



# ANNUAL REPORT

Report for the fiscal year  
July 1, 2012–June 30, 2013

# THE CLARK

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# THE CLARK

# DIRECTOR'S FOREWORD

2013 marked an important milestone in the construction of the Visitor, Exhibition, and Conference Center, which is now more than fifty percent complete. Meanwhile, as work on it along with the renovation of the Museum Building and the Manton Research Center continues, curators, registrars, and designers have been developing plans for both the special exhibitions that will take place during the summer of 2014 and the reinstallation of the permanent collection in the Museum and Manton Buildings. Substantial work on the water feature and sustainability initiatives has also been completed as we move towards our opening day of July 4, 2014.

We have continued to present insightful exhibitions here and around the world. Last summer, *Winslow Homer: Making Art, Making History* presented the largest display of the Clark's holdings of Homer in recent decades. We are excited to welcome the extraordinary gift of art as shown in the exhibition *George Inness: Gifts from Frank and Katherine Martucci*. *The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark*, on view at The Frick Collection in New York City, featured approximately sixty works from our rich holdings of nineteenth-century French prints and drawings. The masterpiece tour of French paintings traveled to the Royal Academy of Arts in London, the Musée des Beaux-Arts in Montréal, and the Mitsubishi Ichigokan Museum in Tokyo. Single works from the permanent collection have traveled to exhibitions around the world while the Museum Building is under construction as well: *Virgin and Child Enthroned with Four Angels* by Piero della Francesca was featured in Piero della Francesca in America, at the Frick this spring, and William-Adolphe Bouguereau's *Nymphs and Satyr* was on view at The Metropolitan Museum of Art during the spring.

The curatorial and publication teams are thrilled to announce the publication of *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, the first comprehensive catalogue of the Clark's core collection. The two-volume catalogue is a true milestone: begun twelve years ago, its publication involved twenty-one contributors, three hundred and seventy four objects by one hundred and forty-eight artists, four hundred and fifty color illustrations, and nine hundred and eighty nine pages.

In celebration of the Research and Academic Program's fiftieth anniversary, we published a small book entitled *The Research and Academic Program at the Clark: Fifty Years in Review, 1962-2012*. After a successful colloquium in Tallinn, Estonia in May, the focus of our Mellon Foundation supported international initiatives is shifting from Eastern Europe to South Asia, where in March 2013, RAP will be staging "Trade Routes of Art History." Then, in early November, RAP and the Mellon Foundation co-sponsored a colloquium at the Moderna Galerija in Ljubljana, Slovenia, that examined the rise of the curator and of curatorial practice in contemporary art.

We look forward to the coming year and all it will bring for the Clark and our visitors. When completed next summer, the renovated Museum Building and the new Visitor, Exhibition, and Conference Center will be the setting for a myriad of programs and exhibitions to inaugurate this new chapter in the Clark's history.



Michael Conforti

# MILESTONES

- The Clark received a gift of eleven paintings and five drawings, including oil paintings by Eastman Johnson and Gaston Latouche, as well as a magnificent early watercolor landscape by Piet Mondrian, five works by nineteenth-century Italian genre painter Mosè Bianchi, and eight landscapes by George Inness. The Inness paintings were celebrated in the exhibition, *George Inness: Gifts from Frank and Katherine Martucci*, on view June 9–September 8, 2013.
- The global tour of the Clark’s masterpiece and French paintings traveled to London during the Olympics as well as Montreal, Tokyo, and Kobe.
- Thanks to a grant from the Institute of Museum and Library Services’ Museums for America program, the Clark completed the digitization of portions of the Mary Ann Beinecke Collection of Decorative Arts books. In the mid-twentieth century, weaver and author Mary Ann Beinecke assembled an important collection of books on decorative arts with particular strengths in costume history, handicrafts, and textile design. The collection, which spans the period from 1550 to the 1970s, is an important resource for scholars, curators, and textile artists.
- The Clark welcomed legendary singer-songwriter Art Garfunkel for a rare concert appearance, August 11, 2012.
- The Clark Remix project brought three guest-curated exhibitions—*Giselle’s Remix*, *In/Visible: Women of Two Worlds*, and *Everyday Nothing*—to life.



James Anderson, *Castel St. Angelo, Rome* (detail), c. 1853. 2013.7

# ACQUISITIONS

Louis de Chatillon  
French, 1639–1734  
After Nicolas Poussin  
French, 1594–1665, active in Italy  
**First set of the sacraments. c.1665: The Baptism of Christ; The Confirmation; The Last Supper; The Penance; Last Rites; Ordination**  
Ink on paper  
24 1/4 x 36 in. (61.6 x 91.4 cm)  
Gift of James A. Bergquist, Boston, in memory of Rafael Fernandez  
2012.9.1-6

Jean François Pierre Peyron  
French, 1744–1814  
**The Death of Seneca, 1774**  
Etching on ivory wove paper, only state  
Sheet: 7 11/16 x 8 3/16 in. (19.5 x 20.8 cm);  
Plate: 4 7/8 x 6 1/16 in. (12.4 x 15.4 cm)  
2012.10.1

Théodore Rousseau  
French, 1812–1867  
**Oak Tree Growing Among Rocks, 1861**  
Etching, brown black ink on cream laid paper  
Sheet: 11 5/16 x 16 11/16 in. (28.8 x 42.4 cm);  
Plate: 5 1/4 x 8 1/8 in. (13.3 x 20.6 cm)  
2012.10.2

Ferdinand Victor Eugène Delacroix  
French, 1798–1863  
**Lioness Tearing the Breast of an Arab, 1849**  
Etching on cream chine collé laid down on ivory wove paper  
Chine: 8 1/16 x 10 13/16 in. (20.4 x 27.5 cm)  
Plate: 8 3/8 x 11 in. (21.3 x 27.9 cm)  
Sheet: 11 15/16 x 16 in. (30.3 x 40.7 cm)  
2012.11

François Bonvin  
French, 1817–1887  
**Servant Knitting, 1861**  
Charcoal and black chalk with stumping and erasing on beige laid paper  
15 11/16 x 12 5/16 in. (39.8 x 31.3 cm)  
2012.12

Heinrich Reinhold  
German, 1788–1825  
**An Italian Landscape, c. 1822–24**  
Pencil on ivory laid paper  
9 1/4 x 12 1/8 in. (23.5 x 30.8 cm)  
2012.13

Paul Cézanne  
French, 1839–1906  
**The Bathers (small plate), 1897**  
Color lithograph  
Stone: 9 1/4 x 11 9/16 in. (23.5 x 29.4 cm)  
Sheet: 10 15/16 x 13 15/16 in. (27.8 x 35.4 cm)  
2012.14

Jozsef Rippl Ronai  
Hungarian, 1861–1927  
**The Village Fair, 1896**  
Lithograph in colors printed on chine  
Sheet: 17 1/8 x 22 1/4 in. (43.5 x 56.5 cm)  
Stone: 15 3/16 x 20 7/8 in. (38.5 x 53 cm)  
2012.15

Abraham Bloemaert  
Dutch, 1566–1651  
**John the Baptist Preaching, 1593–95**  
Oil on panel  
15 3/4 x 12 1/2 in. (40 x 31.8 cm)  
2012.16

Andrea Appiani  
Italian, 1754–1817  
**Striding Male Nude**  
Pen and brown gray ink on laid paper  
Sheet: 7 5/16 x 5 1/2 in. (18.5 x 14 cm)  
Gift of David Jenness in honor of Arthur F. Jenness (Professor at Williams College, 1946–63)  
2012.17.1

Fortunato Duranti  
Italian, 1787–1863  
**Figure Carrying a Torch and Other Figures and Horses**  
Pen and brown gray ink on paper  
5 11/16 x 4 in. (144 x 102 mm)  
Gift of David Jenness in honor of Arthur F. Jenness (Professor at Williams College, 1946–63)  
2012.17.2

Giacinto Gigante  
Italian, 1806–1876  
**View of the Gulf of Pozzuoli from the Solfatara**  
Graphite with white chalk on paper  
7 1/4 x 10 3/4 in. (18.4 x 27.3 cm)  
Gift of David Jenness in honor of Arthur F. Jenness (Professor at Williams College, 1946–63)  
2012.17.3

Ubaldo Gandolfi  
Italian, 1728–1781  
**Seated Male Nude**  
Red chalk on paper  
16 <sup>1</sup>/<sub>8</sub> x 11 <sup>1</sup>/<sub>4</sub> in. (41 x 28.6 cm)  
Gift of David Jenness in honor of Arthur F.  
Jenness (Professor at Williams College, 1946–63)  
*2012.17.4*

Pierre-Georges Jeannot  
French, 1848–1934  
**Self Portrait**  
Black chalk on paper  
9 <sup>1</sup>/<sub>2</sub> x 6 <sup>1</sup>/<sub>4</sub> in. (242 x 158 mm)  
Gift of David Jenness in honor of Arthur F.  
Jenness (Professor at Williams College, 1946–63)  
*2012.17.5*

Samuel Rochat  
Swiss, born 1874  
**Haystacks**  
Black chalk on paper  
9 <sup>5</sup>/<sub>16</sub> x 12 <sup>5</sup>/<sub>16</sub> in. (23.7 x 31.3 cm)  
Gift of David Jenness in honor of Arthur F.  
Jenness (Professor at Williams College, 1946–63)  
*2012.17.6*

Joseph Chinard  
French, 1756–1813  
**Portrait of a Man, 1787**  
Terracotta  
8 <sup>3</sup>/<sub>4</sub> x 8 <sup>3</sup>/<sub>4</sub> in. (22.2 x 22.2 cm)  
*2012.18*

Sir Francis Powell  
Scottish, 1833–1914  
**Scene on a Scottish Lake, 1882**  
Watercolor on paper  
11 <sup>1</sup>/<sub>4</sub> x 25 <sup>5</sup>/<sub>8</sub> in. (28.6 x 65.1 cm)  
Gift of Robert Tuggle  
*2012.19.1*

William Gawin Herdman  
English, 1805–1882  
**Fantasy Archway with Strolling Couple, 1835**  
Watercolor on paper  
9 <sup>1</sup>/<sub>2</sub> x 8 in. (24.1 x 20.3 cm)  
Gift of Robert Tuggle  
*2012.19.2*

J. W. Simpson  
Scottish  
**Landscape with a Pond, 1897**  
Watercolor on paper  
7 x 10 <sup>5</sup>/<sub>8</sub> in. (17.8 x 27 cm)  
Gift of Robert Tuggle  
*2012.19.3*

George Inness  
American, 1825–1894  
**The Road to the Village, Milton, 1880**  
Oil on board  
22 x 34 in. (55.9 x 86.4 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.1*

George Inness  
American, 1825–1894  
**The Elm Tree, c. 1880**  
Oil on canvas  
12 <sup>1</sup>/<sub>8</sub> x 10 in. (30.8 x 25.4 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.2*

George Inness  
American, 1825–1894  
**A Pastoral, c. 1882–85**  
Oil on canvas  
30 x 45 in. (76.2 x 114.3 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.3*

George Inness  
American, 1825–1894  
**Scene at Durham, an Idyll, 1882–85**  
Oil on canvas on composite board  
40 x 30 in. (101.6 x 76.2 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.4*

George Inness  
American, 1825–1894  
**Green Landscape, 1886**  
Oil on canvas  
30 <sup>1</sup>/<sub>4</sub> x 40 <sup>3</sup>/<sub>8</sub> in. (76.8 x 102.6 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.5*

George Inness  
American, 1825–1894  
**Sunrise in the Woods**, 1887  
Oil on canvas  
20 x 30 in. (50.8 x 76.2 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.6*

George Inness  
American, 1825–1894  
**New Jersey Landscape**, 1891  
Oil on canvas  
30 x 45 in. (76.2 x 114.3 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.7*

George Inness  
American, 1825–1894  
**Autumn in Montclair**, c. 1894  
Oil on canvas  
29 x 35 <sup>7</sup>/<sub>8</sub> in. (73.7 x 91.1 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.8*

Eastman Johnson  
American, 1824–1906  
**A Prisoner of the State**, 1874  
Oil on board  
26 <sup>1</sup>/<sub>2</sub> x 22 in. (67.3 x 55.9 cm)  
Frame: 14 <sup>15</sup>/<sub>16</sub> x 13 <sup>3</sup>/<sub>8</sub> x 1 <sup>9</sup>/<sub>16</sub> in. (38 x 34 x 4 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.9*

Gaston de Latouche  
French, 1854–1913  
**The Suitor**, 1900  
Oil on panel  
31 <sup>3</sup>/<sub>4</sub> x 30 in. (80.6 x 76.2 cm)  
Frame: 42 <sup>1</sup>/<sub>2</sub> x 41 x 4 <sup>1</sup>/<sub>2</sub> in. (108 x 104.1 x 11.4 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.10*

Piet Mondrian  
Dutch, 1872–1944  
**Farmstead along the Water Screened by Nine Tall Trees**, c. 1905  
Watercolor on heavy wove paper  
21 <sup>1</sup>/<sub>16</sub> x 29 <sup>1</sup>/<sub>8</sub> in. (53.5 x 74 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.11*

Mosè Bianchi  
Italian, 1840–1904  
**Young Girl Reading Her Book**, c. 1880  
Pastel on paper  
19 <sup>15</sup>/<sub>16</sub> x 15 <sup>9</sup>/<sub>16</sub> in. (50.7 x 39.6 cm)  
Frame: 29 <sup>3</sup>/<sub>4</sub> x 25 <sup>1</sup>/<sub>4</sub> x 1 <sup>3</sup>/<sub>4</sub> in. (75.6 x 64.1 x 4.4 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.12*

Mosè Bianchi  
Italian, 1840–1904  
**Study for Boating in the Lagoon**, c. 1885  
Oil on panel  
14 x 20 <sup>1</sup>/<sub>4</sub> in. (35.6 x 51.4 cm)  
Frame: 20 <sup>7</sup>/<sub>8</sub> x 27 x 3 <sup>1</sup>/<sub>2</sub> in. (53 x 68.6 x 8.9 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.13*

Mosè Bianchi  
Italian, 1840–1904  
**Maternity**, c. 1885  
Mixed media on paper  
24 x 17 in. (61 x 43.2 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.14*

Mosè Bianchi  
Italian, 1840–1904  
**The Capraja Gignese**, c. 1870  
Pencil and watercolor on paper  
21 <sup>3</sup>/<sub>4</sub> x 13 <sup>3</sup>/<sub>4</sub> in. (55.2 x 34.9 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.15*

Mosè Bianchi  
Italian, 1840–1904  
**Head of a Woman**  
Black chalk on paper  
12 <sup>5</sup>/<sub>8</sub> x 8 <sup>11</sup>/<sub>16</sub> in. (32 x 22 cm)  
Frame: 20 <sup>9</sup>/<sub>16</sub> x 16 <sup>13</sup>/<sub>16</sub> x 2 <sup>3</sup>/<sub>8</sub> in. (52.2 x 42.7 x 6 cm)  
Gift of Frank and Katherine Martucci  
*2013.1.16*

Armand Lucien Bloch  
French, 1866–1932  
**Mask of Auguste Renoir**, c. 1910  
Bronze with dark brown patina  
11 x 6 <sup>11</sup>/<sub>16</sub> x 3 <sup>15</sup>/<sub>16</sub> in. (28 x 17 x 10 cm)  
*2013.2*

Jules Dalou  
French, 1838–1902  
**Jean Baptiste Boussingault**, modeled 1888–90,  
cast 1900–1925  
Cast bronze  
Height: 28 <sup>1</sup>/<sub>8</sub> in. (71.4 cm) including socle  
Acquired by the Clark with funds provided by  
Asbjorn R. Lunde  
2013.3

Richard Earlom  
English, 1743–1822  
after Jan van Huysum  
Dutch, 1682–1749  
**A Flower Piece**, 1778/81  
Mezzotint  
Sheet: 26 <sup>11</sup>/<sub>16</sub> x 21 <sup>1</sup>/<sub>16</sub> in. (67.8 x 53.5 cm)  
Plate: 21 <sup>5</sup>/<sub>8</sub> x 16 <sup>7</sup>/<sub>16</sub> in. (55 x 41.8 cm)  
Purchased with funds donated in part by Robert  
Loper and Robert Dance  
2013.4.1

Richard Earlom  
English, 1743–1822  
after Jan van Huysum  
Dutch, 1682–1749  
**A Fruit Piece**, 1778/81  
Mezzotint  
Sheet: 26 <sup>5</sup>/<sub>16</sub> x 21 <sup>1</sup>/<sub>16</sub> in. (66.8 x 53.5 cm)  
Plate: 21 <sup>5</sup>/<sub>8</sub> x 16 <sup>7</sup>/<sub>16</sub> in. (55 x 41.7 cm)  
Purchased with funds donated in part by Robert  
Loper and Robert Dance  
2013.4.2

Franz Marc  
German, 1880–1916  
**Creation of the Horses**, 1913  
Color woodcut on buff japan paper  
Block: 8 <sup>7</sup>/<sub>16</sub> x 5 <sup>7</sup>/<sub>8</sub> in. (21.5 x 15 cm)  
Sheet: 13 <sup>7</sup>/<sub>16</sub> x 7 <sup>3</sup>/<sub>4</sub> in. (34.2 x 19.7 cm)  
2013.4.3

Jean Baptiste Carpeaux  
French, 1827–1875  
**Daphnis and Chloe**, 1874  
Marble  
55 <sup>1</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>8</sub> x 22 <sup>7</sup>/<sub>16</sub> in. (140 x 74 x 57 cm)  
2013.5

Manufacturer Unknown  
Chinese (Qing Dynasty, 1644–1911)  
**Twenty-six objects from The George Washington  
Memorial Service**, c. 1800  
Hard-paste porcelain, enamel, and gilding  
Various dimensions  
Gift of Phoebe Prime Swain  
2013.6.1-26

Manufacturer Unknown  
Chinese (Qing Dynasty, 1644–1911)  
**Coffee Cup**, c. 1800  
Hard-paste porcelain, enamel, and gilding  
2 <sup>3</sup>/<sub>4</sub> in. (7 cm)  
Rim diameter: 2 <sup>3</sup>/<sub>4</sub> in. (6.9 cm)  
Gift of Phoebe Prime Swain  
2013.6.28

Manufacturer Unknown  
Chinese (Qing Dynasty, 1644–1911)  
**Coffee Cup**, c. 1800  
Hard-paste porcelain, enamel, and gilding  
2 <sup>3</sup>/<sub>4</sub> in. (7 cm)  
Rim diameter: 2 <sup>5</sup>/<sub>8</sub> in. (6.7 cm)  
Gift of Phoebe Prime Swain  
2013.6.29

Manufacturer Unknown  
Chinese (Qing Dynasty, 1644–1911)  
**Coffee Cup**, early 19th century  
Hard-paste porcelain, enamel, and gilding  
2 <sup>5</sup>/<sub>8</sub> in. (6.7 cm)  
Rim diameter: 2 <sup>9</sup>/<sub>16</sub> in. (6.5 cm)  
Gift of Phoebe Prime Swain  
2013.6.30

Attributed to William Skeen  
British, active from 1761  
**Two Handed Cup**, London, 1767  
Silver  
2 <sup>15</sup>/<sub>16</sub> in. (7.4 cm)  
with handle: 5 <sup>13</sup>/<sub>16</sub> in. (14.7 cm)  
Rim diameter: 3 <sup>5</sup>/<sub>16</sub> in. (8.4 cm)  
Base: 2 <sup>11</sup>/<sub>16</sub> in. (6.8 cm)  
Gift of Phoebe Prime Swain  
2013.6.31

Antoine Gaudron  
French, c.1640–1714, master 1675  
**Clock, Paris**, c. 1700  
Tortoiseshell and bronze marquetry case, original  
clock movement, gilt bronze mounts, with  
original key  
25 <sup>3</sup>/<sub>4</sub> x 15 <sup>1</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>4</sub> in. (65.4 x 38.7 x 18.4 cm)  
Gift of Phoebe Prime Swain  
2013.6.32

James Anderson  
English, 1813–1877, active Italy  
**Castel St. Angelo, Rome**, c. 1853  
Salt print from a glass negative  
10 <sup>15</sup>/<sub>16</sub> x 14 <sup>3</sup>/<sub>8</sub> in. (27.8 x 36.5 cm)  
Mounting Sheet: 16 <sup>1</sup>/<sub>16</sub> x 21 <sup>7</sup>/<sub>8</sub> in. (40.8 x 55.6 cm)  
Acquired with partial funds donated by Bruce  
and Delaney Lundberg, 2013  
2013.7



Heinrich Kühn  
Austrian, 1866–1944, born in Germany  
**Still Life with Carnations**, 1896  
Red gum bichromate print  
Sheet: 15  $\frac{1}{4}$  x 10  $\frac{5}{16}$  in. (38.7 x 26.2 cm)  
*2013.8*

Joseph Mallord William Turner  
British, 1775–1851  
**Watercress Gatherers**, published 1 January  
1819, in Part XIII  
Engraving  
Image: 7  $\frac{3}{8}$  x 10  $\frac{1}{2}$  in. (18.7 x 26.6 cm)  
Plate: 8  $\frac{7}{16}$  x 11  $\frac{7}{16}$  in. (21.4 x 29 cm)  
Sheet: 10  $\frac{9}{16}$  x 16  $\frac{1}{4}$  in. (26.9 x 41.2 cm)  
*2013.9.1*

Joseph Mallord William Turner  
British, 1775–1851  
**Isleworth**, published 1 January 1819, in Part XIII  
Engraving  
Image: 7  $\frac{3}{16}$  x 10  $\frac{1}{4}$  in. (18.2 x 26 cm)  
Plate: 8  $\frac{1}{8}$  x 11  $\frac{5}{16}$  in. (20.7 x 28.8 cm)  
Sheet: 10  $\frac{9}{16}$  x 16  $\frac{1}{4}$  in. (26.9 x 41.2 cm)  
*2013.9.2*

Joseph Mallord William Turner  
British, 1775–1851  
**Bonnville**, published 1 January 1819, in Part XIII  
Engraving  
Image: 7  $\frac{7}{16}$  x 10  $\frac{11}{16}$  in. (18.9 x 27.1 cm)  
Plate: 8  $\frac{7}{16}$  x 11  $\frac{7}{16}$  in. (21.4 x 29.1 cm)  
Sheet: 10  $\frac{11}{16}$  x 16  $\frac{1}{4}$  in. (27.2 x 41.2 cm)  
*2013.9.3*

Joseph Mallord William Turner  
British, 1775–1851  
**Inverary Castel and Town**, published 1 January  
1819, in Part XIII  
Engraving  
Image: 7  $\frac{1}{16}$  x 10  $\frac{1}{16}$  in. (18 x 25.6 cm)  
Plate: 8  $\frac{1}{4}$  x 11  $\frac{1}{2}$  in. (21 x 29.2 cm)  
Sheet: 10  $\frac{9}{16}$  x 16  $\frac{1}{4}$  in. (26.8 x 41.2 cm)  
*2013.9.4*

Joseph Mallord William Turner  
British, 1775–1851  
**Aesacus and Hesperie**, published 1 January  
1819, in Part XIII  
Engraving  
Image: 7 x 10  $\frac{3}{16}$  in. (17.8 x 25.8 cm)  
Plate: 8  $\frac{1}{4}$  x 11  $\frac{7}{16}$  in. (20.9 x 29 cm)  
Sheet: 10  $\frac{9}{16}$  x 16  $\frac{5}{16}$  in. (26.8 x 41.4 cm)  
*2013.9.5*

Joseph Mallord William Turner  
British, 1775–1851  
**East Gate, Winchelsea**, published 1 January  
1816, in Part XIV  
Engraving  
Image: 6  $\frac{13}{16}$  x 10  $\frac{3}{16}$  in. (17.3 x 25.8 cm)  
Plate: 7  $\frac{15}{16}$  x 11  $\frac{5}{16}$  in. (20.1 x 28.8 cm)  
Sheet: 10  $\frac{9}{16}$  x 16  $\frac{1}{8}$  in. (26.8 x 41 cm)  
*2013.9.6*

Joseph Mallord William Turner  
British, 1775–1851  
**Isis**, published 1 January 1816, in Part XIV  
Engraving  
Image: 7 x 10  $\frac{5}{16}$  in. (17.8 x 26.2 cm)  
Plate: 8  $\frac{3}{16}$  x 11  $\frac{7}{16}$  in. (20.8 x 29 cm)  
Sheet: 10  $\frac{5}{8}$  x 16  $\frac{1}{4}$  in. (27 x 41.2 cm)  
*2013.9.7*

Joseph Mallord William Turner  
British, 1775–1851  
**Ben Arthur**, published 1 January 1816, in Part  
XIV  
Engraving  
Image: 7  $\frac{3}{16}$  x 10  $\frac{1}{2}$  in. (18.2 x 26.6 cm)  
Plate: 8  $\frac{1}{8}$  x 11  $\frac{7}{16}$  in. (20.7 x 29 cm)  
Sheet: 10  $\frac{11}{16}$  x 16  $\frac{1}{4}$  in. (27.2 x 41.2 cm)  
*2013.9.8*

Joseph Mallord William Turner  
British, 1775–1851  
**Interior of a Church**, published 1 January 1816,  
in Part XIV  
Engraving  
Image: 6  $\frac{7}{8}$  x 10  $\frac{9}{16}$  in. (17.5 x 26.8 cm)  
Plate: 8  $\frac{7}{16}$  x 12 in. (21.4 x 30.5 cm)  
Sheet: 10  $\frac{11}{16}$  x 16  $\frac{1}{4}$  in. (27.2 x 41.2 cm)  
*2013.9.9*

Joseph Mallord William Turner  
British, 1775–1851  
**The Woman of Samaria**, published 1 January  
1816, in Part XIV  
Engraving  
Image: 7  $\frac{3}{16}$  x 10  $\frac{3}{8}$  in. (18.2 x 26.4 cm)  
Plate: 8  $\frac{1}{4}$  x 11  $\frac{7}{16}$  in. (20.9 x 29.1 cm)  
Sheet: 10  $\frac{9}{16}$  x 16  $\frac{1}{4}$  in. (26.8 x 41.2 cm)  
*2013.9.10*

# EXHIBITIONS

July 7–September 23, 2012

## **A Taste for Impressionism**

Royal Academy of Fine Arts, London

The fifth venue of the Clark’s international tour of masterpieces from its collection of nineteenth-century European paintings was the Royal Academy of Fine Arts in London.

October 13, 2012–January 20, 2013

## **Once Upon A Time... Impressionism: Paintings from the Clark**

Musée des Beaux Arts, Montreal

The sixth venue of the Clark’s international tour of masterpieces from its collection of nineteenth-century European paintings was the Musée des Beaux Arts in Montreal.

November 17, 2012–August 11, 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 painted a dramatic picture of a big-cat hunt, *Lion and Tiger Hunting*, now in an art museum in Rennes, France, where visitors admire the artist’s ability and learn about the painting’s history. 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 *Lion and Tiger Hunting* 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.

November 17, 2012–January 20, 2013

## **Giselle’s Remix: A uCurate Exhibition**

Visitors were invited to test their curatorial skills by using the uCurate application to create their own exhibitions, with the promise that the Clark would transform some of the most intriguing virtual exhibitions into actual installations in the museum’s galleries. After reviewing nearly one thousand submissions submitted through the uCurate program, the Clark’s curatorial team chose eleven-year-old Giselle Ciulla as its first uCurate guest curator. Ciulla’s exhibition impressed the curators with the way in which her unique perspective evoked feelings and emotions that belied her youth.

December 22, 2012–April 21, 2013

## **Backstories: The Other Side of Art**

Works of art can lead a double life. Often, one side is revealed to the public while the other—the back—remains forever hidden from view. The exhibition *Backstories* took this circumstance as its point of departure. Masterworks from the Clark’s permanent collection (including “two-dimensional”



Winslow Homer, *Summer Squall* (detail), 1904. 1955.8

works such as paintings, drawings, prints, and photographs) were displayed on pedestals so that viewers could walk around them and see them from all sides. Seen this way, the works of art told their little-known “backstories” and revealed how they were made, the ways they had been cared for by collectors, and the many changes they had survived. Using “the back” as an artistic theme, the exhibition also presented pictures in which artists portray the human back. Guest curator Camrin Mami selected a variety of objects from over five centuries including works by Hans Memling, Peter Paul Rubens, and Winslow Homer, a silver milk jug once prized by Benjamin Franklin, and propagandistic porcelain from the Russian Revolution.

February 2–March 10, 2013

### **In/Visible: Women of Two Worlds (a uCurate Exhibition)**

Following *Giselle's Remix*, *In/Visible* was the second of the Clark's uCurate exhibitions and featured an intriguing look at the worlds of women. The exhibition was created by Rev. Ashley Smith of Stephentown, New York. Smith's show considered the different worlds and experiences of many of the women featured in works from the Clark's permanent collection. One world was comprised of women who are dressed and prepared to be seen and admired; they have sought out the painter's eye and are ready for the eye of the beholder. The other world was made up of more typically “invisible” women: washerwomen, fisherwomen, women who are servants, women who are performers and thus seen to make a living, and women whose status is unknown but who appear worn down by life.

February 9–May 26, 2013

### **Great French Paintings from the Clark Mitsubishi Ichigokan Museum, Tokyo, Japan**

The seventh venue of the Clark's international tour of masterpieces from its collection of

nineteenth-century European paintings was at the Mitsubishi Ichigokan Museum in Tokyo, presented by Tomiuri Shindun in association with the NHK.

February 17–April 21, 2013

### **Electric Paris**

Paris had been known as “The City of Light” long before the widespread use of gaslight and electricity. The name arose in the eighteenth century, when Enlightenment philosophers made Paris a center of ideas and metaphorical illumination. The nickname came to be associated with actual light in the 1840s and 1850s, when the blaze of lights in the streets and boulevards of the French capital increased dramatically with the widespread use of gaslight. Theaters, nightclubs, and cafés soon began to adopt the new technology. Illuminated public spaces and private interiors appear frequently in works of art and popular depictions of contemporary life in the second half of the nineteenth century, yet the different types of lighting that animate such spaces have never been considered in detail.

This exhibition was the first to explore the ways in which artists depicted older oil and gas lamps and the newer electric lighting that emerged around the turn of the twentieth-century. These images record the changing appearance of both interior and exterior spaces, and suggest the ways in which Parisians experienced these spaces as the city transitioned from old to new technologies. Paintings and prints in both high art and popular culture demonstrate that the systems of lighting, rather than the abstract idea of light itself, played a key role in defining Paris as a modern city.

*Electric Paris was curated by S. Hollis Clayson, Professor of Art History and Bergen Evans Professor in the Humanities at Northwestern University, and coordinated by Sarah Lees, associate curator of European art at the Clark. This exhibition was organized by the Clark and was supported by Elizabeth A. Liebman, Ph.D.*

March 12–June 16, 2013

### **The Impressionist Line from Degas To Toulouse-Lautrec: Drawings And Prints From the Clark**

The Frick Collection, New York

*The Impressionist Line from Degas to Toulouse-Lautrec* showcased approximately sixty drawings and prints from the Clark. The exhibition focused on six artistic visionaries of the late nineteenth-century who approached the drawn or printed line as signposts of modernity. The works included watercolors by Daumier and Berthe Morisot, drawings by Edgar Degas and Claude Monet, mysterious color woodcuts by Gauguin, improvisatory etchings by Édouard Manet, pastels by Jean-François Millet and Camille Pissarro, and luminous color lithographs by Henri de Toulouse-Lautrec. Long overshadowed by oil paintings, prints and drawings from the last half of the nineteenth century have a different story to tell, one of artistic spontaneity and experimentation. Marking the first time the Clark's nineteenth-century French prints and drawings had been the focus of a loan show, these works were on display at the Frick as part of the Clark's commitment to global outreach through cultural exchange.

*The exhibition was made possible by The Florence Gould Foundation.*

March 23–April 28, 2013

### **Everyday Nothing (a uCurate Exhibition)**

*Race to the Remix* required participants to create an exhibition of exactly ten works of art from those featured in the *Clark Remix* exhibition, including Louis Léopold Boilly's *Various Objects*, and to incorporate the theme of poetic license in their curatorial statement. *Everyday Nothing*, the final installation of a series of three guest-curated exhibitions at the Clark, was curated by graphic design student Samantha Jones.

June 8–September 1, 2013

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

Hyogo Prefectural Museum of Art in Kobe, Japan

The eighth venue of the Clark's international tour of masterpieces from its collection of nineteenth-century European paintings was at the Hyogo Prefectural Museum in Kobe, presented by Yomiuri Shimbun in association with MBS.

June 9–September 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.

June 9–September 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 Clark's Homer collection has a multifaceted history, too, told artfully by guest curator Mark Simpson. Sterling Clark acquired his first painting by Homer in 1915 and continued adding to the collection up 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.*

# LOANS

During the fiscal year 2012–13, the Clark loaned works to the following institutions:

Brandywine River Museum, Chadds Ford, Pennsylvania for **Picturing Poe: Illustrations for Edgar Allan Poe's Stories and Poems** (September 8, 2012 – November 15, 2012): Paul Gauguin, *Dramas of the Sea: A Descent into the Maelstrom* (1962.66) and Edgar Allan Poe and Edouard Manet, *The Raven* (1996.15.1).

The Newark Museum, Newark, New Jersey, for **Angels & Tomboys: Girlhood in 19th Century American Art** (September 9, 2012 – January 20, 2013): Ammi Phillips, *Portrait of Harriet Campbell* (1991.8) traveled to the Newark Museum and also to the Memphis Brooks Museum of Art, Memphis, Tennessee (February 16, 2013–May 26, 2013) and Crystal Bridges Museum of American Art, Bentonville, Arkansas (June 28, 2013–September 30, 2013)

The Portland Museum of Art, Portland Maine, for **Weatherbeaten: Winslow Homer and Maine** (September 20, 2012 – December 30, 2012): Winslow Homer, *Saco Bay* (1955.5), Winslow Homer, *Eastern Point* (1955.6), Winslow Homer, *West Point, Prout's Neck* (1955.7)

Philadelphia Museum of Art, Philadelphia, Pennsylvania for **Shipwreck! Winslow Homer and "The Life Line"** (September 22, 2012 – January 1, 2013): Winslow Homer, *Summer Squall* (1955.8), Winslow Homer, *Perils of the Sea* (1955.1482)

Toledo Museum of Art, Toledo, Ohio for **Manet: from Portrait to Tableau** (October 4, 2012 – January 1, 2013): Édouard Manet, *Interior at Arcachon* (1955.552) traveled to the Toledo Museum of Art and also traveled to the Royal Academy of Arts, London, (January 26, 2013 – April 14, 2013)

The Denver Art Museum, Denver, Colorado for **Becoming Van Gogh: His Years in Paris, 1886–1888** (October 20, 2012 – January 20, 2012): Vincent van Gogh, *Terrace in the Luxembourg Gardens* (1955.889)

Museo Thyssen-Bornemisza, Madrid, for **Open-Air Painting** (February 5, 2013 – May 12, 2013): Pierre-Auguste Renoir, *Low Tide, Yport* (1955.607)

The Frick Collection, New York, for **Piero della Francesca in America** (February 12, 2013 – May 19, 2013): Piero della Francesca, *Virgin and Child Enthroned with Four Angels* (1955.948)



Jean-Baptiste Carpeaux, *Daphnis and Chloe*, 1874. 2013.5

# LOANS

Stiftung Brandenburger Tor, Berlin, for **Daumier ist ungeheuer** (March 2, 2013 – June 2, 2013): Honoré Daumier or Imitator of Honoré Daumier, *An Artist* (1955.697)

Musée des Beaux Arts de Rouen, Rouen for **Reflected Color, Impressionism and the water's surface** (April 27, 2013 – September 29, 2013): Pierre-Auguste Renoir, *Wash House on the Lower Meudon* (1955.610)

Museo Thyssen Bornemisza, Madrid, for **Camille Pissarro** (June 3, 2013 – September 15, 2013) *Camille Pissarro, The Artist's Palette with a Landscape* (1955.827) traveled to Museo Thyssen Bornemisza and also traveled to Fundación "la Caixa," Barcelona, (October 15, 2013 – January 26, 2014)

# CLARK FELLOWS

**Bill Appleton**

Director of Public Programs and Education and Kress Fellow in Museum Education, Saint Louis Art Museum, Saint Louis, Missouri

*July–August 2012*

**Roger Benjamin**

Professor of Art History and Clark Mellon Curatorial Fellow, University of Sydney, Sydney, Australia

*September–December 2012*

**Claire Bishop**

Associate Professor in the PhD Program in Art History, CUNY Graduate Center, New York, New York

*February–June 2013*

**Jean Campbell**

Professor of Art History, Emory University, Atlanta, Georgia

*September–December 2012*

**Ting Chang**

Independent scholar

*July–August 2012*

**Nicola Courtright**

Professor in the Department of Art and the History of Art, Amherst College, Amherst, Massachusetts

*September–December 2012*

**David Getsy**

Goldabelle McComb Finn Professor of Art History, Theory, and Criticism, School of the Art Institute of Chicago, Chicago, Illinois

*July–August 2012*

**Rachel Haidu**

Associate Professor in the Department of Art and Art History and the Graduate Program in Visual and Cultural Studies, University of Rochester, Rochester, New York

*July–August 2012*

**Mimi Hellman**

Associate Professor of Art History, Skidmore College, Saratoga Springs, New York

*July–August 2012*

**Dan Karlholm**

Professor and Head of Art History, Södertörn University, Stockholm, Sweden

*July–August 2012*

**W. J. T. Mitchell**

Gaylord Donnelley Distinguished Service Professor of English and Art History and Beinecke Fellow, University of Chicago, Chicago, Illinois

*September–December 2012*

**Mignon Nixon**

Professor of Art History, Courtauld Institute of Art, London, England

*September–December 2012*



Piet Mondrian, *Farmstead along the Water Screened by Nine Tall Trees* (detail), c. 1905. Gift of Frank and Katherine Martucci, 2013.1.11



**John Peffer**

Associate Professor of Art History, Ramapo College, Mahwah, New Jersey

*February–June 2013*

**Christopher Reed**

Professor of English and Visual Culture, Pennsylvania State University, University Park, Pennsylvania

*February–June 2013*

**Mark Reinhardt**

Professor of Political Science and American Studies, Williams College, Williamstown, Massachusetts

*February–June 2013*

**Lisa Saltzman**

Professor of History of Art and Clark/Oakley Humanities Fellow, Bryn Mawr College, Bryn Mawr, Pennsylvania

*September 2012–June 2013*

**Beat Wyss**

Professor of Art History and Media Theory and Kress Fellow in the Literature of Art, Karlsruhe University for Arts and Design, Karlsruhe, Germany

*February–June 2013*

# SCHOLARLY PROGRAMS

October 13, 2012

## **Clark Symposium: Photography As Model?**

Chicago, Illinois

The move from analog to digital imaging prompted an avowed crisis in the study, display, and marketing of photography as art. Some twenty years after its initial popularization, digital photography is widely received in art-institutional circles as either the death or the rebirth of “classic” photographic practice. At this juncture it seemed important to reflect on the models used for discussing photographs as art. The time was also propitious for investigating how photographs model or have shaped discussions of modern and contemporary art in general.

Participants: Iliana Cepero Amador (Stanford University), George Baker (University of California, Los Angeles), Moyra Davey (New York), Georges Didi-Huberman (École des hautes études en sciences sociales, Paris), Maria Gough (Harvard University), Kaja Silverman (University of Pennsylvania)

November 28, 2012

## **Clark Conversation: W.J.T. Mitchell**

New York, New York

W.J.T. Mitchell, Beinecke Fellow at the Clark and Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago, engaged in a wide-ranging conversation with his friend and colleague, Michael Taussig, Class of 1933 Professor of Anthropology at Columbia University. Mitchell is known especially for his work on the relations of visual and verbal representations in the context of social and political issues. His books include *Seeing Through Race* (2012); *Cloning Terror: The War of Images, 9/11 to the Present* (2011); and *What Do Pictures Want? Essays on the Lives and Loves of Images* (2005). Taussig teaches cultural anthropology and has written on, among other issues, violence, terror, the abolition of slavery, color, shamanism, iconoclasm, and alterity.

November 3-4, 2012

## **Clark Colloquium: Parallel Models Of Curating**

Ljubljana, Slovenia

This colloquium examined the rise of the curator and curatorial practice in contemporary art. Following the collapse of universalist models of museums, it has become clear that a curator is someone who negotiates the hegemonic positions and takes responsibility for the historicization and canonization of art by questioning normative ideas about historical experience, time, works of art, and the art environment.

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

Participants: Nancy Adajania (Independent Curator and Scholar), Zdenka Badovinac (Moderna galerija), Cosmin Costinas (Para/Site Art Space), Ekaterina



Abraham Bloemaert, *John the Baptist Preaching* (detail), 1593–95. 2012.16

Degot (Moscow State University), Christine Eyene (Independent Curator and Consultant), Inti Guerrero (Art Critic and Independent Curator), Alenka Gregoric (City Art Gallery, Ljubljana), Ranjit Hoskote (Poet and Independent Curator), Maria Lind (Tensta Konsthall), Tevž Logar (ŠKUC Gallery and Academy of Visual Arts), Andre Mesquita (Independent Scholar), Bojana Piškur (Museum of Contemporary Art Metelkova), Sarah Rifky (Townhouse Gallery of Contemporary Art), WHW (Curatorial Collective), Joana Warsza (Laura Palmer Foundation), Beti Žerovc (University of Ljubljana), Anton Vidokle (E-flux)

January 30-31, 2013

### **Clark Colloquium: Preservation And Its Intellectual Framework**

St. Louis, Missouri

This colloquium—convened by Charles Henry, President, Council on Library and Information Resources (CLIR), and Gary Wihl, dean of Arts and Sciences, Hortense & Tobias Lewin Distinguished Professor in the Humanities in Arts & Sciences, Washington University in St. Louis—explored the threaded intellectual activities of preservation and art historical interpretation. The colloquium was a collaborative event sponsored by the Clark, CLIR, and Washington University in St. Louis. Too often, preservation and scholarly interpretation are separated topically and thematically. This colloquium programmatically and intentionally brought these fields together. The public element of the colloquium was an address given by Carlo Ginzburg, Franklin D. Murphy Professor of Italian Renaissance Studies at University of California, Los Angeles, entitled “Copies, Facsimiles, and the Invisible Text.”

Participants included: Thomas Branchick (Williamstown Art Conservation Center), Carmon Colangelo (Washington University), Harry Cooper (National Gallery of Art), Fenella France (Library of Congress), Carlo Ginzburg (University of California Los Angeles), Christian Scheidemann (Contemporary Conservation, Ltd.), Alexa Sekyra (The Getty Research Institute), Samantha Stout (University of California, San Diego), Carol Stringari (The Solomon R. Guggenheim Museum), Jeffrey Weiss (The Solomon R. Guggenheim Museum), Mariët Westermann (The Andrew W. Mellon Foundation)

March 21-23, 2013

### **Clark Colloquium: Histories Of Art History In South East Asia**

Manila, Philippines

This two-day colloquium was convened by Patrick Flores, Professor of Art Studies, University of the Philippines-Diliman, and hosted by the University of the Philippines in partnership with the Research and Academic Program at the Clark. From the discussions in Sydney (March 2012), a series of questions emerged around themes of anti/post-colonial scholarship and comparative historiography in art, as well as how national, international, and activist interests and responses have shaped the arts and humanities. Scholars, curators, and local researchers were invited to deepen our initial investigation.

Participants included: Sabih Ahmad (Asia Art Archive), Frederick M. Asher (University of Minnesota), Biljana Ciric (Independent Curator), John Clark (Australian National University), Shelly Errington (University of California, Santa Cruz), Patrick Flores (University of the Philippines-Diliman), Michael Ann Holly (The Clark), Ahmad Bin Mashadi (National University of Singapore Museum), Elena R. Mirano (College of Arts and Letters University of the Philippines-Diliman), Partha Mitter (University of Sussex), Keith Moxey (Barnard College and Columbia University), Apinan Posyananda (Thailand Ministry of Culture, Department of Cultural Relations), Seng Yu Jin (LASALLE College of the Arts), Nora Taylor (Art Institute of Chicago)

April 5-6, 2013

### **Clark Curatorial Roundtable: This Is A Portrait If I Say So: Abstracted Identity In American Art**

This curatorial roundtable, convened by Kathleen Merrill Campagnolo, Independent Curator and Scholar; Anne Collins Goodyear, Curator of Prints and Drawings, National Portrait Gallery; and Jonathan Frederick Walz, Curator, Cornell Fine Arts Museum, reassessed the theoretical underpinnings of portraiture as a genre, practice, and social activity over the course of the past century. “This is a Portrait if I Say So” posed provocative questions about what a likeness

is, how non-visible aspects of a person's identity might be effectively portrayed by another, how much a portrait is actually the expression of the artist's self, how historical context affects concepts of identity, and how unconventional portraits are interpreted and understood by the viewing public.

Participants: Paloma Alarcó (Museo Thyssen-Bornemisza), C. Ondine Chavoya (Williams College), Byron Kim (Artist), Paul Moorhouse (National Portrait Gallery), Aurélie Verdier (L'École hautes études en sciences sociales), Joanna Woodall (Courtauld Institute of Art)

April 19–20, 2013

### **A Clark / Oakley Colloquium: New Antiquity III: Conditions Of Visibility In Greek And Roman Art**

The Clark/Oakley Colloquium "Conditions of Visibility in Greek and Roman Art," convened by Jaś Elsner, Humfry Payne Senior Research Fellow in Classical Art at Corpus Christi College, Oxford, Guy Hedreen, Professor of Art, Williams College, Richard Neer, William B. Ogden Distinguished Service Professor of Art History, Cinema & Media Studies, and the College of the University of Chicago, and Verity Platt, Associate Professor of Classics, Cornell University, explored what the conditions of visibility were for "them" (the Greeks and Romans) and what the conditions are for "us" (modern academics, audiences, and viewers). Visibility in this extended sense is often an unstated premise of art-historical research: one tends to assume that the objects of study were there to be seen, even as it is claimed that one can instruct on how to "look" and how to "see." We explored these issues and considered how to bring the study of Classical art into a more productive conversation with other areas of art history.

Participants included: Annetta Alexandridis (Cornell University), Ben Anderson (Cornell University), Nathan Arrington (Princeton University), Ruth Bielfeldt (Harvard University), Patrick Crowley (University of Chicago), Jaś Elsner (Corpus Christi College), Milette Gaifman (Yale University), Guy Hedreen (Williams

College), François Lissarrague (L'École hautes études en sciences sociales), Richard Neer (University of Chicago), Verity Platt (Cornell University), Michael Squire (King's College London), Jennifer Trimble (Stanford University)

May 24–25, 2013

### **Clark Seminar: The Archive: As Static, Embodied, And Practiced** Accra, Ghana

This Clark seminar—convened by Bisi Silva, Director, Centre for Contemporary Art, Lagos—was sponsored by the Andrew W. Mellon Foundation and was a collaboration among the Centre for Contemporary Art, Lagos, the Foundation for Contemporary Art, Ghana, and the Clark. The seminar addressed the critical methodologies and histories which underpin both artistic and curatorial research and practices. The event encouraged participating artists and curators to consider the possibilities for interacting with archives in their practices. Program participants were expected to pursue projects that engage pertinent issues concerning the role of locality in processes of constructing and engaging the archive.

Participants included: Sven Augustijnen (Artist), David Breslin (The Clark), Godfried Donkor (Artist), Tamar Garb (University College London), Jabulani Pereira (Independent Curator and Cultural Activist), Bojana Piškur (Moderna galerija), Bisi Silva (Centre for Contemporary Art, Lagos), Carla Zaccagnini (Artist)

June 15–19, 2013

### **Clark Workshop in collaboration with Institut national d'histoire de l'art: When Images Meet New Media** Antibes, France

The purpose of this Clark / INHA Workshop, hosted by the Fondation Hartung-Bergman, considered how art history and artistic practice are affected, effected, and changed by new media. While much work has been done in recent years in considering the forms the humanities might take in the digital age, this event redirects the conversation away from new media's applications as tools. Instead, and starting from Frederick Kittler's contention that

technological innovation alters human subjectivity in decisive ways, we hope that these conversations can assess new media as devices that encourage philosophical reflection around the discipline of art history, notions of objectivity, and theories of perception. The discussion touched on issues and themes including: technological determinism, technological optimism, the digital trace, the question of inscription, the future of old media, and the past's future.

Participants included: Darby English (The Clark), Michael Ann Holly (The Clark), François Hers (Fondation Hartung-Bergman), David Joselit (Yale University), Pierre Leguillon (Artist), Philippe-Alain Michaud (Centre Georges-Pompidou), Keith Moxey (Barnard College and Columbia University), Michael S. Roth (Wesleyan University), Philippe Sénéchal (INHA), Riccardo Venturi (INHA), Mariët Westermann (Andrew W. Mellon Foundation)

# PUBLICATIONS

## **Sterling Clark in China**

Thomas J. Loughman, with contributions by Shi Hongshuai, Li Ju, and Mark Dion

Published by the Clark and distributed by Yale University Press, July 2012

## **Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute**

Edited by Sarah Lees, with an essay by Richard Rand, technical reports by Sandra L. Webber, and contributions by Katharine J. Albert, Philippe Bordes, Dan Cohen, Kathryn Calley Galitz, Alexis Goodin, Marc Gottlieb, John House, Simon Kelly, Richard Kendall, Kathleen M. Morris, Leslie Hill Paisley, Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán, James Rosenow, Zoë Samels, and Fronia E. Wissman

Published by the Clark and distributed by Yale University Press, November 2012

## **The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark**

Edited by Jay A. Clarke, with essays by Mary Weaver Chapin, Jay A. Clarke, Anne Higonnet, Richard Kendall, and Alastair Wright

Published by the Clark and distributed by Yale University Press, March 2013

## **Fictions of Art History**

Edited by Mark Ledbury, with an introduction by Michael Hatt and Mark Ledbury and essays by Paul Barolsky, Thomas Crow, Gloria Kury, Mark Ledbury, Ralph Lieberman, Maria H. Loh, Alexander Nemerov, Joanna Scott, Cole Swensen, Marianna Torgovnick, Caroline Vout, and Marina Warner

Published by the Clark and distributed by Yale University Press, March 2013

## **Great French Paintings from the Clark: Barbizon through Impressionism**

Essays by James A. Ganz and Richard R. Brettell

Japanese Language Edition, The Yomiuri Shimbun, March 2013

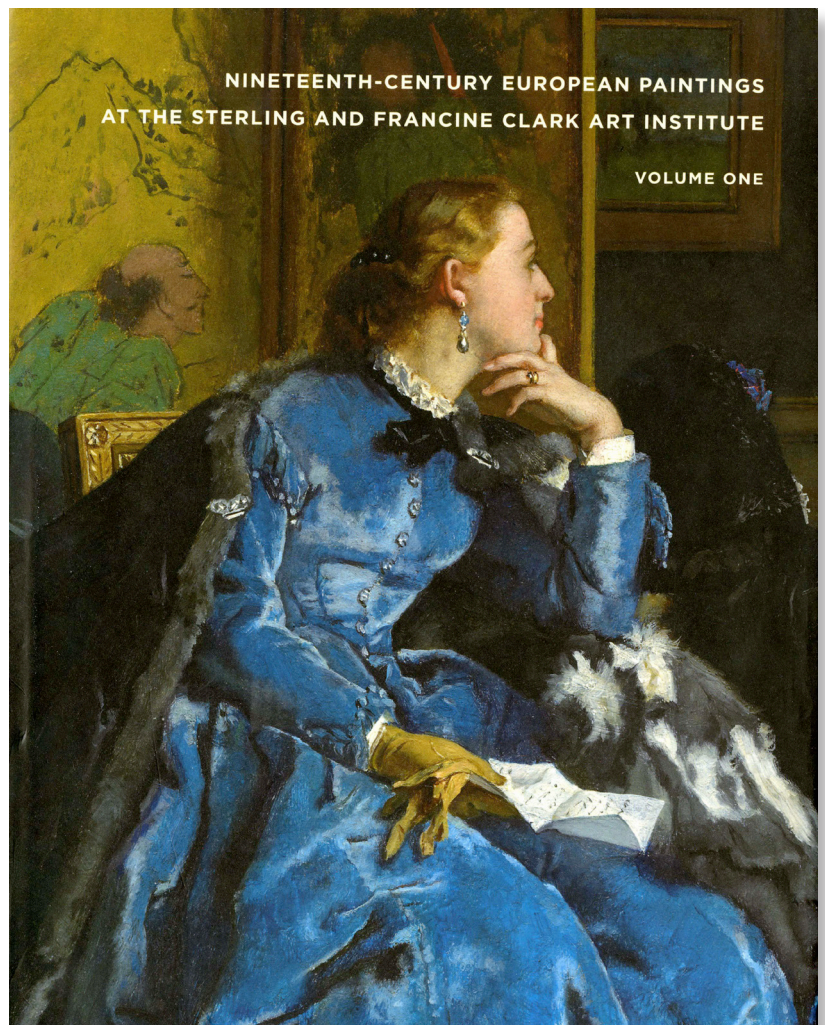
## **2012 Journal of the Clark**

Published by the Clark, April 2013

## **Winslow Homer: The Clark Collection**

Marc Simpson

Published by the Clark and distributed by Yale University Press, June 2013



# LIBRARY

## Acquisitions

Books	2,325	volumes
Auction catalogues	380	volumes
Journal subscriptions	642	titles
Archives	22	linear feet

## Cataloguing

Books	3,668	volumes
Journals	1,140	volumes
Auction catalogues	144	volumes
Digital objects added	59,329	
Archival finding aids added	16	

## Total Holdings

Total catalogued volumes	248,822	
Total archival holdings	1741	linear feet
Total digital objects	83,547	
Total archival finding aids	144	

## Library Use

Readers' cards issued	206	
Signatures in log	11,087	
Books shelved	20,661	
Photocopies supplied	28,173	
Reference queries	3,332	
Reference queries (archives)	23	
Interlibrary loan transactions (ILL)	731	Borrowing
	620	Lending
	1,351	Total ILL
Circulation	9084	Check-outs
	6460	Check-ins
	244	Holds
	143	Recalls
	<hr/> 15,931	Total circulation activity

## Notable Acquisitions

Thomas Malory, illustrated by Aubrey Beardsley

**The birth, life, and acts of King Arthur of his noble knights of the Round table**

London : J.M. Dent & Company, 1893-1894

Gift in memory of John Haldeman Winant from his family

Elliott Daingerfield

**Fifty paintings by George Inness**

New York : privately printed, 1913

Gift of Frank and Katherine Martucci

Bruce Nauman

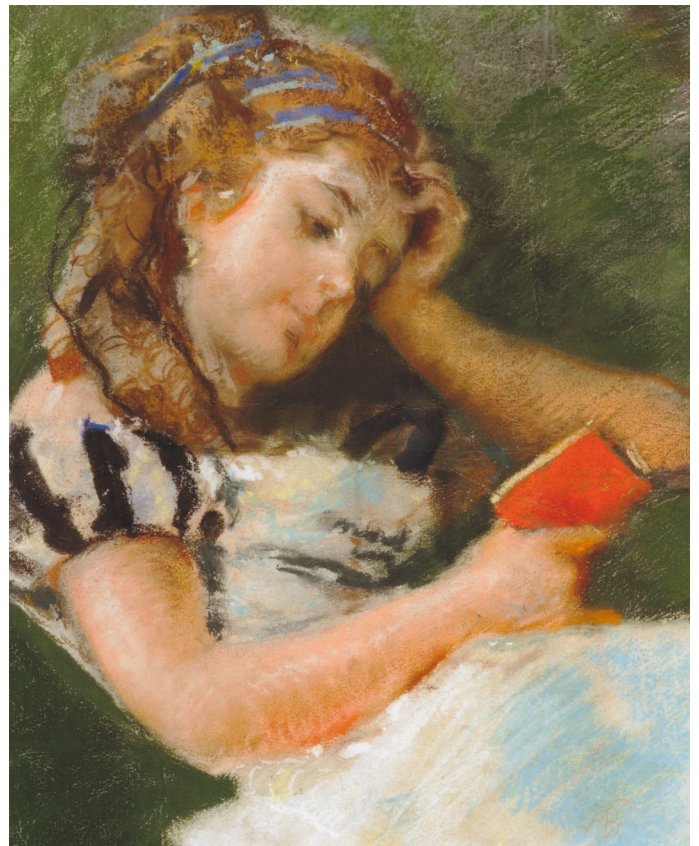
**Burning small fires.**

S.l. : s.n., c. 1969

Steve MacDonald

**Sweet call and response**

San Francisco: Dana Dana Dana Limited Editions, 2012



Mosè Bianchi, *Young Girl Reading Her Book* (detail), c. 1880.

Gift of Frank and Katherine Martucci, 2013.1.12



# EDUCATION

## Gallery Talks

	Number of Groups	Number of People
<b>School Talks</b>		
Elementary Schools	139	2,691
High Schools	49	1,184
<b>School Totals</b>	<b>188</b>	<b>3,875</b>
<b>Adult Talks</b>		
Public Talks	186	2,818
Special Group Talks	48	953
<b>Adult Totals</b>	<b>234</b>	<b>3,771</b>
<b>Total</b>	<b>422</b>	<b>7,646</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.

November 17 2012–August 11, 2013

## Lions, Tigers, and Museums, Oh My!

Number of Visitors (includes schools): **17,952**

# 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, their 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. 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 2012

## **Future Forward in Visitor Engagement**

Convened by Bonnie Pitman, former director of the Dallas Museum of Art, this colloquium included participants from the Saint Louis Art Museum, the Solomon R. Guggenheim Museum, and the Metropolitan Museum of Art.

November 2012

## **Definitely NOT the Last Chance to See...**

Convened by Michael Cassin, director of CEVA, the participants included staff from LACMA, Houston Museum of Fine Art, Musée des Beaux-Arts in Montreal, and the High Museum in Atlanta, in discussion about how education and marketing relate to permanent collections.

May 2013

## **Show and Tell: Education in Special Exhibitions**

Convened by Michael Cassin, attendees included colleagues from Williams College Museum of Art, the Peabody Essex Museum, the Dartmouth College Museum of Art, and the Yale Center for British Art.

July 2012 – June 2013

## **Docent Training Programs**

July and October 2012

The Ringling Museum, Sarasota, FL

November 2012

Crystal Bridges Museum of American Art, Bentonville, AR

April 2013

The Worcester Museum of Art

# MEMBER EVENTS

July 19, 2012, August 23, 2012

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

Members participated in a gallery talk on the *Unearthed: Recent Archaeological Discoveries from Northern China* exhibition.

September 22, 2012, October 6, 2012

**Members Cooking Course: Theory and Practice of Chinese Dumplings**

Members learned about the historical and cultural background of Chinese dumplings while developing practical skills in preparing authentic Chinese recipes.

October 3, 2012, October 24, 2012, April 10, 2013, May 14, 2013

**A Look at Rare Books**

Clark librarians Karen Bucky and Terri Boccia led members in an up-close look at treasures from the library's special collections.

October 3, 2012

**Collecting Today: A Clark Contemporaries Conversation at Leo Koenig Gallery, New York**

Art experts, including entrepreneurs, collectors, gallerists, and curator, gathered for a conversation about the technological changes of our transforming global economy and the resulting impact of the art world.

December 1, 2, 2012

**Members Shopping Days**

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

December 6, 2012

**A Whiter Shade of Pale: Winter Landscapes**

Michael Cassin, director of the Center for Education in the Visual Arts, guided members through a selection of paintings of frost, snow, ice, and other seasonal weather conditions. Members concluded the evening with a festive meal prepared by executive chef Steve Wilkinson.

January 8, 2013

**Discovery and Exploration: Photographs from the Clark**

Clark Curator Jay A. Clarke presented members with some treasures from the Clark vault, namely photographs inspired by discovery, travel, and exploration. Members also enjoyed a preview of the inaugural exhibition for the future Manton Study Center.

January 15, 2013

**Members Gallery Talk: *Backstories***

Curatorial Assistant Laurel Garber led a gallery talk about the *Backstories* exhibition, which contained more than thirty masterworks from the Clark's permanent collection. The exhibition included a variety of objects from more than five centuries, including works by Hans Memling, Peter Paul Rubens, and Winslow Homer; a silver milk jug once prized by Benjamin Franklin; and propagandistic porcelain from the Russian Revolution.

February 12, 2013

**Sterling and Francine: A Visual Romance**

Members celebrated Valentine's Day with the Clark by taking a special look at prints and drawings that show Sterling and Francine Clark's fondness for fanciful images of love and romance and participating in a wine and cheese reception. Manton Curator of Prints, Drawings, and Photographs Jay A. Clarke guided viewers on this romantic visual adventure.

February 19, 2013, April 2, 2013

**Members Gallery Talk: *Electric Paris***

Sarah Lees, Associate Curator of European Art, presented a gallery talk about the exhibition *Electric Paris*. This exhibition was the first to explore the ways in which artists depicted both older gas lighting and the newer electric illumination.

May 9, 2013

**Members Guided Tour:  
*The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark***

Manton Curator of Prints, Drawings, and Photographs Jay A. Clarke led members on a guided tour of *The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark* on view at The Frick Collection in New York.

June 11, 2013

**Members Guided Tour: *Winslow Homer: Making Art, Making History***

Richard Rand, Robert and Martha Berman Lipp Senior Curator of Paintings and Sculpture, presented a gallery talk and led members on a guided tour of *Winslow Homer: Making Art, Making History*.

June 25, 2013

**Members Gallery Talk: *George Inness***

Members attended a gallery talk by Curatorial Assistant Laurel Garber on the *George Inness* exhibition, which brought together ten paintings by the American landscapist—eight from a private collection and two from the Clark.

May 2, 2013

**Members Trip to the Wadsworth Atheneum Museum**

Members traveled to the Wadsworth Atheneum Museum in Hartford, Connecticut for a guided tour of *Burst of Light: Caravaggio and His Legacy*. After the tour, members explored the permanent collection and enjoyed lunch and shopping in the city.



Mosè Bianchi, *Maternity* (detail), c. 1885. Gift of Frank and Katherine Martucci, 2013.1.14

# PUBLIC PROGRAMS

## COURSES

March 7, 14, 28; April 4, 2013

### **Clark Members OLLI Course: The Four Seasons**

Michael Cassin, director of the Clark's Center for Education in the Visual Arts, led a series of four lectures on the four seasons, as inspiration for landscape painters from the Renaissance to the Modern Era. He also discussed how the activities associated with the different seasons have also been fruitful themes for visual artists to explore.

May 7, 14, 21, 28, 2013

### **Hands ON! Spring into Art at the Clark**

IS183 artist-educator Karen Arp-Sandel led a series of classes called "Hands ON! Spring into Art at the Clark" in the Clark Café. This series of courses was designed to encourage children to learn and think about works of art, while also encouraging personal interpretations and creativity. Participants experimented and explored with mixed media artwork in response to how color, shape, texture, and space spark a journey of discovery through art.

## FAMILY EVENTS

July 2, 2012

### **Mingqi**

This free all-ages event, inspired by the *Unearthed* expedition, gave Clark visitors the chance to learn about and make their own *Mingqi*, traditional Chinese "spirit utensils" in the shape of mythical beasts, graceful dancers, and everyday objects.

November 17, 2012–March 31, 2013

### **Lions and Tigers and Museums, Oh My! Kidspace at the Clark**

The Clark invited families to explore our first ever Kidspace exhibition, which brought together the experiences of art, science, natural history, and living history museums all in one place.

November 17, 2012

### **Curiosity Family Day**

Visitors of all ages enjoyed live performances, activities, art projects, education presentations, refreshments, and more to celebrate our first ever Kidspace at the Clark: *Lions and Tigers and Museums, Oh My!*

### **Start with Art**

Our youngest Clark visitors participated in themed talks, gallery guides, and art-making activities designed for children ages three to six.

December 8, 2012

### **Movement**

January 12, 2013

### **Storytelling**

March 9, 2013

### **Colors and Shapes**

February 21, 2013

### **Sing-Along Wizard of Oz**

This family friendly event created an interactive film experience based on the *Wizard of Oz*. Audience members dressed as their favorite characters for a film screening and sing-along.

March 24, 2013

### **Decorative Arts Family Day**

This free family day celebrated the decorative arts in the Clark's collection. Visitors learned about treasures of silver, porcelain, glass, and wood, and enjoyed art projects, demonstrations, activities, and more. Craftsmen including master silversmith Stephen P. Smithers, master carpenter Hugh Glover, and glass and ceramic artists, demonstrated their talents. Families also participated in a decorative food workshop, a gallery talk, and a sing along with ever-popular local band The Wandering Rocks.

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

June 30, 2013

### **Americana Family Day**

During this free Americana Family Day, families toured the exhibitions *Winslow Homer: Making Art, Making History* and *George Inness: Gifts from Frank and Katherine Martucci*, participated in sing-alongs and concerts by folk singers Sarah Lee Guthrie and Johnny Irion, tried out old-fashioned contents, rode on hay rides, took fly fishing lessons, and more!

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

## FILMS

Fridays, Saturdays, and Sundays in July and August  
***Through Shaanxi and Gansu***

The Clark presented screenings of *Through Shaanxi and Gansu* on Fridays, Saturdays and Sundays throughout July and August. This English-language short film provided a 45-minute overview of the full documentary, which detailed photographer Li Ju's personal quest to reshoot modern images of the sites and scenes that were originally photographed by Sterling Clark's expeditionary team on Clark's 1908-9 expedition through northern China.

July 2, 23

### **Adventures in Exploration Free Film Series**

Adventures in Exploration was a free film series that traveled with intrepid explorers to exotic locales.

July 2

#### ***The Man Who Would Be King***

July 23

#### ***Black Robe***

July 2, 9, 16, 23, 30; August 5, 12, 19, 26

### ***China's Terracotta Warriors***

On Tuesdays through July and August, the Clark presented this PBS documentary on the 8,000 life-size terracotta warriors discovered by Chinese archaeologists in 1974 near the city of Xian.

August 6, 20, 27

### **China Looks in the Mirror Free Film Series**

China Looks in the Mirror was a free film series that explored the tumultuous changes of the past seventy years in the world's most populous and dynamic society.

August 6

#### ***To Live***

August 20

#### ***24 City***

August 27

#### ***Last Train Home***

September 20; October 4, 18; November 1, 15

### **Old Masters in New Frames Film Series**

Old Masters in New Frames was a free film series that paired feature films about famous artists with scholarly interlocutors who put the work in context, offering an introduction and/or leading a post-film discussion.

September 20

#### ***Andrei Rublev***

October 4

#### ***The Mill & the Cross***

October 18

#### ***Caravaggio***

November 1

#### ***Edvard Munch***

November 15

#### ***Lust for Life***

January 12, 26; February 9, 23; March 9, 23

### **Widescreen Wonders Film Series**

Widescreen Wonders was a free series of Saturday afternoon matinees celebrating the biggest and best of popular movies, while showcasing the Clark's HD projection capacity. All the films in the series boast super-widescreen aspect ratios (2.20:1 or more) and numerous Academy Awards.

January 12

### ***The Bridge on the River Kwai***

January 26

### ***Ben-Hur***

February 9

### ***Lawrence of Arabia***

February 23

### ***The Deer Hunter***

March 9

### ***Gandhi***

March 23

### ***The Last Emperor***

April 28, 2013

### ***Hopper's Silence***

Brian O'Doherty, winner of the 2012 Clark Prize, presented "Hopper's Windows," a discussion about artist Edward Hopper. Following the discussion, we screened *Hopper's Silence*, a documentary film O'Doherty created in 1981.

May 4, 11, 18, 25

### **Craft in America Film Series**

The Clark screened all nine episodes of PBS's *Craft in America* for free. Each hour-long episode is arranged around a theme and explores the methods and objects of a variety of exemplars of their respective crafts.

May 4, 2013

### **Episodes I & II**

May 11, 2013

### **Episodes III & IV**

May 18, 2013

### **Episodes V & VI**

May 25, 2013

### **Episodes VIII & IX**



Maker unknown, *Monteith* from the *George Washington Memorial Service*, c. 1800. Gift of Phoebe Prime Swain, 2013.6.3

## GALLERY TALKS

July 1, 2012

### **ClarkNOW/ClarkNEXT Gallery Talk**

This gallery talk featured comprehensive information on the Clark's history, permanent collection, special exhibitions, and exciting plans for the future.

July 1, 2012

### **Gallery Talk at Stone Hill Center**

Clark educators led a series of gallery talks throughout the summer to encourage visitors to learn more about the special exhibition, *Through Shên-kan: Sterling Clark in China*.

July 12, August 9, September 13, October 11, November 8, December 13, 2012; January 10, February 14, March 14, April 11, May 9, June 13, 2013

### **Looking at Lunchtime**

During this series, Clark educators and staff presented half-hour discussions of works of art in the collection.

July 12, 2012  
Sarah Lees, Associate Curator of European Art

August 9, 2012  
Michael Cassin, Director,  
Center for Education in the Visual Arts

September 13, 2012  
Michael Cassin

October 11, 2012  
Teresa O'Toole, curatorial coordinator

November 8, 2012  
Michael Cassin

December 13, 2012

Viktorya Vilks, Collections Interpretation  
Project Manager

January 10, 2013  
Michael Cassin

February 14, 2013  
Terri Boccia, Acquisitions Librarian

March 14, 2013  
Alexis Goodin, curatorial research associate

April 11, 2013  
Michael Cassin

May 9, 2013  
Michael Cassin

June 13, 2013  
David Breslin, Research and Academic Program  
Assistant Director

November 2, December 7, 2012; January 4,  
February 1, March 1, 2013

### **New Parents Gallery Talks**

The Clark warmly welcomed new parents and their little ones to a series of informal gallery talks.

## **MUSIC**

July 3, 10, 17 2012

### **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 3, 2012  
**The Eagles Band**

July 10, 2012  
**Misty Blues**

July 17, 2012  
**Banjo Dan and the Mid-nite Plowboys**

July 24, 2012  
**Incendio**

July 31; August 7, 14, 21, 2012

### **Chamber Music Concert Series**

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

July 31, 2012  
**Ying String Quartet**

August 7, 2012  
**Hermitage Piano Trio**

August 14, 2012  
**Carpe Diem String Quartet**

August 21, 2012  
**Shanghai String Quartet**

August 11, 2012  
**Art Garfunkel in Concert**



October 7, 2012; February 10, May 5, 2013

### **Victor Hill in Concert**

October 13, 27; November 10; December 1, 8, 15, 2012; January 5, 19; February 16; March 2, 16; April 27, 2013

### **The Met: Live in HD**

October 13, 2012

#### ***L'Elisir d'Amore***

October 27, 2012

#### ***Otello***

November 10, 2012

#### ***The Tempest***

December 1, 2012

#### ***La Clemenza di Tito***

December 8, 2012

#### ***Un Ballo in Maschera***

December 15, 2012

#### ***Aida***

January 5, 2013

#### ***Les Troyens***

January 19, 2013

#### ***Maria Stuarda***

February 16, 2013

#### ***Rigoletto***

March 2, 2013

#### ***Parsifal***

March 16, 2013

#### ***Francesca da Rimini***

April 27, 2013

#### ***Giulio Cesare***

November 18, 2012; March 10, 2013

### **Chamber Music Concert: Performing Artists in Residence at the Clark**

The Clark welcomed performing artists in residence Edward Arron, cello; Jeewon Park, piano; and Kyung Sun Lee, violin, for a chamber music concert featuring works by Halvorsen, Dvorák, Mendelssohn, Schnittke, Schumann, Ravel, Arvo Pärt, and Piazzolla. The second performance featured performing artists in residence Jennifer Frautschi, violin; Dimitri Murrath, viola; Edward Arron, cello; and Jeewon Park, piano, for a chamber music concert.

November 30, 2012

### **A Rita Coolidge Christmas**

In celebration of Williamstown's annual Holiday Walk weekend, the Clark presented two-time Grammy Award-winner Rita Coolidge in a special concert featuring a mix of her greatest hits, jazz standards, and holiday classics.

June 28, 2013

### **Preservation Hall Jazz Band Performance**

September 23, 2012

### **Second Annual Ukulele Festival**

In a free event open to all, the Second Annual Ukulele Festival offered workshops for beginner and intermediate players followed by a lively musical performance by featured guest artists including the Ladies Auxiliary Ukelele Orchestra.

*Funding and support for this program is provided by the Fund for Williamstown, The Northern Berkshire Cultural Council, The Railway Café, and Sanctuary Records.*

## **PERFORMING ARTS**

### **London's National Theatre Recorded Live in HD presented by the Clark**

July 19, 2012, July 26, 2012

#### ***Frankenstein* (encore performance)**

September 6, 2012

#### ***The Curious Incident of the Dog in the Night-Time***

October 11, 2012

#### ***The Last of the Haussmans***

November 1, 2012

#### ***Timon of Athens***

November 4, 2012

#### ***Giselle***

January 17, 2013

#### ***The Magistrate***

March 21, 2013

**People**

May 16, 2013

**This House**

June 13, 2013

**The Audience**

September 23, October 14, 2012; January 27,  
March 3, 2013

**The Met: Live in HD**

September 23, 2012

**George Balanchine's Jewels**

October 14, 2012

**Moretti and Monteverdi's Caravaggio**

January 27, 2013

**Ludwig Minkus's Don Quixote**

March 3, 2013

**Matthew Bourne's Swan Lake**

January 13, 2013

**Broadway Comes to the Berkshires:  
Barrymore**

The Clark screened *Barrymore*, an unforgettable filmic portrayal of legendary actor John Barrymore.

March 11, 2013

**Shorts in Winter with Williamstown  
Theatre Festival**

Williamstown Theatre Festival alumni, including Treat Williams, made a live appearance at the Clark with special readings of selected shorts.

## PUBLIC LECTURES

July 8, 2012

**Digging the Ancient Maya:  
A Personal Stratigraphy of Archaeology**

This lecture by Stephen Houston, MacArthur Fellow and Dupee Family Professor of Social Science at Brown University, explored the Pre-Columbian past and aimed to study the life and thought of indigenous peoples before the Spanish Conquest.

July 22, 2012

**The Profession of Words Author Series:  
Natalie Dykstra**

Natalie Dykstra presented an illustrated talk on Clover Adams' life and photographs, based on her new biography, *Clover Adams: A Gilded and Heartbreaking Life*. A book signing took place after the reading.

September 30, 2012

**The Profession of Words Author Series:  
Phillip Lopate**

Author and writing professor Phillip Lopate read from a work in progress and talked about modesty and self-assertion in the development of a writer's persona. He entertained a question and answer session and book signing after the reading.

December 9, 2012

**The Profession of Words Author Series:  
B. A. Shapiro**

As part of the Profession of Words series of author appearances, the Clark welcomed *New York Times* best-selling author B. A. Shapiro to read from and discuss her just-published novel *The Art Forger*. A question and answer session and a book signing followed the lecture.

July 29, 2012

**Unearthed and Notions of Ethnic  
Identity in Medieval China**

Christopher Nugent, Associate Professor of Chinese at Williams College, presented a lecture on notions of ethnic identity in medieval China.

August 4, 2012

**Constable After Modernism**

The Clark celebrated the publication of its collection catalogue with a lecture by Tim Barringer, Paul Mellon Professor of the History of Art at Yale University and a catalogue contributor. Barringer considered how the reappearance of Constable's magisterial painting *The Wheat Field* (1815)—after nearly two centuries out of the public eye—has challenged accepted

views of the artist and his work. A book signing with Barringer and Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs, took place after the event.

August 19, 2012

### **Song Shaozu's Sarcophagus: Coffin and Tomb Making in 5th-8th Century China**

Nancy Steinhardt, Professor of East Asian Art at the University of Pennsylvania, presented a lecture based on the mysteries of Song Shaozu's sarcophagus, the highlight of the *Unearthed* exhibition.

September 9, 2012

### **Ancient Chinese Objects in a Global Context**

Dr. Lillian Lan-ying Tseng, Associate Professor of East Asian Art and Archaeology, Institute for the Study of the Ancient World, New York University, introduced a group of precious objects excavated from the tomb of King Nanyue in the second century BCE when China rapidly expanded her western territory and established the so-called Silk Road.

January 20, 2013

### **Artful Dining: The Orchestration of the Meal**

Darra Goldstein, professor of Russian at Williams College, explored the notion of feasts—from the ribald gatherings of the European Middle Ages through the opulent banquets of the Renaissance, and on to the excesses of America's Gilded Age.

February 17, 2013

### **Art in the City of Light(s)**

In her lecture, guest curator S. Hollis Clayson examined how Paris came to be defined not just by the beautiful daytime sky and star-filled night, but by the artificial light that preoccupied many French and American artists of the Impressionist era and beyond. The talk highlighted works displayed in the *Electric Paris* exhibition.

*Electric Paris* drew primarily from the collection of the Clark and the Troob Family Foundation, with several key works lent by other institutions.

February 24, 2013

### **The Politics of Porcelain: Fragile Diplomacy and Meissen Gifts during the Reign of Augustus III (1734-63)**

Dresden court specialist Maureen Cassidy-Geiger, an internationally recognized curator, educator and author, presented a talk "A Feast for the Eyes: Food, Porcelain, Silver, and Luxury Fabrics." Cassidy-Geiger discussed the politics of porcelain in an illustrated lecture featuring highlights from private and public collections that were shown in her exhibition at Bard Graduate Center in New York in 2007-08.

April 7, 2013

### **Moving Pictures: Thomas Edison and American Art in Paris**

Nancy Mowll Mathews, Eugénie Prendergast Senior Curator, Emerita at the Williams College Museum of Art, presented the lecture "Moving Pictures: Thomas Edison and American Art in Paris" in conjunction with the *Electric Paris* exhibition.

April 14, 2013

### **Fortuny Interiors**

Brian Coleman, author of *Fortuny Interiors* presented a talk on Fortuny's rich history and heritage, with images of a variety of homes ranging from a palazzo in Venice to a country estate in Provence, and an Upper East Side salon to a Malibu beach house.

April 28, 2013

### **Brian O'Doherty Lecture: Hopper's Windows**

Brian O'Doherty, winner of the 2012 Clark Prize, presented "Hopper's Windows," a discussion about his long time friend, Edward Hopper. O'Doherty held a Q&A session with the audience before introducing *Hopper's Silence*, a documentary film he created in 1981.

O'Doherty is an artist and writer. He joined the *New York Times* as an art critic in 1961, was the editor of *Art in America* from 1971 to 1974, and has published many critical essays and several books, including *Object and Idea*, *American Masters: the Voice and the Myth*; the influential *Inside the White Cube: Ideologies of the Gallery Space*; and *Studio and Cube*.

May 7, 2013

### **Unburying the Past: A New York Gubernatorial Portrait from the Civil War**

Ginia Sweeney, M. Lenett Fellow and a second-year graduate student in the Williams College Graduate Program in the History of Art, presented her year-long Lenett project on the conservation of a Civil War-era portrait of former New York State Governor Edwin D. Morgan, attributed to Asa W. Twitchell (1820-1904).

May 19, 2013

### **Unveiling the Goldsmith's Mysterious Language**

Ubaldo Vitali, a recent MacArthur fellow and fourth-generation silversmith, conservator, and scholar, presented the free lecture "Unveiling the Goldsmith's Mysterious Language." Vitali discussed how goldsmiths have used art and science to communicate subliminally through objects. He explored silver made for churches, temples, and the home, and identified how select pieces have elevated the human spirit throughout history.

May 31, 2013

### **Graduate Program Class of 2013 Spring Symposium**

In the eighteenth annual Graduate Program Symposium, students in the Williams College/Clark Graduate Program in the History of Art class of 2013 presented their qualifying papers for their master's degrees.

June 9, 2013

### **Opening Lecture: "Winslow Homer, Sterling Clark, and His Institute"**

Marking the opening of *Winslow Homer: Making Art, Making History*, exhibition curator Marc Simpson presented a lecture on Sterling Clark's extensive Winslow Homer collection, surveying the works and examining the career of the renowned painter, watercolorist, and printmaker.

## SPECIAL EVENTS

July 6, 2012

### **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. The Clark presented free activities throughout the day, including, drop-in drawing classes at the Stone Hill Center and free outdoor Mingqi making.

October 20, 2012

### **Williamstown Film Festival**

The fourteenth season of the Williamstown Film Festival (WFF) ran from October 17–21, 2012.

The WFF's mission is to salute the past in the shape of movie classics; celebrate the present through seminars with provocative writers, actors, directors, and producers; and explore the technologies carrying film into the 21st century.

*Artistic partners joining the Sterling and Francine Clark Art Institute in support of the Williamstown Film Festival include MASS MoCA, Images Cinema, and the '62 Center for Theatre and Dance.*

November 16, 2012

### **The Clark Prize 2012**

The Clark Prize for Excellence in Arts Writing celebrates insightful and accessible prose that advances the public understanding and appreciation of the visual arts. The recipient

of the 2012 prize was artist, writer, and critic Brian O'Doherty. The award was presented on November 16 at The Explorers Club, 46 East 70th Street, New York, New York. Previous honorees include Hal Foster, Peter Schjeldahl, Kobena Mercer, Linda Nochlin, and Calvin Tompkins.

*The Clark Prize is funded by the Beinecke family through the Prospect Hill Foundation.*

November 17, 2012

### **Meet the Curator**

Giselle Ciulla, the first guest curator in the Clark's uCurate program and the youngest curator at the Clark, participated in a special curatorial conversation with Clark curators Richard Rand and Kathy Morris. An opening reception followed the discussion.

November 17, 2012

### **Reception: *Giselle's Remix***

The Clark hosted a reception celebrating the opening of *Giselle's Remix*, the Clark's first uCurate exhibition. Light refreshments, including hot cocoa, cookies, wine and cheese, were served.

December 14, 2012 - January 15, 2013

### **Race to the Remix**

The Clark's curators added a competitive twist to the third installment of the uCurate exhibition project this year. The final installation was decided in the Race to the Remix, a 48-hour competition to create a winning exhibition. Curators and guest participants of all ages registered to participate in the race to execute an intriguing installation using the uCurate program on our website.

February 3, 2013

### **Art Slam**

"Art Slam" provided a light-hearted look at the behind-the-scenes work that went into preparing the first comprehensive documentation of all 374 works in the Clark's European paintings collection. Sarah Lees, the Clark's associate curator

of European art, presented the free, hour-long program, which mixed facts and fun as participants discovered what it took to create this comprehensive look at one of the most significant holdings of the Clark's collection. Prizes were offered throughout the event and light refreshments were served.

February 16, 2013

### **Winter Party: Exposition Universelle**

We celebrated the opening of our exhibition *Electric Paris* with hors d'oeuvres and drinks from the many exotic international pavilions while enjoying the art and music of the time.

April 5, 2013

### **College Night @ the Clark**

College students were invited to an exclusive, after-hours look at the Clark. Students explored the galleries and enjoyed light snacks and mingling with new friends. Activities included a treasure hunt through the galleries, round-table conversations with museum professions, a tour of the research library, and special discount at the Museum Shop.

April 24, 2013

### **Spring Soiree: The Clark @ The Frick**

Clark Contemporaries enjoyed a private viewing of *The Impressionist Line from Degas to Toulouse-Lautrec: Drawings and Prints from the Clark*, The Frick Collection's exhibition of works from the Clark's collection. Members of the Clark Contemporaries joined the Clark's curatorial team for a special evening with cocktails and hors d'oeuvres hosted in the garden court of The Frick Collection.

May 12, 2013

### **Mother's Day at the Clark**

All mothers visiting the Clark received a complimentary tea or coffee on Mother's Day.

All fathers received a complimentary tea or coffee on Father's Day.

May 18, 2013

### **International Museum Day**

In celebration of International Museum Day, the Clark welcomed visitors on Saturday, May 18 to the rooftop level of the Manton Research Center for a bird's-eye view of our exciting campus expansion. Guests enjoyed refreshments and the exceptional view of Pritzker Prize-winning architect Tadao Ando's Visitor, Exhibition, and Conference Center under construction. New, renewing, and longtime members of the Clark received a limited-edition Ando mug.

June 2, 2013

### **Great Art on Screen: *Manet: Portraying Life***

Richard Rand, Robert and Martha Berman Lipp Senior Curator/Curator of Paintings and Sculpture at the Clark, presented an introduction to the film, *Manet: Portraying Life*, and hosted a Q & A session following the screening.

June 8, 2013

### **Patron Preview: *Winslow Homer: Making Art, Making History***

Members of the Clark Society enjoyed a free special reception and preview of *Winslow Homer: Making Art, Making History* before the opening party.

June 8, 2013

### **Summer Clambake**

The Clark's annual summer celebration celebrated the opening of our new exhibitions, *Winslow Homer: Making Art, Making History* and *George Inness: Gifts from Frank and Katherine Martucci*. Guests enjoyed an early look at the exhibitions, cocktails, and a traditional New England clambake, featuring lobster, clams, mussels, and a raw bar. Popular Williamstown band The Wandering Rocks provided entertainment.

June 16, 2013

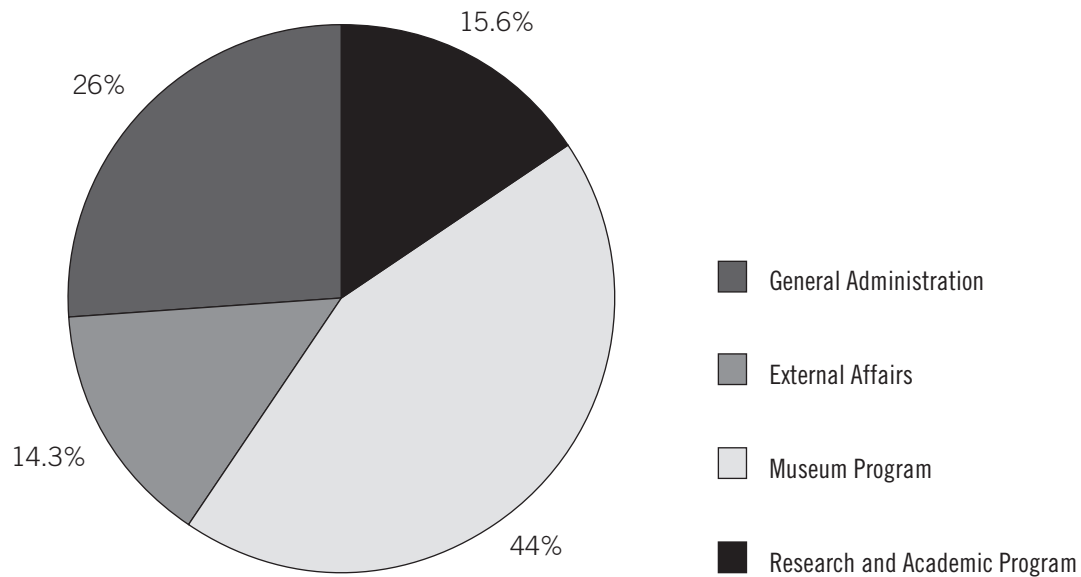
### **Father's Day at the Clark**

# FINANCIAL REPORT

Statement of revenue collected and expenses paid for the year ended June 30, 2013  
(with comparative totals for the year ended June 30, 2012)

	2013	2012
<b>Operating Support and Revenue</b>		
From Investments	\$ 11,665,843	\$ 11,546, 882
Memberships	1,009,509	868,172
Contributions and Grants	787,904	771,136
Earned Revenue	2,210,241	3,289,920
Other Income	593,447	482,028
<b>TOTAL OPERATING REVENUE</b>	<b>\$ 16,266,944</b>	<b>\$ 16,958,138</b>

<b>Operating Expenses</b>		
Research and Academic Program	2,626,170	2,593,964
Museum Program	6,403,496	7,411,128
External Affairs	2,211,371	2,574,757
General Administration	5,025,371	4,378,289
<b>TOTAL OPERATING EXPENSES</b>	<b>\$ 16,266,944</b>	<b>\$ 16,958,138</b>



**Cover Image:** George Inness, *Autumn in Montclair*  
(detail), c. 1894. Gift of Frank and Katherine  
Martucci, 2013.1.8