ANNUAL REPORT
Report for the fiscal year July 1, 2018–June 30, 2019

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The Clark Art Institute stands with its historic beauty, welcoming visitors to Williamstown and demonstrating its ability to expand and grow as an institution. This year was marked with some exceptional special exhibitions, exciting new additions to our staff, and an expanded embrace of our campus.

Our summer 2018 exhibition, _Women Artists in Paris, 1850–1900_ proved to be both a popular and critical success, highlighting the skill and achievements of more than 36 women artists who traveled to Paris from around the globe to study and work and whose artistic production had often been overlooked. Later in the year, _Turner and Constable: The Inhabited Landscape_ presented more than fifty works by Joseph Mallord William Turner and John Constable, including oil paintings, watercolors, drawings, and prints focused on the built landscape and the human figure. This exhibition provided a wonderful opportunity to revisit the extraordinary richness of the Manton Collection of British Art and highlighted a generous loan from the Yale Center for British Art.

As the summer of 2019 began, the Clark saw incredible success in its traditional strengths with the opening of _Renoir: The Body, The Senses_, which traced Pierre-Auguste Renoir’s treatment of the nude, from his works as a student in the Louvre through the monumental canvases that he produced later in life. The exhibition presented Renoir’s role as a key figure in numerous movements over the course of many years, spanning from Realism and Impressionism to Modernism.

Summer 2019 brought with it another foray into the Clark’s initiative towards including contemporary art. _Janet Cardiff: The Forty Part Motet_ was a sound installation that deconstructed “Spem in Alium,” a sixteenth-century choral work by the English composer Thomas Tallis. With the Cardiff installation, the Clark demonstrated its ability to engage with wider audiences and its commitment to expanding traditional focus. The Clark furthered this effort with the _Art’s Biggest Stage: Collecting the Venice Biennale, 2007–2019_ exhibition, showcasing physical remnants and records of the contemporary art world and highlighting a unique and important collection in our library holdings.

In addition to these exhibitions, the Clark welcomed many new members to our team during this time. Larry Smallwood joined our team as deputy director, replacing our valued colleague Tony King, who retired after an exceptional twenty-year tenure at the Clark. Larry is a familiar presence in the Berkshires, having spent many years at MASS MoCA. Our curatorial team welcomed Anne Leonard, our new Manton Curator of Prints, Drawings, and Photographs, and Robert Wiesenberger, who serves as associate curator of contemporary projects. In all, we welcomed nearly two dozen new staff members during this period, each of whom brings new energy, knowledge, and enthusiasm to the Clark (see page 34 for a full list).

Caroline Fowler was promoted to Starr Director of our Research and Academic Program (RAP) in this year and quickly moved to extend RAP’s lively engagements, bringing some of the most...
innovative scholarship to the table with its workshops and colloquia covering diverse topics focused on key issues in art history. The Clark’s residential Fellows program hosted eighteen scholars and independent researchers from around the world who added vitality and vigor to the life of our academic community. Their Clark Lectures provided compelling insights and new ideas on a wide range of topics (for more information, see pages 15–17).

This year also marked the ten-year anniversary of the Lunder Center at Stone Hill. Nestled at the edge of our walking trails, the Lunder Center has hosted a remarkable mix of exhibition projects over its first decade, and its terraces remain some of the most popular places on campus for enjoying the beauty of its natural setting.

We extended our embrace of nature even further with the launch of Project Snowshoe, providing visitors with an invigorating way to get out on our campus to enjoy winter’s splendor. Complimentary snowshoes are now available for loan each winter, inviting visitors to explore our snowy campus and encouraging new connections to the Clark.

This past year has demonstrated a great level of progress, and we welcome the momentum that will carry us into the future.

Olivier Meslay
Hardymon Director
MILESTONES

- The Clark presented nine special exhibitions to great critical and popular acclaim, including its first video installation, *Jennifer Steinkamp: Blind Eye*.

- Collectors Herbert and Carol Diamond made an important gift to the Clark of more than one hundred drawings and sculptures from their private collection.

- The Research and Academic Program hosted two Clark Colloquia, “Precarity, Resistance, and Contemporary Art from the Americas” and “Impressionism after Impressionism,” drawing leading scholars from around the world to participate.

- The Clark loaned key works from its permanent collections to more than fifteen international exhibitions, including major presentations on Edgar Degas, Claude Monet, Paul Gauguin, and Jean-Baptiste-Camille Corot.

- Project Snowshoe was launched to encourage winter visitors to explore the campus.
ACQUISITIONS

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

Isabel Bishop
American, 1902–1988
*Students*, n.d.
Etching on paper
Gift of Mary and Robert Carswell
2018.9.1

William Blake
English, 1757–1827
*George Cumberland’s Visiting Card (of Bookplate)*, 1827
Engraving on paper
Gift of Mary and Robert Carswell
2018.9.2

Rosa Bonheur
French, 1822–1899
*Water Buffalo*, n.d.
Red chalk on paper
Gift of Mary and Robert Carswell
2018.9.3

Raoul Dufy
French, 1877–1953
*The Wheat Thresher*, c. 1924–25
Lithograph on paper
Gift of Mary and Robert Carswell
2018.9.4

Jean Hugo
French, 1894–1984
*Priest Walking*, n.d.
Gouache on paper
Gift of Mary and Robert Carswell
2018.9.5

Utagawa Hiroshige
Japanese, 1797–1858
*Ishiyakushi*, c. 1835–1840
Color woodblock print
Gift of Mary and Robert Carswell
2018.9.6

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

Saitō Kiyoshi
Japanese, 1907–1997
*Ryōan ji Kyoto (B)*, 1960
Color woodblock print
Gift of Mary and Robert Carswell
2018.9.8

Henri Matisse
French, 1869–1954
*Young Woman with Brown Curls*, 1924
Lithograph on paper
Gift of Mary and Robert Carswell
2018.9.9

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

Arthur Rackham
English, 1867–1939
*The Clock Strikes Twelve*, n.d.
Ink and red gouache on paper
Gift of Mary and Robert Carswell
2018.9.12.1–2

André Dunoyer de Segonzac
French, 1884–1974
*The Church at Villiers through the Trees*, 1923
Etching
Gift of Mary and Robert Carswell
2018.9.13

James McNeill Whistler
American, 1834–1903, active in England and France
*Nocturne: The River at Battersea*, 1878, published in 1878–79 or 1887
Lithotint, on a prepared half tint ground, in black with scraping, on blue laid chine collé, mounted on paper
Gift of Mary and Robert Carswell
2018.9.14

Manner of James McNeill Whistler
American, 1834–1903, active in England and France
*Figures on a Beach*, n.d.
Watercolor on paper
Gift of Mary and Robert Carswell
2018.9.15

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

Henri Joseph Harpignies
French, 1819–1916
*View of the Pont Neuf and of the Western Point of the Île de la Cité from the Banks of the Seine*, c. 1870
Oil on canvas
2018.10.2
Clément Auguste Andrieux
French, 1829–1880
_Drunken Soldiers_, n.d.
Watercolor on paper
Gift of Herbert and Carol Diamond
2018.11.1

François Bonvin
French, 1817–1887
_Young Woman in a Flemish Interior_, 1866
Charcoal on paper
Gift of Herbert and Carol Diamond
2018.11.2

Paul Cézanne
French, 1839–1906
After Ferdinand Victor Eugène Delacroix
French, 1798–1863
_Hamlet and Horatio_, 1873
Conté crayon on bistré paper
Gift of Herbert and Carol Diamond
2018.11.3

Henri Pierre Danloux
French, 1753–1809
_Portrait of a Woman in Profile to the Right_, 1784
Black chalk on paper
Gift of Herbert and Carol Diamond
2018.11.4

Hippolyte Flandrin
French, 1809–1864
_Study of an Infant, Head of an Angel_, 1864
Oil on paper, laid down on canvas
Gift of Herbert and Carol Diamond
2018.11.5

Hippolyte Flandrin
French, 1809–1864
Paul Flandrin
French, 1811–1902
_Self Portrait of Hippolyte_, 1833
Graphite on paper
Gift of Herbert and Carol Diamond
2018.11.6

Paul Flandrin
French, 1811–1902
_Portrait of a Woman_, 1843
Graphite on paper
Gift of Herbert and Carol Diamond
2018.11.7

Paul Flandrin
French, 1811–1902
_Study for the Last Supper (The Arm of the Artist’s Brother, Hippolyte)_, c. 1839–1841
Graphite
Gift of Herbert and Carol Diamond
2018.11.8

René Auguste Flandrin
French, 1804–1843
_Study for “The Lady in Green”_, c. 1835
Black chalk, heightened with white chalk, on paper
Gift of Herbert and Carol Diamond
2018.11.9

Henri Lehmann
French, 1814–1882
_Nude Model Striding Toward the Right_, c. 1863
Conté crayon on paper
Gift of Herbert and Carol Diamond
2018.11.10

Henri Lehmann
French, 1814–1882
_Nude Model Striding Toward the Right_, c. 1864–1866
Graphite on paper
Gift of Herbert and Carol Diamond
2018.11.11

Nadar
French, 1820–1910
_Portrait of Dantan Jeune_, c. 1854
Charcoal with stumping, heightened with gouache, on paper
Gift of Herbert and Carol Diamond
2018.11.12

François Louis Joseph Watteau
French, 1758–1823
_Sheet of Studies for “The Battle of Alexander”_, c. 1795
Black chalk on off white paper
Gift of Herbert and Carol Diamond
2018.11.13

Pierre Jean David d’Angers
French, 1788–1856
_Emile Deschamps_, 1829
Bronze
Gift of Herbert and Carol Diamond
2018.11.14

Pierre Jean David d’Angers
French, 1788–1856
_Emile Deschamps_, 1829
Wax on slate
Gift of Herbert and Carol Diamond
2018.11.15

Francisque Duret
French, 1804–1865
_Comedy_, 1908; original model before 1849
Bronze
Gift of Herbert and Carol Diamond
2018.11.16

J. Brown
American, active 1806–1808
_General Samuel Sloane_, 1806
Oil on canvas
Gift of Marjorie Sloane (Handy) Nichols
2018.12.1

J. Brown
American, active 1806–1808
_Hannah Douglas Sloane_, 1806
Oil on canvas
Gift of Marjorie Sloane (Handy) Nichols
2018.12.2
NOTABLE LIBRARY ACQUISITIONS

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

In the route of friendship: México 68, programa cultural de la XIX Olimpiada
México City: Comité organizador de los Juegos de la XIX Olimpiada, 1968
Purchase

Koln: Verlagsgesellschaft R. Muller, c. 1969
Purchase

Wash 1–5
Purchase

Salvador Navarro Aceves; illustrated by Germania Paz y Miño
El movimiento artístico de México
Quito: Elan, 1935
Purchase

François-René Chateaubriand; illustrated by Gustave Doré
Atala
New York: Cassell Publishing Company, 1884
Gift of Marc Gotlieb

The Day-Glo Designer’s Guide
Cleveland: Dayglo Color Corporation, 1969
Purchase

Adam Fuss
Ark: Designed by Adam Fuss and Andrew Roth
Kolkata, India: Laurens & Co. Press, 2007
Purchase

Karl Gerstner
Color Angles: edition 68 documenta foundation
Kassel, Germany: Dokumenta, 1968
Purchase

Johann Wolfgang von Goethe
Reineke Fuchs
Stuttgart: Verlag der J. G. Cotta’schen Buchhandlung, c. 1874
Gift in memory of Amy and Frank Connard, Williams ’29

Eduardo Kac
Space Poetry
Chicago: Kac Studio, 2016
Purchase

Oliver Barstow and Bronwyn Law-Viljoen (eds)
William Kentridge & Gerhard Marx: Fire Walker
Purchase

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

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

Jack Spencer
Creatura
South Dennis, Massachusetts: 21st Editions, 2017
Purchase

Robert Thé
Norton Christmas Project 2017
Santa Monica, California: Peter Norton Family, 2017
Gift of Laure de Margerie and Olivier Meslay

Agnès Varda
La Côte d’Azur
Paris: Les éditions du temps, 1961
Purchase
EXHIBITIONS

June 9–September 16, 2018

The Art of Iron: Objects from the Musée Le Secq des Tournelles, Rouen, Normandy

Drawn from the celebrated collection of the Musée Le Secq des Tournelles in Rouen, France, one of the world’s finest museums devoted to wrought iron, The Art of Iron presented thirty-six unique objects in an installation celebrating the craft and beauty of these creations. Salvaged by the founders of the Musée Le Secq during a period when wrought iron was being rapidly discarded and replaced with modern materials, these pieces tell stories of preindustrial times and highlight the importance of iron in our shared past. The exhibition featured shop, inn, and cabaret signs; architectural grills, gates, and balcony railings; masterful locks and lockboxes; spectacular lecterns made for churches; and household objects, including wares for the kitchen, bedroom, and garden.

The Art of Iron was co-organized by the Clark Art Institute, Williamstown, Massachusetts, and the Réunion des Musées Métropolitains, Rouen, Normandy. Generous contributors to the exhibition included Sylvia and Leonard Marx and the Selz Foundation, with additional support from Richard and Carol Seltzer.

June 9–September 3, 2018

Women Artists in Paris, 1850–1900

This exhibition showcased the remarkable artistic production of women artists working in Paris during the latter half of the nineteenth century. Paris was the epicenter of the art world during this period, and, while it was a cosmopolitan city, it remained strikingly conservative, particularly with respect to gender. Nevertheless, many women chose to work and study there. Women Artists in Paris revealed the breadth and strength of their achievements and featured paintings from women of varied nationalities and fame, ranging from such well-known artists as Berthe Morisot, Mary Cassatt, and Rosa Bonheur, to lesser-known figures, such as Kitty Kielland, Louise Breslau, and Anna Ancher.

Women Artists in Paris, 1850–1900 was organized by the American Federation of Arts. Guest curator Laurence Madeline, chief curator of French National Heritage, was aided by Suzanne Ramiljk, AFA curator, and Jeremiah William McCarthy, AFA associate curator. Presentation of the exhibition at the Clark was coordinated by Esther Bell, Robert and Martha Berman Lipp Senior Curator. The exhibition was generously supported by the National Endowment for the Arts and by an indemnity from the Federal Council on the Arts and the Humanities. Additional funding was provided by the JFM Foundation, Elizabeth K. Belfer, the Florence Gould Foundation, Monique Schoen Warshaw, the Barbro Osher Pro Suecia Foundation, the Swiss Arts Council Pro Helvetia, Clare McKeen, Steph and Jody La Nasa, Victoria Ershova Trippett, the American-Scandinavian Foundation, and the Finlandia Foundation. Support for the accompanying publication provided by Furthermore: a program of the J. M. Kaplan Fund. Presentation of Women Artists in Paris at the Clark was made possible by the generous contribution of Denise Littlefield Sobel, with additional support from the Dr. Lee MacCormick Edwards Charitable Foundation.

June 30–October 8, 2018

Jennifer Steinkamp: Blind Eye

Jennifer Steinkamp is a Los Angeles–based media and installation artist who digitally animates natural and abstract forms. Her work investigates such themes as the passage of time and the movement of organic matter: branches, leaves, and flowers intertwine and overlap in her animations, twisting and changing color in deeply immersive ways. She employs video projectors to display her work on the walls of the gallery so it fills the space fully, interacts with the architecture, and immerses the visitor in a meditative interpretation of nature. Steinkamp has been the subject of a number of monographic exhibitions, and her work can be found in international public and private collections. This exhibition, at the Lunder Center at Stone Hill, was the Clark’s first-ever video installation.

Generous contributors to Jennifer Steinkamp: Blind Eye included Maureen Fennessy Bousa and Edward P. Bousa and Amy and Charlie Scharf.

Jennifer Steinkamp, Blind Eye, 1, 2018. Video installation, 12' x 43.2' (3.66 x 13.16m).
Exhibitions continued

July 1–September 23, 2018
A City Transformed: Photographs of Paris, 1850–1900
Paris transformed into the “City of Light” through grand-scale architectural renovations, demolitions, and new construction set in motion during the Second Empire (1852–70). With absolute power, Emperor Napoleon III remapped the French capital from the ground up, appointing civil servant Georges-Eugène Haussmann to redesign Paris toward improved safety, public health and sanitation, and traffic circulation. A self-described artiste démolisseur (demolition artist), Haussmann razed densely settled areas of the medieval city center, its labyrinthine streets rapidly giving way to new axes of orderly, wide boulevards anchored by monuments and open spaces for recreation. During this unprecedented intervention into public space, specially commissioned photographers worked alongside architects, engineers, masons, and sculptors, recording the building projects in progress. This exhibition explored the documentary nature of photography during this transformative “age under construction,” a half-century in which photographers created a visual archive of Paris—from the heights of cathedral spires and imposing historic monuments, to the boulevard and the depths of the catacombs. The works on view demonstrated the technical exactitude and artistic flowering of many of the period’s leading architectural photographers, including Édouard Baldus and Charles Marville, who provided government officials with minutely detailed, large-format photographs chronicling the embellishment of Paris. Serving as practical reference tools intended to preserve memory of the city’s architectural heritage and direct future restoration efforts, many of these images were also exhibited in a series of spectacular World’s Fairs held in Paris, where the city celebrated itself as a model for urban development.

A City Transformed included eighteen works on loan from The Troob Family Foundation, which concentrates on nineteenth- and early twentieth-century photography. Two photographs of decorative ironwork by Eugène Atget were on loan from Michael Lynch and Susan Baker.

November 10, 2018–February 3, 2019
Extreme Nature!
This exhibition looked at how nature’s extremes—remote, fantastical, and unpredictable—permeated artistic imagery throughout the nineteenth century. Influenced by the rise of popular science, artists examined everything from volatile weather patterns and the stars to the earth’s most cavernous depths. Documentary images of fires and floods enabled viewers to see nature’s destructive power from a distance, while other artists pushed beyond nature’s known boundaries to imagine its limitless possibilities. Featuring more than thirty-five prints, drawings, and photographs, this exhibition revealed how artists sought to mitigate nature’s dangers, transforming the hazardous and remote into awe-inspiring portrayals of natural phenomena.

December 1, 2018–March 10, 2019
Thomas Gainsborough: Drawings at the Clark
Though recognized as one of the most fashionable portrait painters of the eighteenth century, Thomas Gainsborough (1727–1788) made hundreds of drawings of the English landscape. Abounding with foliage, cottages, and pastoral figures—shepherds driving flocks of sheep and cows drinking from pools or streams along meandering paths—Gainsborough’s landscapes present an idealized view of country life. Rather than depicting specific locales, these lyrical sheets evoke the gentle woodland and heath of his native Suffolk, in the east, and later, the mountainous Lake District of Cumbria, in the northwest. Together, the sixteen drawings on view in Thomas Gainsborough: Drawings at the Clark demonstrated how the artist championed an imaginative approach over naturalistic detail and revealed his fascination with mixed-media technique.

December 15, 2018–March 10, 2019
Turner and Constable: The Inhabited Landscape
Turner and Constable: The Inhabited Landscape featured more than fifty artworks by Joseph Mallord William Turner and John Constable, artists who elevated the status of landscape painting in the nineteenth century. The exhibition included oil paintings, watercolors, drawings, and prints that explored the importance of the built landscape and the human figure within it. In this exhibition, Turner’s and Constable’s works were surveyed to reveal the social, cultural, political, and personal significance of the subjects depicted. Turner and Constable celebrated the Manton Collection of British Art, created by Sir Edwin and Lady Manton and given to the Clark by the Manton Art Foundation in 2007, by highlighting the works from that collection—such as Constable’s The Wheat Field (1816). Works collected by Sterling and Francine Clark, such as Turner’s Rockets and Blue Lights (Close at Hand) to Warn Steam Boats of Shoal Water (1840), acquired in 1932, were also included in the exhibition, as were loans from the Yale Center for British Art, New Haven, Connecticut, and the Chapin Library of Rare Books, Williams College, Williamstown, Massachusetts.

June 9–September 22, 2019

Renoir: The Body, The Senses

Renoir: The Body, The Senses traced Renoir’s treatment of all aspects of the nude—from his early years as a student copying classics in the Louvre, through the age of Impressionism, and finally to the triumphant, monumental canvases of his last days. This daring exhibition was the first major exploration of Renoir’s unceasing interest in the human form, and emphasized the artist’s evolving process and technique. With over fifty paintings, sculptures, drawings, and pastels, the exhibition reconsidered Renoir as a constantly changing artist who participated in a number of movements, including Realism, Impressionism, Classical Impressionism, and Modernism.

Renoir: The Body, The Senses was organized by the Clark Art Institute, Williamstown, Massachusetts, and the Kimbell Art Museum, Fort Worth, Texas. This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Clark’s summer 2019 exhibitions and programs were made possible in part by generous support from Denise Littlefield Sobel. Major contributors to the presentation of Renoir: The Body, The Senses at the Clark were Robert and Martha Berman Lipp, Acquavella Galleries, and the Robert Lehman Foundation, with additional funding from two anonymous donors.

June 9–September 15, 2019

Janet Cardiff: The Forty Part Motet

Janet Cardiff’s sound installation deconstructs “Spem in Alium,” a sixteenth-century choral work by the English composer Thomas Tallis. Forty speakers play forty separately recorded parts. The speakers are arranged in eight groups, each a choir of five vocal parts: soprano, alto, tenor, baritone, and bass. As Cardiff explains: “While listening to a concert you are normally seated in front of the choir, in traditional audience position. With this piece I want the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. As well, I am interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space.” The duration of the artwork is approximately fourteen minutes, with eleven minutes of singing and three minutes of intermission.

Janet Cardiff: The Forty Part Motet was originally produced by Field Art Projects with the Arts Council of England, the Salisbury Festival, BALTIC Gateshead, the New Art Gallery Walsall, and the NOW Festival Nottingham. It features the voices of the Salisbury Cathedral Choir and extras. It was recorded and post-produced by SoundMoves and edited by George Bures Miller.

The Forty Part Motet was lent generously by the National Gallery of Canada, Ottawa. The Clark’s summer 2019 exhibitions and programs were made possible in part by generous support from Denise Littlefield Sobel. Significant support for this exhibition was provided by Sylvia and Leonard Marx, with additional support from the Sheehan Family.

Exhibitions continued
Corot and the Figure
Musée Marmottan Monet, Paris, France
February 8, 2018 to July 22, 2018
1955.539, Jean Baptiste Camille Corot, Louise Harduin
1955.541, Jean Baptiste Camille Corot, Young Woman in a Pink Skirt

Degas: A Passion for Perfection
Denver Art Museum, Denver, CO
February 11, 2018 to May 20, 2018
1955.1397, Hilaire Germain Edgar Degas, Study for “Scene from the Steeplechase: The Fallen Jockey”
1955.1399, Hilaire Germain Edgar Degas, Jockey on a Rearing Horse
1955.1401, Hilaire Germain Edgar Degas, At the Races

Monet and Architecture
The National Gallery, London, England
April 9, 2018 to July 29, 2018
1955.523, Claude Monet, Street in Sainte Adresse
1985.11, Claude Monet, Bridge at Dolceacqua

Women Artists in Paris: 1850–1900
Denver Art Museum, Denver, CO
October 21, 2017 to January 14, 2018
The Speed Art Museum, Louisville, KY
February 17, 2018 to May 13, 2018
Sterling and Francine Clark Art Institute, Williamstown, MA
June 8, 2018 to September 3, 2018
1955.1, Mary Cassatt, Offering the Panal to the Bullfighter
1955.926, Berthe Morisot, The Bath (Clark venue only)

Innovative Impressions: Cassatt, Degas, and Pissarro as Painter Printmakers
Philbrook Museum of Art, Tulsa, OK
June 9, 2018 to September 9, 2018
1955.1409, Mary Cassatt, Mother’s Kiss
1962.34, Hilaire Germain Edgar Degas, After the Bath II (La sortie du bain III)
1962.40, Hilaire Germain Edgar Degas, The Jockey
1968.16, Hilaire Germain Edgar Degas, Two Dancers (Deux danseuses)
1971.45, Mary Cassatt, In the Opera Box (No. 3)
1978.50, Ludovic Lepic, Dusk over Lake Nemi, near Rome
1978.50, Ludovic Lepic, Dusk over Lake Nemi, near Rome

Winslow Homer and the Camera: Photography and the Art of Painting
Bowdoin College Museum of Art, Brunswick, ME
June 22, 2018 to October 28, 2018
1955.774, Winslow Homer, Perils of the Sea
1999.12, Winslow Homer, River Scene, Florida

Animal Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings
Harvard Art Museums, Cambridge, MA
September 7, 2018 to January 6, 2019
1978.12, Sir Lawrence Alma Tadema, The Women of Amphissa

Corot’s Women
National Gallery of Art, Washington, DC
September 7, 2018 to December 31, 2018
1955.541, Jean Baptiste Camille Corot, Young Woman in a Pink Skirt

Elias Pelletreau: Silversmith, Patriot, & Entrepreneur
Long Island Museum, Stony Brook, NY
September 21, 2018 to December 30, 2018
2003.4.201, Elias Pelletreau, Tankard
2003.4.219, Elias Pelletreau, Porringer

John Singer Sargent (Sweden)
Nationalmuseum, Stockholm, Stockholm, Sweden
October 4, 2018 to January 13, 2019
1955.575, John Singer Sargent, A Street in Venice
1955.852, John Singer Sargent, Neapolitan Children Bathing

Tadao Ando and Le Corbusier: Masters of Architecture
Alphawood Exhibitions, Chicago, IL
October 12, 2018 to May 20, 2019
ARC2012.08.01, Tadao Ando, Clark Center Large 1
ARC2012.08.02, Tadao Ando, Clark Center Large 2
ARC2012.08.03, Tadao Ando, Clark Center 2
ARC2012.08.04, Tadao Ando, Architectural Sketch, Stone Hill 1
ARC2012.08.05, Tadao Ando, Architectural Sketch, Stone Hill 2
ARC2012.08.06, Tadao Ando, Architectural Sketch, Stone Hill 3
ARC2012.08.07, Tadao Ando, Architectural Sketch, Stone Hill 4
ARC2012.08.08, Tadao Ando, Clark Center 1

Building a New World: Impressions of Industry in the Late Nineteenth Century
Art Gallery of Ontario, Toronto, Ontario, Canada
February 16, 2019 to May 5, 2019
1955.554, Camille Pissarro, The River Oise near Pontoise
1973.35, Gustave Caillebotte, The Seine at Argenteuil

L’Orient des peintres, du rêve à la lumière
Musée Marmottan Monet, Paris, France
March 7, 2019 to July 21, 2019
1955.51, Jean Léon Gérôme, Snake Charmer
1955.53, Jean Léon Gérôme, Slave Market

Monet Auburtin, An Artistic Encounter
Musée des impressionismes Giverny, Giverny, France
March 22, 2019 to July 14, 2019
1955.528, Claude Monet, The Cliffs at Étretat
Gauguin: Portraits
National Gallery of Canada, Ottawa, ON, Canada
May 24, 2019 to September 8, 2019
The National Gallery, London, England
October 7, 2019 to January 26, 2020
1986.22, Paul Gauguin, Young Christian Girl
1996.15.1, Édouard Manet, The Raven (National Gallery of Canada venue only)
1996.15.3, Édouard Manet, Raven in Flight (ex libris) (National Gallery of Canada venue only)
1996.15.7, Édouard Manet, Raven in Profile (National Gallery of Canada venue only)

Manet and Modern Beauty
The Art Institute of Chicago, Chicago, IL
May 26, 2019 to September 8, 2018
J. Paul Getty Museum, Los Angeles, CA
October 8, 2019 to January 12, 2020
1955.556, Édouard Manet, Moss Roses in a Vase

Renoir: The Body, The Senses
Sterling and Francine Clark Art Institute, Williamstown, MA
June 8, 2019 to September 22, 2019
Kimbell Art Museum, Fort Worth, TX
October 27, 2019 to January 26, 2020
1955.584, Pierre Auguste Renoir, Self Portrait
1955.598, Pierre Auguste Renoir, Sleeping Girl
1955.603, Pierre Auguste Renoir, Woman Crocheting
1955.608, Pierre Auguste Renoir, Study for “Scene from Wagner’s Tannhäuser, Third Act”
1955.609, Pierre Auguste Renoir, Blonde Bather
1970.11, Pierre Auguste Renoir, Venus Victorious

Special loan to permanent collection galleries
Musée d’Orsay, Paris, France
June 17, 2019 to January 26, 2020
1955.594, Pierre Auguste Renoir, A Box at the Theater (At the Concert)
CLARK FELLOWS

Jennifer Bajorek
Hampshire College
February–June 2019

Doron Bauer
Florida State University
September–December 2018

Gülru Çakmak
University of Massachusetts Amherst
September–December 2018

Jill Casid
University of Wisconsin–Madison
September 2018–June 2019

Kris Cohen
Reed College
February–June 2019

Beatriz Colomina
Princeton University
September–December 2018

Philippe Cordez
Deutsches Forum für Kunstgeschichte / Centre allemand d’histoire de l’art
February–June 2019

Lisa Crossman
Fitchburg Art Museum
July–August 2018

Josefina de la Maza
Independent Researcher
July 2018

Shana Dumont Garr
Fruitlands Museum
July–August 2018

Carla Macchiavello
Borough of Manhattan Community College
July 2018

Sarah Montross
deCordova Sculpture Park and Museum
July–August 2018

Frédéric Ogée
Université Paris Diderot
September–December 2018

Celeste Olalquiaga
Independent Scholar
February–June 2019

Soledad García Saavedra
Museo de la Solidaridad Salvador Allende
July 2018

Susan Sidlauskas
Rutgers University
February–June 2019

Mark Wigley
Columbia University
September–December 2018
SCHOLARLY PROGRAMS

September 11, 2019
Clark Lecture
Beatriz Colomina
The Secret Life of Modern Architecture, or We Don’t Need Another Hero

September 21–22, 2018
Clark Workshop
Evidence + Narrative in Writing Visual Histories
Convened by Daniel M. Abramson (Boston University), Zeynep Çelik Alexander (Columbia University), and Michael Osman (University of California, Los Angeles)
The workshop pursued the following questions and topics: In architectural history, what are evidences for architecture, in images, material, documents, and experience? And what then do we make architecture evidence of, through narrative forms and other means? Exploring architectural historians’ uses of evidence and narrative, historically and presently, the workshop related these to practices in art history, visual studies, and the humanities and sciences generally. Ultimately, reconsideration of evidence and narrative produced new and different histories, as well as reimagining agencies for scholars, teachers, readers, and students.
Supported by a grant from the Andrew W. Mellon Foundation.

September 25, 2018
Clark Lecture
Frédéric Ogée
Truth and Nature in British Art

October 16, 2018
Clark Lecture
Gülru Çakmak
Painting, Photography, and the Long Duration of History in Osman Hamdi’s Paintings

October 19–20, 2018
Clark Colloquium
Precarity, Resistance, and Contemporary Art from the Americas
Convened by Robin Adèle Greeley (University of Connecticut) and George Flaherty (University of Texas at Austin)
In 1967, Hélio Oiticica voiced the rallying cry “On Adversity We Thrive,” arguing through his art practice and his writings the tension between precarity and resistance. This tension persists in recent art from Latin America and the Latino United States, intensified by the rise of neoliberalism, crony democracy, and racist nationalism. A state of insecurity and uncertainty, whether economic, political, cultural, or physiological—the normalization of emergency—is a tool of late capitalism and biopolitical governance. It is also symptom of the profound dehumanization of life by the illicit drug trade, xenophobic immigration policy, and ecological degradation. However, we should not confuse one precarity for another, as states and capital operate unevenly across the world, and precarity, as the above artists posit, may also be both a wellspring and an archive of resistances. As Frantz Fanon and Raymond Williams both argue, resistance is not only the ejection of an oppressor or strategies for survival but also the transformation of the structures of injustice—as well as the representations (images, words, spaces) used to justify and maintain them.
Supported by a grant from the Andrew W. Mellon Foundation.

October 30, 2018
Clark Lecture
Doron Bauer
The Aesthetic Colonization of Conquered Islamic Cities: From Palma de Mallorca to Tel Aviv

November 13, 2018
Clark Lecture
Mark Wigley
John McHale and the Dissolving Architecture of Pop

Clark Fellows and invited scholars enjoy the opportunity to socialize during breaks in colloquia and workshop activities.
November 16–17, 2018  
**Clark Exhibition Concept Workshop**  
*On the Shore of the Sahel: Art and Empires of Western Sudan*  

Convened by Alisa LaGamma (Metropolitan Museum of Art) and Roderick McIntosh (Yale University)  

The Metropolitan Museum of Art in New York organized an exhibition titled *On the Shore of the Sahel: Art and Empires of Western Sudan* for January 2020. This initiative foregrounded the enormously rich creative output of the succession of polities that developed across the concentrated area that Arab traders referred to as the “shore” or “Sahel” of the Sahara spanning what is today Senegal, Mali, Mauritania, and Niger. While historians relying on Islamic texts and Mande oral traditions have written extensively on the significance of these highly cosmopolitan states, that history has not been integrated with material culture unearthed across the Sahel over the last century. For the first time the overarching artistic traditions relevant to the cultural landscape of these polities brought that history to life through the immediacy of astonishing original works of art commissioned at sites across this region. In addition to landmarks of classic wood sculpture, less familiar creations in a diverse array of media including megaliths, fired clay sculpture, metalwork, textiles, and illuminated manuscripts were featured. Critical to the success of this presentation was the opportunity to discuss the approach proposed by the curators with an interdisciplinary group of leading Africanists in related fields of the humanities, including archaeologists active in the region.

November 27, 2018  
**Clark Lecture**  
Jill Casid  
*Necrolandscaping on the Border*

February 18–19, 2019  
**Special Scholarly Event**  
CAA International Scholars Visit the Clark

February 19, 2019  
**Clark Lecture**  
Susan Sidlauskas  
*John Singer Sargent and the Matter of Paint*

March 5, 2019  
**Clark Lecture**  
Kris Cohen  
*Alma Thomas and the Graphical Picture Plane*

March 9, 2019  
**Clark Colloquium**  
*Impressionism After Impressionism*  

Convened by Alexis Clark (Duke University) and Martha Ward (University of Chicago)  

This colloquium considered the historiography and reception of Impressionism and Post-Impressionism in various parts of the globe from c. 1930 to 1970. This period saw the professional historicizing of Impressionism through the publication of archives and the mounting of monographic exhibitions that aimed to be definitive. At the same time, Impressionism was deployed in various genealogies of Modernism, and its aesthetic significance was subjected to critical interpretation and intense debate. The emergent social history of art found in Impressionism especially important problems to address in view of the heightened political and ideological stakes at play in the 1930s. Written about, circulated, and collected worldwide during this period, Impressionist art encountered an exceptionally wide range of appropriations and receptions. By bringing together scholars engaged in researching one or more of these concerns, this colloquium aimed to encourage methodological reflection on how a modern art movement came to be historicized, to what ends, and with what consequences for our current understandings.

March 12, 2019  
**Clark Lecture**  
Jennifer Bajorek  
*Strategic Invisibilities: Migration and Post-Representation*

April 2, 2019  
**Clark Lecture**  
Julia Bryan-Wilson  
*Louise Nevelson: Modernist Drug*
April 5–6, 2019

**Clark Colloquium**

*Art History Across the Americas: Key Terms, Debates, and Places of Knowledge*

Convened by Marisa Baldasare (Universidad Nacional de San Martín, Argentina) and Fernanda Pitta (Pinacoteca do Estado de São Paulo, Brazil)

This colloquium sought to explore the perspectives, relationships, and challenges that shape how we look at and engage with objects and artworks in Latin America, and how we produce art history beyond the geographical and ideological boundaries of “national” or “Latin American” historiographies of art. Discussion also turned to the preponderance of social art history as a practice in Latin American art history and the impact by visual and cultural studies, the incidence of the place of production (university, museum, heritage institutions, press, literary world) in Latin American art discourses, and how Latin American scholars deal with questions of temporality, categorization, creation of hierarchies, and the efforts to decolonize and provincialize the global art history writ large.

Supported by a grant from the Andrew W. Mellon Foundation.

April 16, 2019

**Clark Lecture**

Philippe Cordez

*The Art of Commodities: Medieval Venice*

April 23, 2019

**Clark Lecture**

Mel Y. Chen (Robert Sterling Clark Professor, 2018–2019)

*Arts of Agitation*

April 26–27, 2019

**Clark Colloquium**

*Grand Challenges of Art History: Digital/Computational Methods and Social Art History*

Convened by Anne Helmreich (Getty Research Institute) and Paul Jaskot (Duke University)

Scientists have become accustomed to using the phrase “Grand Challenges” to refer to the great unanswered questions in their field that represent promising frontiers of scholarship. This colloquium adopts the framework of the Grand Challenge to address the intersection of art history and the digital humanities, focusing in particular on how access to “big data” and computational approaches might enable us to reconsider the methods of social art history, with its methodological mandate to probe the interdependent relationship between art and society and to understand the mechanisms and contexts that created that relationship. Given that the social history of art is primarily concerned with the dynamic and symbiotic relationship between art and society, and that both art and society can be examined at both the micro and macro level, how might digital approaches—which facilitate both granular and large-scale analysis—allow us to examine that relationship?

Supported by a grant from the Andrew W. Mellon Foundation.

April 30, 2019

**Clark Lecture**

Celeste Olalquiaga

*In Quest of the Gorgon’s Head*
PUBLICATIONS

Journal of the Clark, Volume 19
Published by the Sterling and Francine Clark Art Institute
2018

Turner & Constable at the Clark
Alexis Goodin
Published by the Sterling and Francine Clark Art Institute
2018

Ecologies, Agents, Terrains
Edited by Christopher P. Heuer and Rebecca Zorach
Published by the Sterling and Francine Clark Art Institute
2018

What We May Be: Art Museums and the Implications of Special Programs
 Essays by Veronica Alvarez, Karleen Gardner, Lindsay Catherine Harris, Laurel Humble, Twyla Kitts, Rebecca McGinnis, Ronna Tulgan Ostheimer, Amanda Thompson Rundahl, Emily Wiskera
Published by the Sterling and Francine Clark Art Institute
2019

Art’s Biggest Stage: Collecting the Venice Biennale, 2007–2019
Brian Sholis, with contributions by Sarah Hamerman and Susan Roeper
Published by the Sterling and Francine Clark Art Institute and distributed by Yale University Press
2019
LIBRARY

2019 STATISTICS

Acquisitions
Books 3,561 titles (3,579 volumes)
        425 gifts
        149 exchanges
Auction catalogues 236 volumes
Journal subscriptions 524 titles (883 volumes received)
Archives 5.33 linear feet

Cataloguing
Books 7,253 volumes
Journals 869 volumes
Auction catalogues 236 volumes
Digital objects added 264
Archival finding aids added 1

Total Holdings
Total catalogued volumes 281,822 (4,541 items withdrawn)
Total archival holdings 2,126 linear feet
Total digital objects 208,439
Total archival finding aids 149

Library Use
Readers’ cards issued 187 (112 outstanding + 75 issued in 2018–19)
Visitors signed in 9,731
Books shelved 17,961
Scans supplied 31,090 (pages)
Scans made by patrons 5,637 (pages)
Reference queries 3,641
Reference queries, Archives 63
Interlibrary loan transactions 1,382 borrowing
                               937 lending
                               2,319 Total interlibrary loan transactions
Circulation 8,122 check-outs
             6,510 check-ins
             519 holds
             101 recalls
Total circulation activity 15,252
Students learn about Thomas Schütte’s *Crystal*, located on the Clark’s grounds.

### School Group Visits

<table>
<thead>
<tr>
<th></th>
<th>Number of Groups</th>
<th>Number of Students</th>
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<tbody>
<tr>
<td>Elementary Schools</td>
<td>49</td>
<td>1,519</td>
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<tr>
<td>High Schools</td>
<td>85</td>
<td>2,739</td>
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<tr>
<td>College Groups</td>
<td>50</td>
<td>1,016</td>
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<td><strong>School Totals</strong></td>
<td><strong>184</strong></td>
<td><strong>5,274</strong></td>
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### Adult Group Visits

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<th>Number of Groups</th>
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<tr>
<td>Public Highlights Talks</td>
<td>236</td>
<td>2,630</td>
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<tr>
<td>Public Special Exhibition Talks</td>
<td>125</td>
<td>2,077</td>
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<tr>
<td>Special Group Talks</td>
<td>72</td>
<td>1,904</td>
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<tr>
<td><strong>Group Visit Totals</strong></td>
<td><strong>433</strong></td>
<td><strong>6,611</strong></td>
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### Total

<table>
<thead>
<tr>
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<th>Number of Groups</th>
<th>Number of Students</th>
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</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td><strong>617</strong></td>
<td><strong>11,885</strong></td>
</tr>
</tbody>
</table>
MEMBER EVENTS

July 11, 2018
**Member Gallery Talk: Friends and Rivals**
Curatorial Research Associate Alexis Goodin considered the friendships, partnerships, and rivalries that were crucial to the careers of artists represented in *Women Artists in Paris, 1850–1900*.

July 12, 2018
**The Clark at the Berkshire Botanical Garden**
Senior Curator Esther Bell welcomed members to the Berkshire Botanical Garden, where she discussed the Clark’s inaugural video installation, *Jennifer Steinkamp: Blind Eye*.

July 18, 2018
**Member Gallery Talk: The Art of Iron**
Local blacksmith Art Evans discussed iron forging and the skilled craftsmanship involved in creating the objects on view in *The Art of Iron*.

July 19, 2018
**Member Gallery Talk: A City Transformed**
Exhibition curator Kristie Couser discussed the role of the photographer in documenting the construction and renovation of the lavish Paris Opéra, grand-scale Musée du Louvre, the picturesque Bois de Boulogne, and vast pavilions of bustling world’s fairs.

July 27, 2018
**Member Gallery Talk: Jennifer Steinkamp**
Video installation artist Paweł Wojtasik offered a personal perspective on works in the exhibition *Jennifer Steinkamp: Blind Eye*.

August 1, 2018
**Member Gallery Talk: Scandinavian Women Artists in Paris**
Brian Martin, associate professor of French and Comparative Literature at Williams College, offered unique perspectives on works in the exhibition *Women Artists in Paris*.

August 8, 2018
**Member Gallery Talk: Modern Landscape**
Williamstown landscape painter John MacDonald offered unique perspectives on works in the exhibition *Women Artists in Paris*.

August 9, 2018
**Member Gallery Talk: A City Transformed**
Curatorial Assistant Regina Noto explored period perceptions of Gothic architecture, the rise of the Gothic Revival, and the importance of photography to restoration efforts in late nineteenth-century Paris.

August 15, 2018
**Member Gallery Talk: Jennifer Steinkamp**
A gallery interpreter provided fascinating details about the mesmerizing video installation on view, *Jennifer Steinkamp: Blind Eye*.

August 22, 2018
**Member Gallery Talk: The Art of Iron**
Exhibition curator Kathleen Morris took an in-depth look at the objects in *The Art of Iron*, including how they were made, what they were used for, and what they tell us about changing taste, technology, and lifestyles.

August 29, 2018
**Member Gallery Talk: Painting the Femme Peintre**
Bridget Alsford, associate professor of 19th Century European Art at Princeton University, offered unique perspectives on works in the exhibition *Women Artists in Paris*.

September 13, 2018
**Rare Books Talk: As Lovely as a Tree…**
Collections Development Librarian Terri Boccia shared examples from books spanning 350 years that depict the natural world.

September 20, 2018
**Member Gallery Talk: A City Transformed**
Nora Rosengarten, curatorial intern and second-year MA candidate, explored highlights from the exhibition *A City Transformed*.

November 7, 2018
**Member Gallery Talk: What’s in a Frame?**
Williamstown Art Conservation Center conservator Hugh Glover gave a tour of the frames hanging in the Clark’s collection.

November 14, 2018
**Member Gallery Talk: Imagining Nature**
Graduate student and curatorial intern Nora Rosengarten gave a gallery talk in the special exhibition *Extreme Nature!*
December 1–2, 2018
**Members’ Holiday Shopping Weekend**
Members received a 25% discount on all merchandise purchased in the Museum Store during this special two-day event.

December 4, 2018
**Rare Books Talk: Partridge in a Pear Tree**
Collections Development Librarian Terri Boccia shared avian examples from the Clark library’s special collections.

December 12, 2018
**Member Gallery Talk: Artist as Adventurer**
Kristie Couser, curatorial assistant for works on paper, discussed the pursuit of travel by nineteenth-century artists interested in landscape.

January 16, 2019
**Member Gallery Talk: Renoir’s Bathers**
Regina Noto, curatorial assistant, gave a member-exclusive talk that focused on Renoir’s works in the Clark collection.

January 24, 2019
**Member Gallery Talk: Max Klinger’s Intermezzi**
Curatorial intern Nora Rosengarten (MA candidate, Williams Graduate Program in the History of Art) gave an in-depth look at German artist Max Klinger’s portfolio *Intermezzi* (1881).

January 25, 2019
**Member Gallery Talk: Unraveling the Role of Earth History in Sculpting the Landscapes of Turner and Constable**
José Constantine, assistant professor of geosciences at Williams College, aimed to unravel the geological context of the scenery depicted in the works in the exhibition *Turner and Constable*.

February 14, 2019
**Member Gallery Talk: A Passion for Renoir**
Kathleen Morris, Sylvia & Leonard Marx Director of Collections and Exhibitions and Curator of Decorative Arts, gave a member-exclusive talk that focused on Renoir’s works in the Clark collection.

February 27, 2019
**Member Gallery Talk: Turner’s Travels**
Alexis Goodin, curator of the exhibition, discussed Joseph Mallord William Turner’s works in *Turner and Constable*, many of which feature foreign landscapes.

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*The Sekula collection in the Manton Research Center*
March 6, 2019
Member Gallery Talk: Farming Then and Now
Bridget Spann and Don Zasada of Caretaker Farm, Williamstown, Massachusetts, together with Alexis Goodin, curator of *Turner and Constable: The Inhabited Landscape*, discussed farming practices depicted in the early nineteenth-century paintings of John Constable and compared them with the practices and philosophies of agricultural production today.

March 20, 2019
Member Gallery Talk: Renoir’s Animals
Megan Baker, curatorial assistant, gave a member-exclusive talk that focused on Renoir’s works in the Clark collection.

March 26, 2019
Rare Books Talk: Eat, Drink, and Be Merry!
Collections Development Librarian Terri Boccia shared images of revelry and merrymaking from the Clark’s rich collection of rare books.

April 10, 2019
Member Gallery Talk: Renoir’s Landscapes
Alexis Goodin, curatorial research associate, gave a member-exclusive talk that focused on Renoir’s works in the Clark collection.

April 25, 2019
Member Gallery Talk: Renoir: The Body, The Senses: A Preview
Esther Bell, chief curator, gave a member-exclusive talk that focused on Renoir’s works in the Clark collection.

May 1, 2019
Member Gallery Talk: A Passion for Renoir
This member-exclusive talk with Clark curatorial staff focused on Renoir’s works in the Clark collection.

May 8, 2019
Member Gallery Talk: Pictorialism and Portraiture
Curatorial intern Andrew Kentsett (MA candidate, Williams Graduate Program in the History of Art) gave a look at turn-of-the-century portraits by artists associated with Pictorialism.

May 15, 2019
Member Gallery Talk: Late Renoir
Regina Noto, curatorial assistant, gave a member-exclusive talk that focused on Renoir’s works in the Clark collection.

May 23, 2019
New Member Orientation Tour: Landscape and Sustainability at The Clark
Horticulturist and Clark Grounds Manager Matthew Noyes gave an insider look at the land management, sustainability, and stewardship initiatives at the Clark.

June 10, 2019
Member Appreciation Day
Clark members were invited on a day the museum was closed to the public for exclusive access to the galleries.

June 12, 2019
Member Gallery Talk: Renoir: The Body, The Senses
Curatorial Assistant Megan Baker gave a highlights talk of *Renoir: The Body, The Senses*.

June 19, 2019
Member Gallery Talk: Renoir: The Body, The Senses
Curatorial Assistant Regina Noto led an overview of the exhibition *Renoir: The Body, The Senses*.

June 25, 2019
Rare Books Talk: “Capturing the Spectacle”
Collections Development Librarian Terri Boccia and Collections Management Librarian Andrea Puccio presented a rare books talk entitled “Capturing the Spectacle: The Clark Library and Venice Biennale.”

June 26, 2019
Member Talk: The Clark at the Mount
Clark members were invited to Edith Wharton’s home for a special conversation and reception with Robert and Martha Berman Lipp Chief Curator Esther Bell.
PUBLIC PROGRAMS

LECTURES & GALLERY TALKS

July 1–August 31, 2018
**Featured Talk: Women in Paris**
Every day from July 1 through August 31, members of the Clark's education team led an in-depth look at the exhibition *Women Artists in Paris: 1850–1900* about the incredible female artists who worked in France during the second half of the 19th century and about the obstacles they overcame to pursue their careers in the arts.

July 6–August 31, 2018
**Featured Talk: Jennifer Steinkamp**
On Fridays and Sundays July 6 through August 31, members of the Clark's education team led an in-depth look at *Jennifer Steinkamp: Blind Eye*, the groundbreaking video exhibition currently on view in the Lunder Center at Stone Hill.

July 9–August 26, 2018
**Works on Paper Highlights Talk**
On Mondays July 9 through August 26, members of the curatorial department took a closer look at rarely exhibited works.

July 10–August 27, 2018
**Reflections: An Introspective Gallery Experience**
Every Tuesday from July 10 through August 27, visitors joined museum educators in studying a single work in the Clark's collection.

July 14, 2018
**Rivalry and Resolve with Jane R. Becker Lecture**
A lecture on Marie Bashkirtseff and Louise Breslau, late nineteenth-century artists in Paris, presented in conjunction with the *Women Artists in Paris* exhibition by Jane R. Becker, from the Metropolitan Museum of Art.

August 18, 2018
**Berthe Morisot and the Making of Modernity Lecture**
Lecture on Berthe Morisot, presented in conjunction with the *Women Artists in Paris* exhibition by Nicole Myers, curator of European Art at the Dallas Museum of Art.

September 20, 2018
**Looking and Lunching: Truisms**
Visitors took a closer look at the Clark's collection during Looking and Lunching, a half hour of discussion focusing on one work from the collection followed by continued discussion over lunch with the presenter and fellow art lovers in the Carswell Room. Jake Gagne, curatorial intern and second-year MA candidate, discussed an installation by American neo-conceptual artist Jenny Holzer.

September 25, 2018
**Frederic Ogee: Truth and Nature in British Art**
Frederic Ogee, Kress Fellow in the Literature of Art Before the Age of Art History, presented a lecture surveying British artists’ writings from c. 1700–1920.

October 18, 2018
**Looking and Lunching: Then and Now**
Curatorial Assistant Regina Noto explored one of the Clark’s most important works, *Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen, and Louis of Toulouse* by Ugolino di Nerio, one of the best preserved and earliest known seven-paneled altarpieces. Noto compared our modern view of the heptatyph with its original, fourteenth-century placement on the high altar of a Franciscan church.

Ugolino di Nerio, *Virgin and Child with Saints Francis, Andrew, Paul, Peter, Stephen, and Louis of Toulouse*, c. 1317–21, Tempera and gold on panel. Clark Art Institute, 1962.148
October 21, 2018
Thomas Krens: Art, Money, Oil and Guns:
The Saga of the Guggenheim Abu Dhabi
Part of four talks given by Thomas Krens, chairman of the Extreme Model Railroad and Contemporary Architecture Museum and director emeritus of the Solomon R. Guggenheim Foundation. These talks focused on the importance of art and architecture in shaping the life of cities and changing societies.

November 11, 2018
Opening Lecture for Extreme Nature!
Curator Michael Hartman, Williams College MA '18 and current PhD student at the University of Delaware, examined how the rise of popular science transformed into a cultural fascination with nature’s extremes—real or imagined.

November 15, 2018
Looking and Lunching: Great Responsibility
Director of Collections Management and Senior Registrar Mattie Kelley discussed the history of caring for William Adolphe Bouguereau's imposing Nymphs and Satyr, the Clark's largest painting.

November 18, 2018
Thomas Krens: Bilbao
Part of a four talk series given by Thomas Krens focusing on the importance of art and architecture in shaping the life of cities and changing societies.

December 16, 2018
Opening Lecture for Turner and Constable:
The Inhabited Landscape
Alexis Goodin, curator of Turner and Constable: The Inhabited Landscape, discussed the human element in landscapes by Britain's leading artists of the genre in the nineteenth century. Goodin identified the personal connections artists had with their subjects—buildings, people, and places—and identified how the figures within their landscapes pointed to cultural and political issues of the day.

December 20, 2018
Looking and Lunching: Close to Shore
Alexis Goodin, curator of Turner and Constable: The Inhabited Landscape, led an in-depth discussion of one of the Clark's iconic paintings, J. M. W. Turner's Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water. Goodin discussed the painting's subject and situates it within broader concerns of the time, specifically maritime safety.

January 6, 2019
Turner and Constable: Stark Contrasts
Hardymon Director Olivier Meslay highlighted differences in the lives and works of J. M. W. Turner and John Constable in this free lecture.

January 17, 2019
Looking and Lunching: The Itinerant American
Horace Ballard, assistant curator at the Williams College Museum of Art, discussed style and trope in the composition of Ammi Phillips's Portrait of Harriet Campbell and offered insight into the lifestyle of the itinerant painter and nineteenth-century American art economy.

January 20, 2019
Thomas Krens: The Manhattan Project
Part of a four-talk series given by Thomas Krens focusing on the importance of art and architecture in shaping the life of cities and changing societies.

February 10, 2019
Thomas Krens: Unfinished Business: The Emrca and the Diseases of Despair
Part of a four-talk series given by Thomas Krens focusing on the importance of art and architecture in shaping the life of cities and changing societies.

February 21, 2019
Looking and Lunching: Delacroix's Non-Human Animals
Associate Curator of Contemporary Projects Robert Wiesenberger brought a contemporary perspective as he discussed Eugène Delacroix's Two Horses Fighting in a Stormy Landscape and the artist's fascination with animals.

March 21, 2019
Looking and Lunching: Dürer's Apocalypse
Curatorial intern in the Manton Study Center for Works on Paper Nora Rosengarten led a special viewing of Albrecht Dürer's Apocalypse cycle. These fifteen woodcuts, first published in 1498, chronicle the end of the world and teem with monsters, angels, devils, and saints.

April 4, 2019
The Bauhaus, 100 Years On
This year marked the centennial of the founding of the Bauhaus, the twentieth century's most influential school of art and design. Robert Wiesenberger, associate curator of contemporary projects, led a hands-on discussion of the Bauhaus and its legacy.
April 9, 2019  
**Looking and Lunching: Brutus Condemning His Sons to Death**  
Chief Curator Esther Bell discussed Guillaume Guillon Lethiére’s masterpiece, *Brutus Condemning His Sons to Death*, a recent acquisition now on display in the Clark’s permanent collection.

May 3, 2019  
**Alternative Art Histories: Future Directions of U.S. Latinx Art Keynote Lecture and Symposium**  
This Williams College symposium brought together leading museum curators, museum directors, and art historians to discuss the aesthetic contribution of U.S. Latinx arts and how to (re)imagine art history as a more aesthetically expansive, culturally relevant, and socially inclusive field. The distinguished panel of speakers addressed the intersectionalities that Latinx communities represent across race, class, gender, sexuality, and immigration—and how these factors may impact the production and presentation of the visual arts.

The symposium was organized by C. Ondine Chavoya, professor of art and Latina/o studies at Williams College, and Marco Antonio Flores, a graduate student in the Williams Graduate Program in the History of Art. Support for this program is provided in part by the Clark Art Institute.

May 9, 2019  
**Looking and Lunching: Miss Loïe Fuller**  
Anne Leonard, the new Manton Curator of Prints, Drawings, and Photographs, discussed Henri de Toulouse-Lautrec’s *Miss Loïe Fuller*.

May 14, 2019  
**Judith M. Lenett Memorial Lecture: Worldly Constructions**  
Nora Rosengarten, the Judith M. Lenett Memorial Fellow, Williams College MA, class of 2019, discussed the subject of her yearlong conservation fellowship at the Williamstown Art Conservation Center: two early nineteenth-century globes produced by Josiah Loring in Boston, Massachusetts, from the collection of Williams’s Chapin Library.

June 8, 2019  
**Opening Lecture for Renoir: The Body, The Senses**  
Esther Bell, the Robert and Martha Berman Lipp Chief Curator of the Clark, and George Shackelford, deputy director of the Kimbell Art Museum, presented an overview of *Renoir: The Body, the Senses*.

June 22, 2019  
**The Loveliest Nudes Ever Painted: An Introduction to Renoir and the Nude**  
Colin Bailey, director of The Morgan Library & Museum, offered a brief survey of the various iterations of the nude in Renoir’s long career—from his student days at the École des Beaux-Arts, his earliest affiliation with Monet and the future Impressionists, and the “crisis years” of the 1880s, to the last decades of his life, in which the female nude became the dominant subject of his repertoire.

**COURSES**

July 10–August 27, 2018  
**Yoga on the Terrace**  
Every Tuesday July 10 through August 27, this free weekly yoga class with Devin Kibbe of North Adams Yoga combined traditional and inspired yoga poses for a class well-suited for both experienced yogis and newcomers.

August 8, 2018  
**Community Workshop: Lantern Making**  
In this community workshop ahead of the Third Annual Lantern Walk, participants worked with members of the New England Puppet Intensive to create one-of-a-kind lanterns to be used during Thursday’s procession.

September 22, 2018  
**Fine Arts Video Animation with IS183**  
This class encouraged students to experiment with different techniques and storytelling methods and emphasized approaching animation as a fine arts form.

October 1–5, 2018  
**Plein Air Intensive with IS183**  
IS183 Art School of the Berkshires instructor Bob Lafond led a week-long outdoor class focused on painting the changing colors of the fall season.

October 17–November 7, 2018  
**Gentle Yoga**  
Every Wednesday from October 17 through November 7, certified instructor Mary Edgerton led a four-week class to help tone muscles, gain greater mobility, and improve balance. Each class explored visualization techniques and meditation to reduce stress and encourage a greater sense of peaceful well-being.
January 11, 2019
**Drawing Closer: Still Life**
A free monthly drawing class for artists of all skill levels.

January 22–February 12, 2019
**Tai Chi**
Every Tuesday, January 22 through February 12, this four-week class led by a certified instructor from Berkshire Tai Chi promoted physical and emotional well-being through gentle, flowing movements.

February 8, 2019
**Drawing Closer: Portraiture**
A free monthly drawing class for artists of all skill levels.

March 8, 2019
**Drawing Closer: Landscape**
A free monthly drawing class for artists of all skill levels.

**FAMILY EVENTS**

July 8, 2018
**Vive Le Clark Family Day**

July 11–August 28, 2018
**Ironwork Art Making**
Every Wednesday from July 11 through August 28, participants created a unique piece of wire sculpture inspired by the intricate forms on view in the exhibition *The Art of Iron* in this weekly blacksmithing and art-making activity.

July 12–August 29, 2018
**Plein Air Weekly Activity**
A weekly artmaking activity and plein air demonstration related to the *Women Artists in Paris* exhibition every Thursday, July 12 through August 31.

November 2, 2018–March 1, 2019
**New Parents Gallery Talks**
On November 2 and December 7, 2018, and January 4, February 1, and March 1, 2019, the Clark offered guided, informal visits of the gallery for new parents and their infants.

December 8, 2018–March 9, 2019
**Start with Art Preschool Series**
On December 8, 2018, and February 9 and March 9, 2019, patrons enjoyed themed talks, illustrated gallery guides, and art-making activities specially designed for three- to six-year-olds and their parents.
December 27, 2018–March 31, 2019

**Kids Can Cook!**
In honor of the special exhibition *Turner and Constable: The Inhabited Landscape*, Starr Catering’s executive chef taught participants how to make English trifle, scones, and assorted tea sandwiches on Saturdays from December 27, 2018 through March 31, 2019.

January 6, 2019

**The Inhabited Landscape**
Alexis Goodin, curator of *Turner and Constable*, led a gallery talk at 1 pm, followed by a public lecture at 3 pm presented by Hardymon Director Olivier Meslay.

February 3, 2019

**Fresh Takes**
A day of fresh perspectives, introspection, and inspiration. Activities included decorating chalkboard, writing self-motivation letters, and visiting the Manton Study Center for Works on Paper for a one-day exhibition celebrating highlights from recent acquisitions.

March 3, 2019

**Hearth & Home**
Patrons settled in by a digital hearth to write heartfelt notes to friends and family, made their own cocoa blend, and created a weaving project. They watched local fiber artists at work at their looms and enjoyed live music. In the Manton Study Center for Works on Paper, patrons viewed a pop-up exhibition of interior scenes and listened along to complementary audio.

May 12, 2019

**Mother’s Day Brunch**
Family-style brunch with special Mother’s Day–themed gallery guide provided.

June 16, 2019

**Father’s Day Fun**
A picnic lunch from Café 7 with special gallery guides exploring fathers and father figures in the Clark collection provided.

**FILMS**

November 17, 2018

**Exhibition on Screen: Degas: Passion for Perfection**
A fascinating story of Degas’s pursuit of perfection.

January 19, 2019

**The View from Here Film Series: Days of Heaven**
A tale of three drifters who take refuge on the land of a lonely rancher—only to find their private paradise threatened by unspoken secrets and lies. Hardymon Director Olivier Meslay introduced the film. Presented in collaboration with Images Cinema and shown in their theater.

February 9, 2019

**Exhibition on Screen: Young Picasso**
An exploration of the early years of the artist—the upbringing and the learning that led to his extraordinary achievements with focus on his two key early periods: The Blue Period and Rose Period.

February 23, 2019

**The View from Here Film Series: Columbus**
The son of a renowned architecture scholar’s (John Cho) exploration of Columbus, Indiana—home to several renowned modernist buildings—with a young architecture enthusiast. Associate Curator of Contemporary Projects Robert Wiesenberger introduced the film. Presented in collaboration with Images Cinema and shown in their theater.

March 9, 2019

**The View from Here Film Series: Leaning into the Wind**
This documentary is a vibrant journey through the diverse layers of Andy Goldsworthy’s world as the artist explores areas from urban Edinburgh and London to the South of France and New England. Curatorial Research Associate Alexis Goodin introduced the film. Presented in collaboration with Images Cinema and shown in their theater.
April 20, 2019
**Exhibition on Screen: Rembrandt**
With privileged access to London’s National Gallery and Amsterdam’s Rijksmuseum, *Rembrandt* documents this landmark exhibition upon the 350th anniversary of the artist’s death. The film includes commentary from curators and leading art historians.

June 15, 2019
**Being in the Body Film Series: Being John Malkovich**
In conjunction with the special exhibition *Renoir: The Body, The Senses*, Images Cinema and the Clark presented a film series exploring the experience of being in a body—one’s own or another’s. Being John Malkovich stars John Cusack, Catherine Keener, Cameron Diaz, and John Malkovich.

**PERFORMING ARTS**

July 6, 2018
**Fridays@3 with WTF: Tell Me I’m Not Crazy**
WTF presented the world premiere of the play *Tell Me I’m Not Crazy* by Sharyn Rothstein.

July 10, 2018
**Summer Concert Series: East Coast Soul**
East Coast Soul, a Boston-based collective founded in 2009, performed a night of Motown. Soaring vocals highlighted a repertoire spanning from ‘60s soul to current hits.

July 13, 2018
**Fridays@3 with WTF: SAYING GOODBYE TO THE PEOPLE I LOVE FROM MY BATHTUB**
WTF actors presented a reading of the play *Saying Goodbye to the People I Love From My Bathtub* by Halley Feiffer.

July 17, 2018
**Summer Concert Series: Kimber Ludiker and Friends**
Fifth-generation fiddle player Kimber Ludiker, founder of the Grammy-nominated string band Della Mae, joined friends for an evening of footstomping bluegrass and Americana.

July 20, 2018
**Fridays@3 with WTF: Long Lost**
WTF actors presented a reading of the play *Long Lost* by Donald Margulies.

July 24, 2018
**Summer Concert Series: Across the Pond**
Clark favorite Across the Pond returned for an evening of early rock and roll, romantic ballads, and classic hits from the Fab Four.

July 27, 2018
**Fridays@3 with WTF: Secret Soldiers**
WTF actors presented the musical Secret Soldiers, a WTF commission, written by Marsha Norman and music and lyrics by Zoe Sarnak.

August 3, 2018
**Fridays@3 with WTF: Buffalo Bill**
WTF actors presented a reading of the play *Buffalo Bill*, a WTF commission, by Meghan Kennedy.

August 10, 2018
**Fridays@3 with WTF: Selling Kabul**
WTF’s 2018 L. Arnold Weissberger New Play Award Winner by Sylvia Khoury (WTF’s 2018 Jay Harris Commission recipient), featuring Omar Metwally and Marjan Neshat.

August 12, 2018
**Acoustic Music Series @Crystal: FBGM**
Matt Jatkola and D. Orxata offered poignant songwriting, precise harmonies, and engrossing live performances.

August 12, 2018
**WAM Theater Reading: Pipeline by Dominique Morisseau**
A powerful and thought-provoking examination of race, class, and the American education system.

August 17, 2018
**Fridays@3 with WTF: In 1987, We Were Kids**
WTF actors presented a reading of the play *In 1987, We Were Kids* by Basil Kreimendahl.

August 19, 2018
**Acoustic Music @ Crystal: Hawthorn**
The women of Hawthorn weaved melodic layers into harmonies pulled from traditional folk roots, incorporating a love of the natural world, storytelling, and community.

August 26, 2018
**Acoustic Music @ Crystal: House Sparrow**
Francesca Olsen and Joe Aidonidis combined their talents to create a dreamy wall of sound driven by synthesizers, baritone ukulele, and Francesca’s heavenly voice.
October 6, 2018
The MET: Live in HD: Aida
The Egyptians have captured and enslaved Aida, an Ethiopian princess. An Egyptian military commander, Radamès, struggles to choose between his love for her and his loyalty to the King of Egypt. To complicate the story further, the King’s daughter Amneris is in love with Radamès, although he does not return her feelings.

October 12, 2018
Performing Artists in Residence Concert
Pianist Jeewon Park, cellist Edward Arron, violinist Colin Jacobsen, and violist Nicholas Cords united for an evening of classical music. The award-winning chamber musicians performed Arvo Pärt’s Mozart-Adagio for Piano Trio (1992); Mozart’s Divertimento in E-flat Major for String Trio, K.563; Giya Kancheli’s Rag-Gidon-Time for String Trio (1995); and Mendelssohn’s Piano Quartet in B Minor, Opus 3. A reception for the artists followed the program.

October 20, 2018
The MET: Live in HD: Samson et Dalila
The opera is based on the biblical tale of Samson and Delilah. It is the only opera by Saint-Saëns that is regularly performed. The second act love scene in Delilah’s tent is one of the set pieces that define French opera.

October 27, 2018
The MET: Live in HD: La Fanciulla Del West
A Puccini opera based on the play *The Girl of the Golden West* by the American author David Belasco about the California Gold Rush.

October 28, 2018
Talujon Percussion Ensemble
The Talujon Percussion Ensemble, described by *The New York Times* as possessing an “edgy, unflagging energy,” joined the Williams Percussion Ensemble and guests for a concert featuring music for percussion by Sam Pluta, Caroline Shaw, Anna Thorvaldsdottir, and John Cage.

November 3, 2018
London National Theatre: King Lear
London’s West End broadcast Ian McKellen’s “extraordinarily moving portrayal” (*The Independent*) of King Lear in Shakespeare’s famous tale.

November 10, 2018
The MET: Live in HD: Marnie
Based on Winston Graham’s gripping 1961 novel of intrigue and deception, Nico Muhly’s new opera had its United States premiere at the Met during the 2018–19 season.

November 30, 2018
Piano Concert with Federico Colli
Italian pianist Federico Colli, winner of the 2011 Salzburg Mozart Competition, performed Mozart’s Piano Sonata No. 5 in G Major, K.283, surrounded by Scarlatti’s distinctive Six Sonatas and Beethoven’s sublime “Appassionata.”

December 8, 2018
London National Theatre: King George III
National Theatre of London’s first broadcast from Nottingham Playhouse, featuring Olivier Award winner Mark Gatiss.

December 15, 2018
The MET: Live in HD: La Traviata
Michael Mayer’s sumptuous staging, a highlight of the 2018–19 season, features sopranos Aleksandra Kurzak and Lisette Oropesa sharing the role of Violetta, the opera’s tragic heroine, opposite tenors Dmytro Popov and Piero Pretti as her ardent lover, Alfredo, and baritones Quinn Kelsey and Luca Salsi as Alfredo’s stern father, Germont. Karel Mark Chichon and Bertrand de Billy conduct one of opera’s greatest scores.

January 5, 2019
London National Theatre: Cat on a Hot Tin Roof
Tennessee Williams’s twentieth-century masterpiece starring Sienna Miller and Jack O’Connell.
January 12, 2019
The MET: Live in HD: Adriana LeCouvreur
An eighteenth-century actress falls in love with a military hero. Anna Netrebko stars.

January 13, 2019
I/O Out Loud: Kids Make Music!
The Williams College Department of Music’s I/O Fest, 2019, directed by Matthew Gold, presented two free concerts at the Clark, followed by a sequential featuring Tristan Perich’s piece for string quartet and percussion.

February 2, 2019
The MET: Live in HD: Carmen
The Clark broadcast Carmen, Georges Bizet’s famous tale of seduction starring Clémentine Margaine and Roberto Alagna.

February 16, 2019
London National Theatre: Julie
Vanessa Kirby sizzled as the host of a late-night party that turns into a savage fight for survival.

March 2, 2019
The MET: Live in HD: La Fille Du Régiment
Pretty Yende and Javier Camarena teamed up for a feast of vocal fireworks on the Met stage.

March 10, 2019
London National Theatre: Antony & Cleopatra
Ralph Fiennes and Sophie Okonedo played the fated couple in the “epic production filled with passion” (The Guardian).

March 23, 2019
Performing Artists in Residence Concert
Co-artistic directors Jeewon Park and Edward Arron joined violinist Soovin Kim to perform masterworks by Beethoven and Dvorak.

March 30, 2019
The MET: Live in HD: Die Walküre
Christine Goerke starred as a warrior goddess on a journey from Valhalla to earthbound humanity.

April 5, 2019
The Lao Tizer Quartet featuring Eric Marienthal
“Jazz Group of the Year” nominee the Lao Tizer Quartet featuring Eric Marienthal made their debut at the Clark in support of their new Billboard Jazz Top 10 release, Songs from the Swinghouse. Led by pianist, keyboardist, and composer Lao Tizer, the quartet also featured Grammy Award–winning sax legend Eric Marienthal, Grammy-nominated drummer Gene Coye, and Senegalese bassist Cheikh N’Doye.
April 6, 2019
Chamber Orchestra of Williams
The Chamber Orchestra of Williams, an all-student, flexible instrumentation chamber ensemble dedicated to innovative programming, presented a multidimensional performance experience featuring music by Williams College professor Zachary Wadsworth alongside Aaron Copland’s Appalachian Spring. Combining music with poetry and art to create an immersive experience, this concert was dedicated to fostering community through engagement in the arts.

May 11, 2019
The MET: Live in HD: Dialogues Des Carmélites
A fictionalized version of the story of the Martyrs of Compiègne, Carmelite nuns who, in 1794 during the closing days of the Reign of Terror during the French Revolution, were guillotined in Paris for refusing to renounce their vocation.

May 18, 2019
Jonathan Dely Band
Jazz trumpeter and Williams College alumnus Jonathan Dely performed in concert with his swinging band, featuring an exciting program of jazz, pop, and selections from the American Songbook.

June 6, 2019
WTF Season Sneak Peek and Reading
Sneak peek of the 2019 season with Williamstown Theatre Festival Artistic Director Mandy Greenfield, followed by a reading of a new play featuring a cast of veteran actors.

SPECIAL EVENTS

July 25, 2018
Women Artists in Paris Book Club: Émile Zola’s L’assommoir
The summer book club continued with two novels set in nineteenth-century France, each centering on remarkable female characters.

August 9, 2018
Berkshire Lantern Walk
Third Annual Lantern Walk organized in partnership with New England Puppet Intensive. This event featured an opportunity to make a simple lantern from and explore the Clark trails by twilight, followed by a formal procession and performance by NEPI summer residents.

August 10, 2018
The Art of The Meal: Women Artists in Paris Dinner with Darra Goldstein
A VIP dinner starting with drinks in the upper lobby, followed by tours of Art of Iron and Women Artists in Paris and dinner in the lower lobby.

August 29, 2018
Women Artists in Paris Book Club: Cilette’s Chérie
The summer book club continued with two novels set in nineteenth-century France, each centering on remarkable female characters.

September 17, 2018–May 13, 2019
Meet Me at the Clark
Free community education program designed for people living with Alzheimer’s disease and their caregivers on September 17, October 22, November 19, 2018, and March 18, April 15, May 13, 2019.

October 6, 2018
Trailblazer Run
An exploration of the natural beauty of the Clark’s campus with a run (or walk) up the summit of Stone Hill and on the trails through meadows and woodlands. Supported by the Rural Lands Foundation.

October 7, 2018
Celebrate the Lunder Center at Stone Hill
The tenth anniversary of the Lunder Center. Activities included half-hour gallery chats about each of the works on view in the mesmerizing video installation Jennifer Steinkamp: Blind Eye, performances by local musicians, and making a terrarium or a birch bark painting.

November 4, 2018
Many Voices
A special pop-up exhibition exploring how the human voice serves as a unique instrument for revelry, musical expression, social change, attention, and deepening relationships.

December 2, 2018
Book Talk with Francis (Frank) Oakley
Williams College President Emeritus Francis Oakley, author of the new book From the Cast-Iron Shore: In Lifelong Pursuit of Liberal Learning, presented a free book talk and signing.
December 2, 2018
Creative Caring
A day of open studio at the Clark featuring free activities that encouraged nurturing the creative spirit and contemplating what it means to “take care” of oneself and others.

January 21, 2019
Martin Luther King Jr. Day at the Clark
An exploration of themes of vision, leadership, and human kindness in the Clark’s collection. At a special reflection space in the Clark Center, visitors listened to King’s most iconic speeches.

February 14, 2019
Valentine’s Day at the Clark
Patrons spent the afternoon in the Clark galleries with their special someone and a charming self-guide—and made a creative valentine.

February 17, 2019
Inhabiting the Landscape: Winter at the Clark
Ground Manager Matthew Noyes led a free walk-and-talk focusing on winterizing the museum’s 140-acre campus, and patrons learned how the Clark balances aesthetics with environmental responsibly.

February 18, 2019
Presidents’ Day at the Clark
Patrons viewed Gilbert Stuart’s famous portrait of George Washington and learned more about the art history of the United States with a special self-guide.

April 7, 2019
Everyday Heroism
A guided gallery talk exploring what it means to be a hero in myth, history, and everyday life.

April 12, 2019
Drawing Closer: Animals
Working closely with selections of drawings from the Clark’s collection based on the theme of animals, patrons participated in the artistic tradition of copying earlier drawings, practiced fundamentals, or explored new ideas.

May 2, 2019
ArtWeek Pop-up Display
Pop-up exhibition of works on paper in conjunction with ArtWeek.

May 5, 2019
Taste of Summer
Summer-themed activities featuring drawing a live model, hiking up Stone Hill, creating an abstract landscape inspired by the artwork of Ida O’Keeffe, and a special live performance. A free talk by bestselling author B. A. Shapiro followed.

May 10, 2019
Drawing Closer: Figures
Working closely with selections of drawings from the Clark’s collection, based on the theme of figures, patrons participated in the artistic tradition of copying earlier drawings, practiced fundamentals, or explored new ideas.

May 31, 2019
Graduate Program Symposium
The Williams College Graduate Program in the History of Art Class of 2019 presented scholarly papers in its annual symposium.

June 7, 2019
Summer Opening Reception
Celebration of the opening of the summer exhibitions Renoir: The Body, the Senses and Janet Cardiff: The Forty Part Motet.

June 21, 2019
Creative Ecologies: Balancing Aesthetics and Stewardship
Horticulturist and Clark Grounds Manager Matthew Noyes joined beekeeper Dave Thayer to discuss the delicate balance between aesthetics and sustainable landscape management. Participants joined a walk-and-talk and got special insight into how “Clark Buzz,” the Institute’s beekeeping program, fits into the museum’s unique approach to grounds management.

June 26, 2019
Summer Book Club
NEW EMPLOYEE LIST

The following individuals joined the Clark's staff between July 1, 2018 and June 30, 2019:

Nathan Ahern, Preparator
Julie Blake, Exhibition Coordinator
Marisa Daley, Library Assistant
Emily Daunis, Director of Patron Programs and Donor Engagement
Bobbi-Jo Donnelly, Facilities Specialist
Caroline Fowler, Starr Director of RAP
Anne Leonard, Manton Curator of Prints, Drawings, and Photographs
Karalyn Mark, Library Fellow Collections Management
Mary-Elisabeth Moore, Project Librarian
Amber Orosco, Lunder Special Assistant to the Director (one-year appointment)
Lawrence Smallwood, Deputy Director
Michael Sullivan, Facilities Assistant
Nicollette Tanzi, Membership Assistant
Kyle Thayer, Grounds Assistant
Robert Wiesenberger, Associate Curator of Contemporary Projects
Michael Sullivan, Facilities Assistant
Statement of revenue collected and expenses paid for the year ended June 30, 2019 (with comparative totals for the year ended June 30, 2018).

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<th>OPERATING SUPPORT AND REVENUE</th>
<th>2019</th>
<th>2018</th>
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<tr>
<td>From Investments</td>
<td>$ 9,461,034</td>
<td>$ 7,948,162</td>
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<td>Memberships</td>
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<td>Contributions and Grants</td>
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<td>Earned Revenue</td>
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<tr>
<td>Other Income</td>
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<tr>
<td><strong>TOTAL OPERATING REVENUE</strong></td>
<td><strong>$ 17,118,317</strong></td>
<td><strong>$ 16,213,656</strong></td>
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<table>
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<th>OPERATING EXPENSES</th>
<th>2019</th>
<th>2018</th>
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</thead>
<tbody>
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<td>Research and Academic Program</td>
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<td>Museum Program</td>
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<tr>
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<tr>
<td><strong>TOTAL OPERATING EXPENSES</strong></td>
<td><strong>$ 17,118,317</strong></td>
<td><strong>$ 16,213,956</strong></td>
</tr>
</tbody>
</table>

![Pie chart showing revenue and expenses]
Cover image: Small Safe Door (detail), French, 1823. Walnut, forged steel, and gilt brass or bronze. Signed: Poifol; dated: 25 August 1823 on two brass plates on the back of the door. Réunion des Musées Métropolitains, Rouen, Normandy, LS.2003.1.117 © Agence La Belle Vie—Nathalie Landry