Congo, the Democratic Republic of Congo, and Angola from the sixteenth through the nineteenth century. This Clark Colloquium offered an ideal opportunity to bring together specialists in history, archaeology, art history, and religion to engage in an interdisciplinary discussion of the questions relevant to this presentation. Historians who have focused

on both Africa and European engagement with Africa have an enormous amount to contribute to a far-ranging discussion of this material culture.

The colloquium was supported by a grant from the Andrew W. Mellon Foundation.

Participants: Josiah Blackmore (Harvard University), Pierre De Maret (University College London), Cecile Fromant (University of Chicago), Christine Giuntini (Metropolitan Museum of Art), James Green (Metropolitan Museum of Art), Linda Heywood (Boston University), Ellen Howe (Metropolitan Museum of Art), Zachary Kingdon (National Museums Liverpool), Wyatt Macgaffey (Haverford College), Phyllis Martin (Indiana University), Jean Michel Massing (King's College Cambridge), Z.S. Strother (Columbia University), Dora Thornton (British Museum), John Thornton (Boston University), Kristen Windmuller-Luna (Metropolitan Museum of Art)

March 21–22, 2014

Clark Colloquium: Transnational Collaborative Criticism

This invitational colloquium—convened by Maud Lavin, Professor, School of the Art Institute of Chicago—addressed transnational collaborative critical and scholarly writing projects on art and visual studies. Seeking to question the framework of “global culture,” which has recently become a totalizing and homogenizing paradigm in both academia and artistic discourse, this colloquium adopted the term ‘transnational’ in order to explore the linguistic and cultural flows that move with a sense of purpose, as the prefix “trans” would suggest, across, beyond, and in opposition to both trenchant national boundaries and the vagaries of global exchange. Focusing upon the reach, tangles, intersections, and specificities of a diverse range of transnational flows, the event explored forms of publication, distribution, and relational audience exchanges.

The colloquium was supported by a grant from the Andrew W. Mellon Foundation.

Participants: Fang-Tze Hsu (National Taiwan Museum of Fine Arts), Joan Kee (University of Michigan), Klara Kemp-Welch (Courtauld Institute), SooJin Lee (Art Institute of Chicago), Weng Choy Lee (Singapore), Jaleh Mansoor (University of British Columbia), Daniel Quiles (Art Institute of Chicago), Sven Spieker (University of California Santa Barbara)

April 25-26, 2014

Clark Colloquium: On Time: African Art and the Question of Temporality

This colloquium endeavored to analyze time as a central concept and strategy preoccupying artists, curators, and academics concerned with the production and reception of African art. While time-based media pose particular issues in relation to temporality, considering time as a conceptual framework helps us to address lingering fault lines within the field of African art history, where many scholars continue to work within such notions as “the traditional” and “the contemporary” as oppositional categories. A primary objective of the colloquium was to consider how the recognition of mutable temporalities and notions such as biological time, geological time, technological time, and “African time” can fundamentally shift how we situate artworks.

The colloquium was supported by a grant from the Andrew W. Mellon Foundation.

Participants: Karen E. Milbourne (Smithsonian Institution), Theo Eshetu (Artist), Sue Williamson (Artist and Writer), Jeffrey Martin (Archivist and Conservator), Dominique Malaquais (Institut de Mondes Africains), Prita Meier (Wayne State University), Amy Powell (Blaffer Art Museum), Bili Bidjocka (Artist), Simon Njami (Curator and Art Critic), Naima Keith (Studio Museum, Harlem), Mary Nooter Roberts (UCLA and LACMA), Sylvester Ogbechie (UC - Santa Barbara)

PUBLICATIONS

Great French Paintings from the Clark: Barbizon through Impressionism

Essays by James A. Ganz and Richard R. Brettell
Chinese Language Edition, Shanghai Museum,
October 2013

Sterling Clark in China

Thomas J. Loughman, with contributions by Shi
Hongshuai, Li Ju, and Mark Dion
Chinese Language Edition, Shanghai Museum,
October 2013

Art History in the Wake of the Global Turn

Edited by Jill H. Casid and Aruna D'Souza, with essays
by Esra Akcan, Jill H. Casid, Talinn Grigor, Ranjana
Khanna, Kobena Mercer, Nicholas Mirzoeff, Parul
Dave Mukherji, Steven Nelson, Todd Porterfield, Raqs
Media Collective, Kishwar Rizvi, David Roxburgh, and
Alessandra Russo

Published by the Sterling and Francine
Clark Art Institute and distributed by Yale
University Press, January 2014

The Clark: The Institute and Its Collections

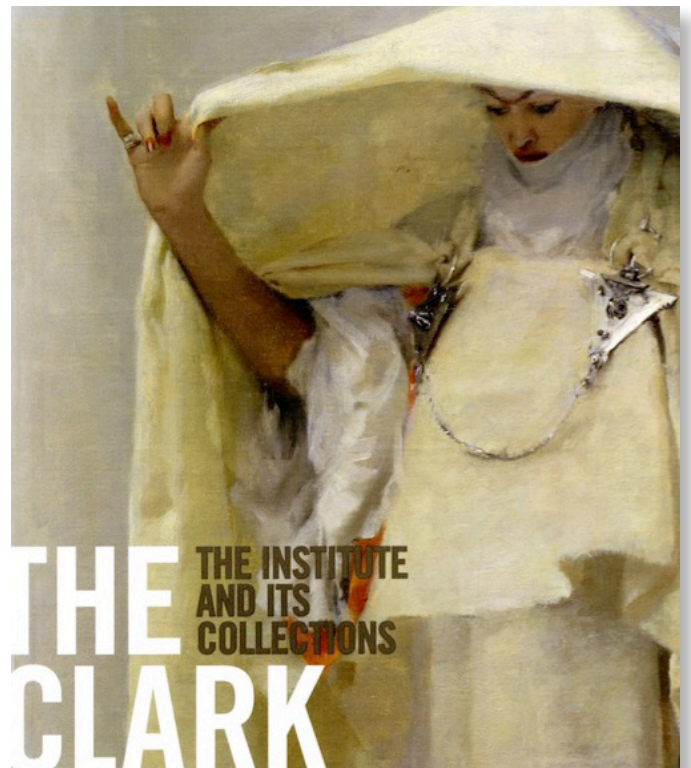
Michael Conforti and Michael Cassin
Published by the Clark Art Institute in
association with Scala Arts Publishers, Inc.,
June 2014

Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum

Liu Yang, with an essay by Zhou Ya
Published by the Clark Art Institute and
distributed by Yale University Press, June 2014

Shadow and Light: Tadao Ando at the Clark

Essay by Michael Webb, with principal photography by
Richard Pare
Published by the Clark Art Institute and
distributed by Yale University Press, June 2014



LIBRARY

Acquisitions

Books	2,652	volumes
Auction catalogues	254	volumes
Journal subscriptions	626	titles

Cataloguing

Books	3,215	volumes
Journals	940	volumes
Auction catalogues	222	volumes
Digital objects added	28,718	

Total Holdings

Total catalogued volumes	252,977	
Total archival holdings	1741	linear feet
Total digital objects	112,265	
Total archival finding aids	144	

Library Use

Readers' cards issued	215	
Signatures in log ¹	5,638	
Books shelved ²	12,568	
Photocopies supplied	23,193	
Reference queries	2,976	
Reference queries (archives)	11	
Interlibrary loan transactions (ILL)	525	Borrowing
	641	Lending
	1,166	Total ILL

Circulation	6804	Check-outs
	5247	Check-ins
	273	Holds
	64	Recalls
	<hr/>	
	12,388	Total circulation activity

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

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

Notable Acquisitions

George Field
Chromatics, or, An essay on the analogy and harmony of colours
London : A.J. Valpy, 1817

Antonio Castro Leal
El Libro negro del terror nazi en Europa
México : Editorial "El Libro libre," 1943

Richard Long
Dust, dobros, desert flowers
Los Angeles : Lapis Press, 1987

Galleria La Salita
Richard Serra
Roma : Galleria la Salita, 1966



EDUCATION

Gallery Talks

	Number of Groups	Number of People
School Talks		
Elementary Schools	62	1,224
High Schools	33	570
School Totals	95	1,794
Adult Talks		
Public Talks	114	1,169
Special Group Talks	9	286
Adult Totals	123	1,455
Total	218	3,249

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.

September 21, 2013 – March 23, 2014

Face Time: Clark SIX Program (digital activity)

CEVA

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

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

The CEVA philosophy helps to shape interpretation at the Clark in all its forms: live gallery talks, labels and wall texts, audio and multi-media programs, and even the recently published book, *The Clark: The Institute and Its Collections*. CEVA's professional colloquia provide curators and educators in schools, universities, and museums with opportunities to engage in conversations and share experiences with each other in informal discussions that are rarely possible elsewhere. Each of the colloquia focuses on a particular theme which is of current interest in the realm of museums and education. These themes are listed below, with relevant dates, and examples of the institutions from which participants came. In addition, CEVA's training programs for museum educators and volunteer guides have continued to be very popular. During the period covered by this report, CEVA director Michael Cassin ran tailor-made workshops and training courses in the institutions named below.

July 2013 – June 2014

Docent Training Programs

August 2013

The Museum of Texas Tech, Lubbock, Texas

September 2013

New Britain Museum of American Art

January 2014

Artis-Naples (formerly the Baker Museum),
Naples, Florida

April 2014

The Des Moines Art Center

MEMBER EVENTS

July 27, 2013

Stone Hill Center Fifth Anniversary Celebration

Members celebrated the fifth anniversary of Stone Hill Center with a jazz brunch on the Moltz Terrace with breathtaking views of the surrounding hills. Tours of the Williamstown Art Conservation Center were available for parents while kids enjoyed fun activities in *Kidspace @ the Clark: Lions, and Tigers, and Museums, Oh My!*

July 31, 2013

Members Gallery Talk: George Inness

Members enjoyed a tour of the exhibition *George Inness: Gifts from Frank and Katherine Martucci* led by Curatorial Assistant Laurel Garber.

August 28, 2013

Members Gallery Talk: Winslow Homer: Making Art, Making History

Richard Rand, Robert and Martha Berman Lipp Senior Curator of Paintings and Sculpture, gave a gallery talk about the exhibition *Winslow Homer: Making Art, Making History*.

September 3, 2013

Members Gallery Talk: Winslow Homer: Making Art, Making History

Michael Cassin, director of the Center for Education in the Visual Arts, presented a gallery talk about the exhibition *Winslow Homer: Making Art, Making History*.

August 29, 2013

Watercolor Wonders

Michael Cassin, director of the Center for Education in the Visual Arts, presented members with a special look at a number of very special works that are rarely exhibited publicly from our watercolor collection. Members concluded the morning with a buffet breakfast specially prepared by our executive chef, Steve Wilkinson.

September 17, 2013

A Look at Rare Books: The Love of Courtly Art

Acquisitions Librarian Terri Boccia led a discussion on damsels in distress, knights in shining armor, and timeless tales of chivalry. Members saw works from the Clark library's special collection, including a newly acquired copy of Aubrey Beardsley's *Morte d'Arthur*.

September 20, 2013

Piero Conversation and Exhibitions Preview

Members celebrated the recent homecoming of Piero della Francesca's *Virgin and Child Enthroned with Four Angels* with a fascinating conversation led by Tom Loughman, Clark Associate Director and historian of Trecento art, and Samuel Edgerton, Amos Lawrence Professor of Art History at Williams College and Director Emeritus of the Clark/Williams College Graduate Program in the History of Art.

October 5, 2013

Sunrise and Sustainability: Explorations of the Clark's Campus

Members joined Matthew Noyes, horticulturist and grounds manager, for a sunrise walk on the Clark's trails. Members identified plants, enjoyed the fall foliage, and enjoyed breakfast at the Stone Hill Center.

October 19, 2013

Members Viewing Event

Members enjoyed a bird's-eye view of the campus expansion project.

October 30, December 9, 2013

Members Gallery Talk: Sacred and Profane: Four Hundred Years of Religious and Mythological Paintings

Kathleen Morris, Sylvia and Leonard Marx Director of Collections and Exhibitions, presented a gallery talk on the exhibition, which focused on the Clark's collection of Renaissance and Baroque masterpieces, including paintings by Piero della

Francesca, Pietro Perugino, Hans Memling, Quentin Massys, and Joachim Wtewael.

Members Gallery Talk: *Face Time: Portraits and Figures in Paintings and Sculpture*

Kathleen Morris led members through the exhibition, which drew from the Clark's rich collection of portraits and figure paintings and sculptures from 1500 to 1900, including fine works by Jacques-Louis David, Jean-Honoré Fragonard, Thomas Gainsborough, Francisco José de Goya y Lucientes, Pierre-Auguste Renoir, John Singer Sargent, Jean-Baptiste Carpeaux, and Auguste Rodin.

Members Gallery Talk: *Land, Sea, and Sky: The Natural World in Art 1600–1900*

Members enjoyed a gallery talk led by Kathleen Morris, who showcased landscape paintings from the Clark's collection that span two centuries, including works by Claude Lorrain, Claude Monet, Pierre-Auguste Renoir, Winslow Homer, and George Inness.



November 7, December 5, December 17, 2013

The History and Techniques of Printmaking: Woodcuts and Wood Engravings, Engravings and Etchings Prints, and Lithographs

Michael Cassin, director of the Center for Education in the Visual Art, presented members with a firsthand look inside the Print Room. Members learned about the history and variety of prints in our collection throughout this three-part series.

November 22, 2013

Members Viewing Event

Members enjoyed a bird's-eye view of the latest progress on the campus expansion project.

December 7, 8, 2013

Members Shopping Days

Members received twenty-five percent off all merchandise purchased during this special two-day event.

January 21, 2014

A Look at Rare Books: Sometimes You Can Judge a Book by Its Cover

Members enjoyed a special look at notable book bindings from the library's special collections.

January 23, 2014

Members Viewing Event

Members enjoyed refreshments while learning about the latest progress on the expansion project and taking a bird's-eye view of the campus.

March 4, 2014

What Makes a Painting a Portrait? Gallery Talk

Members participated in a gallery talk presented by Michael Cassin, director of the Center for Education in the Visual Arts, and explored the faces, figures, identities, and personalities on display in the galleries at Stone Hill Center.

Nicolas Cordier, *Bust of Emperor Antoninus Pius (A.D. 138-161)* (detail), c.1600. 2014.9

March 6, 2014

A Bird's-eye View

Members enjoyed refreshments while learning about the latest progress on the expansion project and taking a bird's-eye view of the campus.

March 15, 2014

Private Tour of Chinese Archaic Bronzes at J.J. Lally & Co. in New York

In celebration of the Clark's summer exhibition *Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum*, Clark members attended a champagne reception and private tour of Chinese Archaic Bronzes at J.J. Lally & Co. in New York. The tour was led by Chinese art expert Jim Lally and convened by the Clark's Associate Director Tom Loughman. Also in attendance was *New York Times* book critic and *Time magazine's* first Beijing Bureau Chief Richard Bernstein, author of the new book *China 1945: Mao's Revolution and America's Fateful Choice*.

April 1, 2014

A Look at Rare Books: April Fools!

Acquisitions librarian Terri Boccia presented members with an inside look at humorous books in the Clark library's special collections. Books included a strategically censored *Mother Goose*, nineteenth-century French social commentaries, and many more.

April 15, May 1, 2014

Members Viewing Event

Members enjoyed refreshments while learning about the latest progress on the expansion project and taking a bird's-eye view of the campus.

May 15, 2014

Saying It with Flowers at Berkshire Botanical Garden

Members gathered at Berkshire Botanical Garden in Stockbridge, Massachusetts where Michael Cassin, director of the Clark's Center for Education in the Visual Arts, led a discussion on the various flower paintings in the Clark's collection.

May 29, 2014

Upstairs, Downstairs: A Clark/Mount Mixer at The Mount

House Manager Anne Schuyler of The Mount in Lenox, Massachusetts led a "backstairs" tour exploring the lives of Edith Wharton's staff who lived and worked on the property from 1902 to 1911. Michael Cassin, director of the Clark Art Institute's Center for Education in the Visual Arts, presented a talk on how artists in different periods have depicted life on either side of the green baize door that traditionally separated upstairs and downstairs.

June 7, 2014

Clark Society Preview: Raw Color: The Circles of David Smith

Members of the Clark Society are participated in a cocktail reception and curator-led preview of the exhibition, *Raw Color: The Circles of David Smith*.

October 24, 2013 – October 26, 2013

Travel with the Clark: The New Barnes Foundation and the Philadelphia Museum of Art

On their three-day excursion to Philadelphia, members of the Clark enjoyed insider access at The Barnes Foundation, The Philadelphia Museum of Art, The Rosenbach Library, and more.

PUBLIC PROGRAMS

COURSES

July 2, 9, 16, 23, 30;
August 3, 10, 17, 24, 31, 2013

Drop-in Watercolor Workshop

The Clark's free drop-in watercolor workshops were hosted every Tuesday in July and every Saturday in August. Local artists Andrew Davis and Claire Fox provided instruction to students of all ages and skill levels.

July 10, 17, 24, 31; August 7, 2013

Sketching and Painting the Clark's Landscape

Tony Conner presented a five-week adult class that investigated the grand terrain of forests and fields surrounding the Clark's campus.

July 15, 19, 2013

Paint It BIG! Paint It PUBLIC! A Teen Mural Workshop

Students participating in this week-long workshop helped to beautify North Adams by producing an 8 x 16 foot public mural, in conjunction with the city's DownStreet Art program. Local artist Frank Gregory guided students as they created the mural based on an adapted rendition of Albrecht Dürer's famous sixteenth-century woodcut, *The Rhinoceros*.

FAMILY EVENTS

October 27, 2013

Building's in the Air Family Day

The Clark presented the latest progress on the expansion project during our free Family Day. Participants also had the chance to design a large-scale building of their own, using cardboard, masking tape, and adults to lend a hand with cutting. Visitors also enjoyed cider, nature hikes, hay rides, and jack-o-lantern making activities.

This family event is supported by funding from the officers and employees of Allen & Company, Inc.

FILMS

July 1, 8, 15, 22, 29; August 5, 12, 19, 26, 2013

Homeriana film series: "Homeriana: Films of the Artist's Times and Place"

This free film series was offered by the Clark in conjunction with its Winslow Homer exhibition. Film screenings alternated each week between feature films set in Homer's era and an expansive documentary on his life and work.

July 1, 2013

Glory

July 8, 2013

Winslow Homer: Society and Solitude

July 15, 2013

Little Women

July 22, 2013

Winslow Homer: Society and Solitude

July 29, 2013

The Yearling

August 5, 2013

Winslow Homer: Society and Solitude

August 12, 2013

The Magnificent Ambersons

August 19, 2013

Winslow Homer: Society and Solitude

August 26, 2013

The Whales of August

September 13, 2013

Paul McCartney Film: *Rockshow*

The Clark presented a screening of *Rockshow*, a concert film that documented Paul McCartney and Wings's epic "Wings over the World" tour.

September 20, 2013

Cinema Salon Screening and Discussion: *Certified Copy*

Cinema Salon, the film club led by Clark film programmer Steve Satullo, returned for a fourth year of screenings and discussions

under the theme “Exploring World Cinema: A Guided Tour.” The club presented a screening of Abbas Kiarostami’s *Certified Copy*.

October 12, 19; November 16, 23, 30; December 7, 2013

“Artists Behaving Badly” Film Series

The “Artists Behaving Badly” series was created by the Clark’s Steve Satullo.

October 12, 2013

The Moderns

October 19, 2013

My Left Foot

November 16, 2013

Scarlet Street

November 23, 2013

The Fountainhead

November 30, 2013

The Horse’s Mouth

December 7, 2013

Age of Consent

August 11, 2013

Munch 150

Munch 150 celebrates the 150th anniversary of the birth of Edvard Munch (1863–1944), one of the towering figures of modern art. Jay Clarke, Manton Curator of Prints, Drawings, and Photographs at the Clark, presented an introduction to the film and hosted a Q & A session afterwards.

October 20, 2013

Vermeer and Music: The Art of Love and Leisure

The final installment of the EXHIBITION series, *Vermeer and Music: The Art of Love and Leisure* took an in-depth look at the major exhibition at the National Gallery in London. Michael Cassin, director of the Center for Education in the Visual Arts, introduced the film and hosted a Q&A session afterwards.

GALLERY TALKS

Clark Talk

The Clark hosted talks every day on a range of topics about the museum, the permanent collection, the special exhibitions, and the expansion project.

Looking at Lunchtime

September 12, 2013

Curatorial Assistant Laurel Garber

October 10, 2013

Michael Cassin, director of the Center for Education in the Visual Arts, hosted this lunchtime talk.

November 14, 2013

Turchi Time

Acquisitions Librarian Terri Boccia hosted a discussion about one of her favorite works from the Clark’s permanent collection: Alessandro Turchi’s *Lamentation over the Body of Christ*. Turchi (1578–1649) was an Italian Baroque painter well known for his altarpieces and cabinet paintings. The Clark acquired *Lamentation* in 2011.

December 12, 2013

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

January 9, 2014

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

February 13, 2014

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

March 13, 2014

Michael Cassin, director of the Center for Education in the Visual Arts, presented two works from the permanent collection featuring young French women: *The Bath* by Berthe Morisot and *Young Christian Girl* by Paul Gauguin.

April 10, 2014

Collections Access and Reference Librarian Karen Bucky presented fashion-related works from the Clark library's rare books collection. The collection includes fine examples of fashion illustrations created in different places and times in human history.

MUSIC

Free Outdoor 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.

July 2, 2013

Red June

July 9, 2013

Across the Pond

July 16, 2013

Funk in the Trunk

July 23, 2013

Incendio

July 30, 2013

The Jammin' Divas

July 14, 2013

Close Encounters with Music

Celebrating "White Nights" of the Russian tradition, two charismatic international performers—pianist Vassily Primakov and cellist Yehuda Hanani—joined forces to present a program of Russian masters Rachmaninoff, Prokofiev, and Tchaikovsky.

Chamber Music Concert Series

Prior to each concert, a delicious three-course fixed price dinner was held in the Clark Café.

This program was made possible in part by the Massachusetts Cultural Council and the Cultural Council of Northern Berkshire.

August 6, 2013

Concertante Chamber Players

August 13, 2013

The Gryphon Trio

August 20, 2013

The Dover Quartet

August 27, 2013

Dorian Wind Quintet with Spencer Myer, pianist

September 29, 2013

Free Harpsichord Concert: Victor Hill

Harpsichordist Victor Hill presented a program of Johan Sebastian Bach pieces, including Toccata in C minor, BWV 911; Partita 1 in B-flat major, BWV 825; Partita 2 in C minor, BWV 826; and Toccata in D major, BWV 912.

November 17, 2013

Performing Artists In Residence Program

Artists in residence included Jennifer Frautschi, violin, Tessa Lark, violin, Che-Hung Chen, viola, Max Mandel, viola, and Edward Arron, cello. They presented Arvo Pärt's *Summa* for Violin, Two Violas and Cello (1990), Mozart's String Quintet in C Major, K. 515, Giya Kancheli's *Rag-Gidon-Time* for Violin, Viola and Cello (1999), and Brahms's String Quintet in G Major, Opus 11.

December 6, 2013

Holiday Concert with Solas

The Clark continued its popular tradition of great holiday music with the Irish-American band Solas. Solas, known for its high-energy, engaging performances, performed a special selection of holiday standards for the Clark's concert.

Attendees were also invited to a special holiday pre-concert dinner at Williamstown's Mezze Bistro + Bar before the concert.

OSHER LIFELONG LEARNING INSTITUTE

September 18, 25; October 2, 9, 16, 23, 2013

Presidents in Crisis: Wilson, Truman, Kennedy, Johnson and Nixon

September 21, 2013

Cultural Landscape Foundation: Berkshires' What's Out There Weekend

The Cultural Landscape Foundation's popular *What's Out There Weekend* program featured free, expert-led tours at more than thirty significant landscapes throughout Berkshire County, including the Clark and other important sites along the African American Heritage Trail.

PERFORMING ARTS

August 3, 2013

Hubbard Hall Opera Theater Presents: Il Barbiere di Siviglia, with music by Gioachino Rossini

The Hubbard Hall Opera Theater presented highlights from one of Rossini's most well-known works, performed with piano by the mainstage artists of Hubbard Hall's summer festival.

September 26, October 17, November 14,
December 12, 2013; January 30, 2014

London National Theatre

The London National Theatre celebrated its 50th anniversary by broadcasting live performances to cinemas around the world.

September 26, 2013

Othello

October 17, 2013

Macbeth

November 14, 2013

London National Theatre: *Fifty Years on Stage*

December 12, 2013

The Habit of Art

January 30, 2014

Coriolanus

October 5, 26; November 9; December 14, 2013;
February 8, March 1, April 5, 2014

The Met Live in HD

The Clark presented live screenings from the Metropolitan Opera.

October 5, 2013

Eugene Onegin

October 26, 2013

The Nose

November 9, 2013

Tosca

December 14, 2013

Falstaff

February 8, 2014

Rusalka

March 1, 2014

Prince Igor

April 5, 2014

La Bohème

PUBLIC LECTURES

July 11, 2013

Winslow Homer: Making Art, Making History

Mahaiwe Performing Arts Center Lecture

Michael Cassin, director of the Center for Education in the Visual Arts, discussed the museum's summer exhibition *Winslow Homer: Making Art, Making History*.

OUTSIDE GROUP USE

July 21, 2013

The Call of the Once-Wild: Winslow Homer and the Adirondacks 1870–1910

Scholar David Tatham, Professor Emeritus, Department of Art and Music Histories, Syracuse University, spoke on Winslow Homer's four-decade association with the Adirondacks. This free talk was the first in a series of three lectures that examine geographies important to Homer.

August 4, 2013

Winslow Homer and the Poetics of Place

Thomas Denenberg, director of the Shelburne Museum in Shelburne, Vermont, presented the free lecture "Winslow Homer and the Poetics of Place."

August 25, 2013

North Atlantic Drift: Winslow Homer and French Painting

This illustrated lecture by Erica E. Hirshler, Croll Senior Curator of American Paintings for the Museum of Fine Arts, Boston, explored American artist Winslow Homer's achievements in the context of late nineteenth-century America's taste for French art and its simultaneous desire for a national style.

July 28, 2013

George Inness: Sacred and Profane Spaces

Adrienne Baxter Bell, PhD, Associate Professor of Art History at Marymount Manhattan College, presented the lecture "George Inness: Sacred and Profane Spaces." Bell's lecture explored Inness's engagement with art as a form of philosophical inquiry—an opportunity to explore ideas about reality, cosmology, and existence.

August 10, 2013

James Nicholson, Author of *Never Say Die*

James Nicholson, author of the 2013 book *Never Say Die*, presented a free lecture and book signing. His book traces the champion's bloodlines and history, including the thirty-five years of investment by Robert Sterling Clark in the bloodstock of the Bluegrass State.

August 22, 2013

The Wide Frontier: American Landscape Painting in the Nineteenth Century

Albany Institute of History and Art Lecture

This lecture by Michael Cassin, director of the Clark's Center for Education in the Visual Arts, evaluated the work of painters such as Winslow Homer, Frederic Church, Albert Bierstadt and the Hudson River School—painters who recorded the splendors of the North American landscape.

September 1, 2013

Trout, Eel, and Ocean Fish: James Prosek and the Articulation of Nature

Naturalist James Prosek discussed his work as an artist in the context of Audubon, Winslow Homer, and the American natural experience.

May 7, 2014

Judith M. Lenett Memorial Lecture

Melissa Horn, 2013–14 Lenett Fellow at Williams College's Graduate Program in the History of Art, presented her lecture "When the Grit Hits the Fan: Oldenburg, Pop, and the Conservation of the Everyday," about restoring a 1965 Claes Oldenburg maquette entitled *Soft Fan* from the Smith College Museum of Art.

SPECIAL EVENTS

July 27, 2013

Stone Hill Center Fifth Anniversary Celebration

The Clark celebrated five years at Stone Hill

Center by offering free admission and free tours of the exhibition *Kidspace @ the Clark: Lions, and Tigers, and Museums, Oh My!* There was a cookout on the lawn with free cake and ice cream.

August 23, 2013

Free Fun Friday

Visitors enjoyed free admission to the Clark and lots of fun as part of the Highland Street Foundation's Free Fun Fridays statewide cultural initiative.

Free Fun Friday is sponsored by the Highland Street Foundation.

August 30, 2013

A Special Farm-to-Table Culinary Event: Stone Hill Table

In partnership with Berkshire Farm & Table (BF&T), the Clark hosted an intimate farm-to-table event featuring an al fresco dinner on the Stone Hill Center's Moltz Terrace. The meal was prepared by Chef Dan Smith of John Andrews Farmhouse Restaurant and featured locally grown and produced ingredients.

The dinner was sponsored by The Porches Inn at MASS MoCA with additional support from MS Walker and Balderdash Cellars.

September 24, 2013

A Conversation with Martin Filler

The Explorers Club, New York City

The Clark and The New York Review of Books hosted a conversation led by Martin Filler in celebration of the publication of his new book, *Makers of Modern Architecture, Volume II*. Filler, a contributor to *The New York Review*, was joined by Tod Williams and Billie Tsien, architects of The Barnes Foundation Gallery, Philadelphia and Michael Arad, architect of The National September 11 Memorial, New York.

This event was part of the Clark's continuing series of conversations on architecture being held in New York City in celebration of its new campus expansion program designed by architects Tadao Ando, Annabelle Selldorf, and landscape architect Gary Hilderbrand.

December 6, 2013

Pre-concert Dinner

The Clark hosted a special holiday pre-concert dinner at Williamstown's Mezze Bistro + Bar before the Solas holiday concert.

March 5, 2014

Visitor Services Volunteer Fair

The Clark offered a volunteer fair to welcome new visitor services volunteers, who would be directly involved in the grand opening of the new campus.

April 15, 2014

Clark Forum 2014

Ukrainian Institute of America, New York

Moderated by András Szántó, a close observer of global engagement initiatives and an adviser to museums seeking to widen their international scope, the Clark Forum convened Thomas Campbell, director of The Metropolitan Museum of Art, Neil McGregor, director of The British Museum, and Kavita Singh, professor at Jawaharlal Nehru University and consultant for International Programs at the Clark, to consider a series of increasingly pressing questions: What does globalism mean for museums today? Where have museums been successful—and where have they not—in their global initiatives? And, finally, what new directions might museums pursue in engaging international partners?

FINANCIAL REPORT

Statement of revenue collected, expenses paid, and changes in net assets (cash basis) for the year ended June 30, 2014 (with comparative totals for the year ended June 30, 2013).

	2014	2013
Operating Support and Revenue		
From Investments	\$ 12,589,554	\$ 11,665,843
Memberships	1,202,981	1,009,509
Contributions and Grants	1,608,797	787,904
Earned Revenue	1,312,035	2,210,241
Other Income	462,259	593,447
TOTAL OPERATING REVENUE	\$ 17,175,626	\$ 16,266,944

Operating Expenses		
Research and Academic Program	2,512,383	2,626,170
Museum Program	6,805,646	6,403,497
External Affairs	2,578,890	2,211,906
General Administration	5,278,707	5,025,371
TOTAL OPERATING EXPENSES	\$ 17,175,626	\$ 16,266,944

